

SAVING PARADISE

by

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FADE IN:

EXT. MALAYSIA - LARGE MOUNTAINOUS ISLAND - SUNSET (2100 B.C.)

A crazy jungle BEAT and wild CHANTING. Two gorgeous YOUNG NATIVES appear from out of the dense growth.

In ceremonial gowns and leaf crowns. The girl, black pearls.

They sprint up steps cut into a towering volcanic mountain.

She carries a basket. He a lit torch. They reach a river.

Stopping above a romantic waterfall. True love.

He picks her up, crossing a CANOPY WALKWAY.

An adorned timber-and-thatch structure is there on stilts.

A joyful CELEBRATION mixes with birds toward the sun.

SHELL HORNS top the jungle beat.

He holds her hand as they overlook a massive jungle island.

She touches her black pearls, smiling, leaning into him.

He proudly sticks his torch into the ground. Their destiny.

From deep below, the island begins to RUMBLE and SHAKE. Such an upheaval follows that the celebration melts into SCREAMS.

Until the shaking comes to an abrupt end.

No trees. No hills.

Just INSECTS and BIRDS fill the air.

The stunned couple find themselves perched high on a jagged cliff overlooking a deep valley. Their paradise in ruin.

The waterfall now tumbles hundreds of feet to a crumbled jungle.

Forming an eddy at the base of the falls.

Suddenly, a TSUNAMI size wave rushes to fill the valley leaving only island peaks spread out to the north.

The couple stands there. Hand in hand. Silenced and alone.

DISSOLVE TO:

EXT. MALAYSIA - KUALI RHU ISLAND - NIGHT (PRESENT DAY)

Viewed from sea the little island's jungle is lit by torches and filled with the same crazy jungle beat. SHELL HORNS rise.

Then the hull of a cargo ship drifts past. The ominous words "DEAD RISING" painted on its stern.

EXT. STARBOARD SIDE OF DEAD RISING - NIGHT

Mesmerized, DR. CHEE YO, forties, an Asian paleoanthropologist watches through a high-powered telescope with an unhealthy desire to explore and exploit.

EXT. JUNGLE BELOW MAGNIFICENT FALLS - NIGHT

In Colorful costumes, a royal ghost wedding ceremony takes place, filled with ancient SHELL HORNS and CHANTING. That same crazy jungle BEAT.

Lots of fire BURSTING from underbrush.

Led by CHIEF ALALA, the fifty tattooed Orang Asli Warriors (original people) bow in awe with their WOMEN and CHILDREN.

Suddenly, a BURST of steam blasts out of the falls.

Followed by EXPLOSIONS so full of smoke and fire it's as if the volcano erupted.

Piped-in DRUMMING makes the ground shake.

The GHOST of an ancient KING emerges out of the fire and brimstone in a spectacular royal costume and mask covering every inch of his flesh.

He walks on water as he moves across the stream... until he stops, looking up to the moon and begins a mournful CHANT.

Without warning he leaps into an astonishingly gifted ceremonial water dance, pantomiming the past.

The Orang Asli join in with dancing, DRUMS, SHELL HORNS and CHANTS until the whole jungle is filled with the spectacular ANCIENT NATIVE DANCE, grieving the lost civilization.

At the crescendo, the music suddenly stops... and again without warning all of the water directly below the falls ERUPTS into flames and smoke as the rumbling peaks.

The Orang Asli suddenly fall to their knees, reaching in agony as one, raising their VOICES up to the sky in THUNDEROUS, painful reverence to a lost civilization.

And the Ghost dissipates behind a final BLAST of fire and smoke, fading into the falls. And just like that the Orang Asli fade back into the jungle.

APPLAUSE rains down from the grounds of a graceful Eighteenth Century colonial home where tourists stand at the top of the falls watching the ceremony.

AMONG THEM, SEEN CLOSE UP THROUGH DR. YO'S TELESCOPE: Is PRINCESS MALIYA HATUKIN, 27, an Eurasian beauty, accented by black pearls watching and applauding with honest amazement.

DR. YO (O.S.)
Welcome home, my Little Island
Princess.

EXT. MALAYSIA - SOUTH KUALI RHU ISLAND - DAYS LATER - SUNSET
Majestic volcanic cliffs drop into a wild mangrove swamp.

EXT. DENSE MANGROVE SWAMP - SUNSET

An engine ROARS from an SUV driven hard. Barely a road left from flooding.

EXT. COOPER'S COVE - SUNSET

The SUV leaps into a clearing. A SKIDDING stop.

A SIGN READS: "CAPTAIN COOPER'S BOATSHOP - DANGER KEEP OUT!"

Beyond the sign, under swaying coconut palms is a gated boatyard and a half finished bachelor pad.

The first floor is a parts office. The unfinished second floor is a living quarters. Both connected to work stalls.

ALL TOPPING A MAGNIFICENT OCEAN COVE.

Below a dock and ramp moor a sexy speedboat. And a century old sailboat.

IN THE BOATYARD

works JOHORE OBONG, 16, a wirily Dusuns Tribesman. He's CHISELING barnacles off a WW II PT Boat's hull.

REX LONGFELLOW, 55, an Australian, one-eyed sailor uses an ARK WELDER on the boat's rudder. Shop lights FLICKER violently from the heavy draw of power.

CAPTAIN PORTLAND COOPER, 30's, a strapping American, in soiled vintage WW2 USN US NAVY M426A BU AERO Summer Coverall Flying Suit and blue Navy n felt low pro cap.

He's in a workstall dismantling the PT Boat's engine, frustrated over the uneven current he's getting to his power tool. It shocks him again. "Son-of-a...." He drops the power tool onto his boot.

The SUV passes the gate, into the broken boat filled boatyard.

Johore and Rex remove their goggles. "Wow".

Princess Maliya Hatukin, in a bright colored sarong, exits the SUV. Still accented by the black pearls.

Cooper looks up, taking in the apprehension on Maliya's face.

COOPER

Isn't that Old Man Hatukin's truck?

MALIYA

Yes. Captain Cooper, I'm --

COOPER

-- Damn it.

Cooper glances at the two idle workers. They resume working.

MALIYA

... I'm Maliya Hatukin, his daughter.
Surely you remember me from --

COOPER

-- Probably not.

MALIYA

Well, my mother found your brochure among my father's things with a note. We'd like to hire you --

COOPER

(goes back to work)

-- Like I told your mother, I'm retired from that. As you can see, the boat salvaging business is booming these days.

MALIYA

Congratulations, but Father's note asked that we contact you if I --

COOPER

-- get the picture. Look around you. Kualu Rhu is sinking. Six months, maybe a year, tops. So, I don't have time for any more of your father's crazy adventures.

MALIYA

We're very concerned that --

COOPER

-- Try the local authorities.

MALIYA

We'd like to keep this private.

COOPER

Good luck on this berg.

Maliya holds out a colorful brochure with Cooper's younger picture on it and the words: CAPTAIN ADVENTUROUS.

MALIYA

You are known to do this kind of work, are you not?

COOPER

Yeah. But like I said to you *and* your mother, I strictly rescue boats - not butts these days.

MALIYA

Twenty thousand, US or seventy-six thousand Ringgits, whichever you prefer. Just to find my father.

Cooper stops, looks Maliya over. Snatches the brochure.

COOPER

Please, I'm already having a bad day.

Cooper moves to shop sink. Wants to say "no" so bad.

COOPER

Damn-it. Look, Old Man Hatukin disappears. Your mother knows this. Sometimes for months. No one knows where he goes. But he usually comes back with a new book.

MALIYA

He knew I was coming. And he missed the ceremony the other night.

This stops Cooper. He looks back at her, thinking it over.

COOPER

What if he's just off writing again?

MALIYA

Well, you get paid, just the same.

COOPER

Plus all expenses.

MALIYA

Come now, I -- Wait, you'll do it?

COOPER

-- Twenty thousand. Half up front. All expenses. And keep in mind D. W. won't like being bothered while he's writing. Even by you.

MALIYA

I doubt that. You can convert this at my bank in the morning.

(taking out checkbook)

Better yet, Captain. If you have a coat and tie - Mother would like you to join us for dinner tomorrow night. I could replace this with cash.

She holds out the check. Cooper tries to take it but can't.

COOPER

Forget it. I don't do coat and tie.

A bell RINGS down in the cove. Cooper rushes to the gate.

MALIYA

Wait. You said --

COOPER

-- I changed my mind. Paradise is changing fast. The Orang Asli want boats. I need to finish all this work or these guys don't get paid, and my customers drown. Nothing personal. I'm retired, unavailable. Tell your mother I said hello. Nice meeting you again, I guess. Goodbye.

Maliya follows him down the steps.

Cooper looks up a power pole to a SPARKING TRANSFORMER.

COOPER
 Johore, get this transformer looked
 at. Rex, shut that damn thing off
 before you blowup this place up.

REX
 Aye, aye, captain.

EXT. MAGNIFICENT COVE - DOCK - SUNSET

Cooper sprints to grab the SINGING reel and pole.

Maliya catches up with him.

To his disappointment.

MALIYA
 Captain Cooper... if you would just --

COOPER
 -- What's your time frame on Kualu Rhu?
 Half hour, half a day this time?

MALIYA
 I'm not sure. Is there some --

COOPER
 -- thing I need to make clear? Yes.

MALIYA
 Wouldn't that be nice? You --

COOPER
 -- Hold this.

Cooper hands her the pole.

It nearly pulls her off the dock. But she fights back.

While Cooper puts on gloves, watching her struggle.

She'd like to kick him.

COOPER
 The last client the Old Man
 introduced me to double-crossed
 me... left me bankrupt, and tried
 to kill me.

MALIYA
That has nothing to do with --

COOPER
-- I had to shoot her.

MALIYA
Oh.

COOPER
Plus, I owe your parents --

MALIYA
-- Isn't that grand? Perhaps it'll
keep you from shooting me.

COOPER
I doubt it.

MALIYA
Will you take this back?

COOPER
What's the matter, you don't fish
anymore?

MALIYA
Do you grasp why I'm here?

COOPER
You're the storybook princess.

MALIYA
Then you understand the implications
of Father's books and him missing?
Oh-my....

Cooper has to grab Maliya, arms around her, snatching the pole. Maliya doesn't like his sweaty, smelly body one bit.

COOPER
Oh yeah, a legendary royal fortune.
(checking out the pearls)
All belonging to a Little Island
Princess. And none of it provable.
But that still hasn't kept crackpot
treasure hunters from causing this
island - and me - nothing but grief.

Maliya gets out of his arms, wanting to slug him.

MALIYA
Works of fiction. Obviously.

COOPER

Maybe. Based on real local legends, though.

MALIYA

Loosely based. Not historically.

COOPER

Whatever. Fun stuff when my brother and I camped and fished the falls. But you're still the heir to the throne. Malaysian myths or not. You grew up though, Little --

MALIYA

-- Yes. Very good, Captain. It's still fiction. I'm not really a princess of some secret cave society. And it's not my fault what sorry idiots believe to be true.

COOPER

Thanks, Nevada and I were two of those sorry idiots.

MALIYA

Are you sure you don't remember my birthday party? In the tree house, the summer I left for boarding school?

COOPER

Boarding school. Isn't that grand?

MALIYA

I don't remember you being so rude.

COOPER

There's a fine line between fiction and reality on these islands. And anytime you poke around looking for trouble - you find it. So I suggest you just wait to hear from the Old Man like I told your mother. And leave me out of it this time.

MALIYA

I'm sure my father never harmed you on purpose.

COOPER

I didn't say he did. But working for your father is dangerous. So, I'm done with all that. For good.

Cooper follows the fight of the fish.

Maliya reluctantly follows.

MALIYA

Look, I know my father can appear to be mysterious. But believe me, it's all part of marketing his books. He's not a king nor I --

COOPER

-- Hey, we agree. I spent my tadpoles exploring that jungle. Endai City might be under there somewhere, but I stopped believing in Lake Nagas, lost ruins and little island princesses a long time ago.
(looks at her closely)
...Unless there's something you're not telling me.

Maliya holds out the check again.

Cooper doesn't take it. Still fighting the fish.

She holds out her card.

But he's got his hands full.

MALIYA

Cocktails at eight. Dinner's at nine. I'll be reachable at --

COOPER

-- I'm not hungry.

So Maliya gives up and leaves.

Cooper watches her climbing the stairs.

The line SNAPS and he falls back into his speedboat.

COOPER

What are you up to, Old Man?

INTERCUT - INT. COOPER'S BOATSHOP/ABDUL'S TREE HOUSE - NIGHT

ABDUL RAHMAN, 37, (Malaysian). Hosting a smoky card game. Has a few young ISLAND GIRLS hanging out.

One deals to Cooper's two employees, Rex and Johore.

Cooper stands in the dark.

ABDUL
Heard a rumor about you and The
Little Island --

COOPER
-- You've met Ms. Hatukin?

ABDUL
First time since we were kids.
Sure grew up. She pay yet?

COOPER
I won't be taking the money on this
one, Abdul. Have you seen D. W.?

ABDUL
For twenty grand US? Don't I wish?

COOPER
How convenient she should offer me
what you estimate I need to finish
this place.

ABDUL
Hey, she asked me how to approach
you without a gun. So, I'm doing
you the big time favor, my friend.

JOHORE
Hey, Boss, don't turn on the power
in the rain tonight.

ABDUL
Catch that? There's a crack in the
transformer.

COOPER
Yeah. My crankshaft back today?

ABDUL
You want I should pull it out of
my backside, I'll try.

COOPER
I'll wait.

ABDUL
Look, Coop, I fully recommend you
do this one last adventure for the
Princess.

(MORE)

ABDUL (cont'd)

So we can finish a bridge to your place before the heavy rains set in. She's gorgeous. How bad can tracking her old man get?

COOPER

Very bad.

ABDUL

You should know, Captain Adventurous. Start with the cargo ship anchored off the coast of Satu. It's making a lot of noise. I'll get you what info I can by morning.

COOPER

Damn. Where is she?

EXT. HARMONIOUS DOWNTOWN KUALI RHU RESORT - NIGHT

Old Man Hatukin's SUV is parked outside an Indian restaurant. Cooper's convertible Bronco with great big off road tires slows as it passes.

INT. INDIAN RESTAURANT - NIGHT

Maliya sits, behind a laptop taking care of business on her smart phone at a table.

MALIYA

Yes, that's all fine, but tell them I'll need to verify the thread count first. All of it. Not sure yet. Give me a couple days.

She looks up to find Cooper sitting.

MALIYA

Wait, that uncouth bulkhead I told you about just walked into my office. Let me call you back on that. Don't worry, I'm armed.
(hangs up)
Thought you weren't hungry.

COOPER

Dinner got away.

MALIYA

Father thinks highly of you. For reasons that escape me.

Cooper looks out to the street at the SOUND of rain.

A TOURIST takes a LITTLE ISLAND PRINCESS BOOK from her bag.

Maliya's picture as a little girl is on the cover.

TOURIST

You sign please, Princess? To
Mille.

MALIYA

(smiling, taking the book)
Of course. Father asked me to
attend the tribal ghost ceremonies
below the falls the other night.
I haven't seen it in years. It's
turned into quite a show.

TOURIST

Ghost soooo hot.

Cooper flags down a waiter.

Maliya gives the Tourist back the book.

The Tourist throws her arms around Maliya, and runs off.

Maliya sees the smirk on Cooper's face.

MALIYA

Shut up. Father also wants me to
move home. Says it's time. But
I don't know... the pace around
here --

COOPER

-- is how we like it. So don't be
stirring up trouble.

MALIYA

There is a person, Dr. Chee Yo,
coming to dinner tomorrow night.
He wants to help Father protect
the jungle from the rising tides.
Maybe you know him?

COOPER

Not yet. Should I?

MALIYA

Yes. He's a paleoanthropologist,
very interested in Father's books.

(MORE)

MALIYA (cont'd)

He and his men, he called civil engineers, were at the house the night Father went missing.

COOPER

Are they engineers?

MALIYA

Didn't look civil enough to me.

EXT. INDIAN RESTAURANT - NIGHT

Cooper and Maliya stand out of the RAIN. Cooper with food.

Floodwater from the rising tide is creeping across the road.

MALIYA

This isn't good. Is it high tide? King tide? Any chance just a swell?

COOPER

Hardly. Most of the ninety-nine Little Islands the Old Man writes about barely peek out over the surface of the ocean. And all of them are literally an iceberg or two from being wiped off the map overnight. Your jungle and my easement included. Wait until tomorrow's full moon. Reaches the coconut groves already.

MALIYA

What's being done about it?

COOPER

I was fixing boats, so they can keep working.

MALIYA

Finding my father should only take a day or so.

COOPER

Yes, but not surviving finding the Old Man takes forever.

MALIYA

Then don't get killed trying.

COOPER
I'll keep that in mind. Expecting
information on Dr. Yo by morning.

MALIYA
Thank you. I'm having all these
bad vibes.

COOPER
I'm having a few myself.

Maliya holds out the check.

MALIYA
Father would want you to take it.

Cooper reluctantly takes it.

Puts it into his shirt pocket.

COOPER
This could get expensive.

MALIYA
I know.

COOPER
I'll call you about dinner.

MALIYA
Fine. I'll send a suit just in case.

Cooper eyes her, then runs through the rain and rising tide
to his Bronco. Getting sopped.

Maliya stays out of the deluge. But calls after him.

MALIYA
I hardly know what to expect.

Cooper climbs into his Bronco and starts it. Looking back at
her. The rain doesn't seem to faze him a bit.

He pulls up along side her. And stops. Looking at her
through the rain pouring down off the awning.

COOPER
Don't worry, Little Princess, I do.

MALIYA
You don't have to make it so
difficult for me to like you,
Captain Cooper.

COOPER

You don't have to. As long as you
don't double-cross me, we're good.

Cooper speeds away into the storm.

INT. COOPER'S BOATSHOP - NIGHT

Raining harder, leaking inside. THUNDER and LIGHTENING.

A flashlight moves about.

INT. COOPER'S BEDROOM - NIGHT

Cooper lights a lantern as he enters, adjusting rain buckets.

The walls are inundated by BOOKS, MAPS and ETCHINGS of caves.

And pictures of Portland's PARENTS in missionary uniforms.

Another one of him and his YOUNGER BROTHER NEVADA with a San
Francisco BALL CAP on, eight and nine, playing by the falls.

He starts eating the Indian carry-out.

CLANGING comes from down in the boatyard.

Cooper begins LOADING his gun as he finishes his food, trying
to listen through the rain pounding outside the open window.

EXT. BOATYARD - DOCK GATE - NIGHT

TEATRO IQBAL, twenties, a mean little shit from Southeast
Asia.

And DEXTER PIERZCHALA, forties, big, from the African Ivory
Coast, have scaled the dock fence and kicked a lid off a drum
of used motor oil.

Dexter points out the electric control panel.

So Teatro opens it with a SWITCHBLADE.

Dexter waits outside the door, gun drawn.

Teatro pulls down the lever.

A vicious bolt of electricity EXPLODES from the transformer.
Knocking them on their asses.

The boatyard WHITES OUT - then BLACK.

The electrical panel catches on fire.

Teatro sits with his hair on end. His switchblade RETRACTS.

Dexter is unable to get off his hands and knees.

Cooper silently jumps off the slope of the roof to the work stalls, then to the ground.

The rain PUTTING OUT the fire as Cooper flips the power off.

Teatro finally gets to his feet.

Only to get a quarter-inch of cold gun muzzle up his nose. And his switchblade taken away.

COOPER

Is your name dumbass?

TEATRO

No. Teatro.

COOPER

Teatro, this better be good.

TEATRO

Dexter and I have to --

COOPER

-- seconds left. Who sent you?

One, two.

Cooper grabs the back of Teatro's hair.

COOPER

Let me fix that hair.

Cooper shoves Teatro's head into the drum of used motor oil.

He pulls Teatro back up. Dripping.

TEATRO

Dr. Chee Yo. He said you'd know what it's about.

Cooper shoves Teatro's head back into the dirty oil.

Dexter sits up, GROANING. Blood on his bald head.

Cooper WHACKS him.

Then lets Teatro up for air.

Dexter PLOPS over.

COOPER
Tell him to call me on the phone.

TEATRO
Look, just come with us. He only
wants to talk.

Cooper shoves Teatro's head back into the drum. Quickly
pulling him back out.

COOPER
You tell Dr. Yo I don't do requests.

Teatro nods his oily head. Cooper kicks Dexter.

COOPER
You, muscle head. Follow us.

EXT. MAGNIFICENT COVE/DOCK - NIGHT

Cooper leads them to the end of his dock. A gun to Teatro's
spine. It's rough going in the storm.

An expensive MINI-SUB floats there. Cooper looks it over.
Points the gun between Dexter's legs.

COOPER
Stay off Kuali Rhu.

He pulls the TRIGGER. Dexter stiffens. Passes out into
Teatro's arms. Cooper points his gun at Teatro.

COOPER
I never miss twice.

Cooper tosses Teatro's blade back to him. Teatro reaches for
the switchblade, stepping back. Dexter on top of him.

SPLASH into the water.

DISSOLVE TO:

EXT. THE HATUKIN KUALI RHU ESTATE - NEXT NIGHT

The Graceful Eighteenth Century colonial home is built on the
same spot the timber-and-thatch structure once stood. A
nearly full Malaysian moon and stars now fill the sky.

INT. THE HATUKIN ESTATE - NIGHT

Stepping back to Colonial time. Plush, spacious rooms.

IRENE HATUKIN, 50s, stunning, a well preserved, full English version of Maliya. Without the exotic island blood.

She greets Cooper at the door with a hug and a kiss. He sports a new suit with sandals. She hands a GIBBON MONKEY (SMARTY) to a Malay boy.

Smarty reaches out and SWINGS on Cooper's tie, CHOKING him.

IRENE
(grabs up Smarty)
Portland. Bad boy, Smarty.

COOPER
Thanks for siccing your daughter.

IRENE
She means well, really. But don't
let her get you into as much trouble
as she did when you were kids.

Maliya meets them in a stunning dress and her pearls.

MALIYA
Thank you, Mother. I'll try not
to. I hear he shoots his clients.
Captain Cooper. You look --
(sees the sandals)

COOPER
-- Uncomfortable. Make this quick.

IRENE
Have the barman fetch him a drink.

Maliya and Cooper cross the living room to a Malay barman.

MALIYA
Find anything new?

COOPER
You mean like where your father
writes his books?

MALIYA
What? Yes.

COOPER
No. But come outside.

EXT. VERANDA - NIGHT

Overlooking the ocean and the JUNGLE CANOPY HUBBUB below.
SATU ISLAND upsurges jaggedly from the sea fifty miles out.

The lights from Dr. Yo's cargo ship, Dead Rising, shimmers
off the water, just beyond it.

Cooper and Maliya with Champagne and beer, watch for a
moment. Smarty shows up and jumps up in Cooper's arms.

MALIYA

Careful, he shits.

COOPER

I taught him. Helps keeps riff-
raff out of the house.

Cooper sets Smarty on a railing before leading Maliya away
toward the waterfall. Revealing more of the house.

As they go, he takes out photos and hands them to Maliya and
Smarty.

MALIYA

What are they doing?

COOPER

Seismic testing. They're detonating
sound-wave explosives.

MALIYA

That's scary.

COOPER

I had a more frightening conversation
with the president of Bank Bumiputra.

MALIYA

About this? Or about my father?

COOPER

About Dr. Yo. He claims to be
working under Malaysian disaster
management's authority to preserve
historical island artifacts from
global warming. But from what I've
heard, your cocktail guest collects
famous bodies and claims to have
scientific proof that Endai's Lake
Naga still exists.

MALIYA

Great, another modern day Heinrich Schliemann – searching for the city of Troy because mommy read him The Iliad as a child.

COOPER

Worse, Yo is dangerous, determined to have history honor him as the greatest paleoanthropologist who ever lived by solving the mystery of what's underneath your jungle before these islands disappear.

MALIYA

Father knew this?

COOPER

Maybe. By-the-by, this bit of info cost you a thousand clams.

MALIYA

It did not.

EXT. JUNGLE BEACH - RIVER MOUTH - NIGHT

Dr. Yo, very dapper in a white suit and brim hat, is helped out of the mini-sub by WILEY STAFFORD, early-twenties, Scottish with a machine-gun.

Dr. Yo protects a Little Island Princess book from the sea.

With them are two Borneo Muruts, blowpipe hunters, ZET, twenties, and PLACO, mid-thirties.

EXT. HATUKIN ESTATE - FALLS - NIGHT

Cooper and Maliya stop beside the falls.

Smarty jumps, moving to look down the ancient steps. He HEARS Dr. Yo and his men. He points, looking at Cooper.

Cooper doesn't see him. So Smarty picks up a stone.

COOPER

Take a look at this.

Cooper reveals a waterproof map case.

Grabbing Maliya's attention. Even Smarty's, still armed with the stone.

COOPER

D. W. gave me a key to a safety deposit box where it's stored.

MALIYA

Why give you a key and not me?

COOPER

I'm expendable comes to mind. They asked me to remove it. Dr. Yo came looking for it.

Smarty THUDS Cooper with the stone.

MALIYA

You teach him that monkey trick, too?

COOPER

No.

MALIYA

Then sorry. Smarty. Go inside. Yes, you're a good shot. No, bad monkey.

(back to Cooper)

Even Father would tell you this map proves nothing.

Smarty gives up on Cooper. He goes away.

COOPER

Other than it's been handed down from generation to generation for four thousand years.

(sees her unhappy face)

Relax, my instructions were to keep it safe for you.

MALIYA

I didn't say a word.

Irene comes out a VERANDA DOOR. Startling Maliya and Cooper.

IRENE

Smarty and I hate drinking alone.

MALIYA

We'll be right in, Mother.

IRENE

Don't be long, Smarty says Dr. Yo is on his way up the steps.

Irene goes back in. Stopping at the door to look back.

MALIYA

If you did tests on what's in that case you'll see the map can't be over a hundred years old.

COOPER

I know. It's time your generation recreates a copy, according to Book One, to preserve it as well as hide its authenticity.

MALIYA

Oh please, but there's no proof of that, either, outside of what my father has written. It was just another myth that helped sell millions more of Father's books. While ruining my childhood.

COOPER

This isn't just about you, Maliya.

MALIYA

I know that.

COOPER

Your jungle and most of the island lie below sea level perched on a porous lava shelf that overhangs the bay between here and Satu. Just like it's described in Book One.

MALIYA

Except there never was a lost civilization or hundreds of miles of uncharted limestone caves under it. Can we at least agree on that?

COOPER

Yeah, yeah, but tap through that shelf in the wrong place, and this mountain, Satu and my cliff could act as a massive funnel with all the rising sea water and overflowing rivers. Are you willing to risk that if they are down there?

MALIYA

Of course not. Why are we arguing? These islands mean as much to me as they do you.

(MORE)

MALIYA (cont'd)

And this is all caused by selfish industrialized nations who couldn't even find this paradise with a map.

COOPER

Generally speaking, but we're all to blame. You, I and your Hong Kong buddies included.

MALIYA

Watch, Father will somehow turn it into another one of his silly cave stories, plaster my picture on the cover, and make millions of more people gawk at me in restaurants.

COOPER

Those gawkers paid for your private schooling.

MALIYA

And my black belt, so watch it.

COOPER

Look, as far as I know, the Lake Naga and the ghost of the falls are just your father's way of keeping people out of the eddy. And this island sinking is a real threat - with or without Global Warming, or whether there's massive ruins and riches down there or not. But that won't stop a madman like Dr. Yo from killing us all to fulfill his dreams of digging in your jungle to find out.

EXT. ANCIENT STEPS BESIDE FALLS - NIGHT

Dr. Yo is there, listening.

MALIYA (O.S.)

Okay, gees, my God, relax. You're such a kid. And you recall all this trivial touristy stuff.

COOPER (O.S.)

I'm not called Captain Adventurous for nothing.

EXT. HATUKIN ESTATE - FALLS - NIGHT

Cooper puts the map case back into his Armani sport coat.

MALIYA

We all have something to live down.

COOPER

Hey, I had more fun than you can count on your toes until your father started hiring me.

MALIYA

Still, you're a retired butt saver.

COOPER

You make it sound so glamorous.

MALIYA

Map or no, if Dr. Yo takes the jungle, he'll take your cove.

Cooper leads Maliya back along the veranda.

COOPER

Maybe. So we wait inside and ask him a few questions, Little Princess.

MALIYA

Like what, Jungle Boy?

COOPER

You know... general questions.

Cooper opens the door for Maliya to go inside.

Dr. Yo steps out of the dark behind them.

He first looks at the home and the view with a naughty childlike joy before his expression turns to that of a madman, with plans to conquer it and make it his own.

INT. HATUKIN ESTATE - DINING ROOM - LATER THAT NIGHT

After dinner. Maliya holds two glass tubes of clear fluid.

COOPER

So, what if Maliya is a real Island Princess from a true royal bloodline? And the jungle does hide a past no one outside her family is ever meant to see?

Maliya shoots Cooper a murderous look.

COOPER

What?

DR. YO

Yes, that is the question, isn't it? What if? The possibilities remain consuming. Don't they?

IRENE

I don't see how two glass tubes of water could prove anything.

DR. YO

Please, take a sip. I'll join you if it makes you feel better.

Maliya sips from one glass tube and passes it to Irene.

Irene takes a sip and passes it to Cooper.

Cooper hands it to Dr. Yo. Dr. Yo sips and hands it back.

Cooper sips. After a fearful moment, nothing happens.

MALIYA

Nothing. Tastes like fresh water.

DR. YO

Now, please, the other.

They go through the same routine with the second glass tube. Finally Cooper drains the last of it.

Dr. Yo reveals his copy of "THE LITTLE ISLAND PRINCESS."

DR. YO

First addition. Perhaps you'd autograph it for me? To: my greatest believer.

Maliya KICKS Cooper under the table.

COOPER

Ouch.

MALIYA

(takes and signs the book)
I assure you that your assumptions are interesting yet completely without any scientific foundation.

DR. YO

Yes, I know that's what your father wants the historians to believe. The liquids. Notice a difference?

IRENE

They're the same, of course.

DR. YO

Fresh water. One, a sample from the top of the falls. And the other, from a natural spring off the far coast of Satu.

COOPER

You're not sending men down --

DR. YO

-- The sharks are a minor delay.

MALIYA

What does any of this prove?

DR. YO

(takes out a drawing)

The cave lake still exists. And there's something in it... living. An ancient land reptile that crawled into the water. Possibly a freshwater mutation of Kronosaurus, a thirty-three foot carnivore that swam the seas covering Australia a hundred million years ago.

IRENE

Gibberish. Are you aware of how many men have died in those jungles trying to prove such nonsense?

DR. YO

Mere amateurs, I assure you.

MALIYA

Do you know where my father is?

DR. YO

I'd say in the Endai ruins.

IRENE

Prehistoric monster. You're serious?

DR. YO

Quite. Possibly a breeding family.

IRENE

I won't stand for it, Dr. Yo.

DR. YO

Why? Who do you think has been caring for these animals? Keeping them from the rest of the world? Apparently, even from you.

MALIYA

You are wasting your money.

DR. YO

Yes, possibly. Malaysia's ancient past has always been shrouded in mystery, hasn't it, a kind of black hole in Asian history. But we here in this room know that homo sapiens lived in Malaysia way before the oldest known evidence... a skull found in Niah Caves in Sarawak dating from 35,000 BC. I believe your father, the rightful king, is hiding the ancient ruins of Endai because the monsters your ancestors worshipped still thrive. And the ruins rest undisturbed between Kualu Rhu and Satu -- the greatest undiscovered civilization to ever exist, strong enough to outlive even the great drought that brought down the kingdom of ancient Egypt in 2200 BC. And I can prove it.

MALIYA

Well, none of us living here today believe any of this. Not even Captain Cooper.

DR. YO

Yet the Captain clings to a dream that he will someday discover what happened to his parents. Am I right?

Cooper doesn't answer.

DR. YO

Pity what happened. Peddling their God to uncharted islands. But you stayed. I know that hope. I see it in your eyes. I hear it in your voice. Hope.

(MORE)

DR. YO (cont'd)

That they'll return, that the
books are all real. That you have
not spent your life here on these
remote islands in vain. Even
believing the Little Island
Princess would come home someday.
We are not so different, you and
I.

Irene looks at Cooper.

Cooper is doing his best not to show the truth in his heart.

IRENE

That's enough, Dr. Yo.

DR. YO

I know, I know. It's painful to
believe that such a destructive
earthquake and tsunami are proven
seismic events. And will likely
happen to this volcanic island
again. Even if Global Warming
doesn't destroy it all first, Kualu
Rhu is a beautiful yet tragically
doomed paradise set atop a secret
that needs to be revealed to the
World... before it's all too late
and hidden like Atlantis, forever
under the rising ocean waves.

Dr. Yo hands Cooper a printout. Cooper reads, then wipes his
mouth on his napkin.

DR. YO

Yes, DNA and fecal matter from an
unknown aquatic species. You see,
that is my proof, my hope, that
Naga of the Lake still lives on?

MALIYA

There is nothing in this world that
could make us help you dig.

DR. YO

Please... trust that my engineers
will protect this island. And not
harm the Naga in anyway. Give the
cave map to me. I believe you have
it on you now, Captain Cooper. And
I'll provide all my ample resources
to help find your parents. Perhaps
even... alive.

COOPER

Irene, Maliya. Thank you for dinner. Nice meeting you, Dr. Yo. I promise you that no good will come out of trying to dig in the jungle. And the next time you send your engineers for me, I won't send them back.

Cooper gets up and leaves.

EXT. HATUKIN ESTATE - PARKING AREA - NIGHT

Cooper has the coat and tie off as he reaches his Bronco.

Maliya exits the house. To Cooper's disappointment.

MALIYA

Wait. I apologize. Dr. Yo was way out of line, comparing all this to your missing parents.

COOPER

It's nothing. Forget it.

Maliya climbs in beside Cooper. She looks the truck over.

MALIYA

Can I drive?

Cooper just looks at her.

MALIYA

Oh, stop pouting. You brought all that up.

COOPER

I wanted out of this tie. So why beat around the jungle?

MALIYA

Because it took me years to live down being Father's Little Island Princess. They're written in twenty languages.

COOPER

How long does it take to live down dying in twenty languages?

Cooper puts the Bronco in gear. Suddenly, Dr. Yo is there.

DR. YO

Captain Cooper, I apologize if I have offended you. I do so much want to continue our enlightening conversation. Perhaps view the cave map in the privacy of my ship.

COOPER

You'll have to ask D. W. first.

DR. YO

I have something I want to show you. Please, I mean you no harm, Captain.

COOPER

Of course not. Neither do I. But last warning. Keep your men off Kuali Rhu or I'll feed them to Lake Naga, myself.

DR. YO

Really? I'd pay to watch that.

COOPER

Don't worry. You will.

INT. BRONCO - NIGHT

Maliya and Cooper drive down the steep driveway.

MALIYA

Wait. Shouldn't we at least finish talking this out with him before it gets out of hand?

COOPER

Let me save you some time on this. Dr. Yo will try to grab us up, and torture us until we give up the map, or he accidently kills us.

MALIYA

He can't just abduct us. We're important people on these islands.

COOPER

You may be, Princess. I'm just Captain Butt Saver with bad credit. Remember?

MALIYA

Oh, yes. That's right.

EXT. JUNGLE BELOW FALLS - NIGHT

The Bronco sits hidden by the jungle, yards away from the CHURNING RIVER EDDY and a BUBBLING HOT MUD SULPHUR SPRING.

Maliya and Cooper watch as Dr. Yo rejoins his men and they head o.s. toward his MINI-SUB on the beach.

JUNGLE NIGHTLIFE filling the moment. Stars filling the sky.

MALIYA

Why don't you remember kissing me?

COOPER

I remember your promise.

MALIYA

I wanted to come home. Growing up got in the way.

COOPER

Besides, it's no good getting personal with clients these days.

MALIYA

Right. It's better to shoot them.

COOPER

This time I don't plan on falling for her first.

MALIYA

Oh. So this is manly revenge?

COOPER

Call it survival instincts.

They smile slyly at each other. Interrupted by Dr. Yo's mini-sub STARTING and HEADING to sea.

MALIYA

How come you don't ask me where I live or what I do?

COOPER

Or why you stay away from Kuala Rhu?

MALIYA

It's just slow, and I have other business in Hong Kong. A chain of dress shops. And very successful. Have you ever been?

COOPER
Once. A little too busy for me.

MALIYA
Why don't you ever come to dinner
when I'm visiting? I know Mother
has invited you.

COOPER
I have. I eat in the kitchen.

MALIYA
And you've never thought of looking
me up? Experience the night life?

Cooper listens to the JUNGLE.

COOPER
Plenty of nightlife right here.

MALIYA
Just a small island guy.

COOPER
There's nothing small about these
islands. They're as dangerous as
any inner city jungle. And this
is my home. Kualu Rhu is where I
want to be for the rest of my life.

MALIYA
Unfortunately, it's sinking.

COOPER
We'll save what we can.

MALIYA
Let's call it a truce and do the
mud baths like we used to.

COOPER
Let's call it a night and get the
hell out of here like we should do.
Before Yo and his men come back.

MALIYA
Oh, come on, they're off the island.
Half hour, max.

Cooper STARTS the Bronco.

COOPER

All right, that's it. I'll hide you and your mother on another island until this all blows over.

MALIYA

Relax, will you. I'm just trying to have fun before this is all gone.

COOPER

Well, I have news for you. The fun ended the day your father published that first book.

MALIYA

I guess you should know.

COOPER

People keep telling me that.

Cooper puts the Bronco in gear.

MALIYA

Last one in is a rotten turtle egg.

Maliya jumps out and runs into the jungle.

COOPER

Damn, the coconut doesn't fall too far from the tree in this jungle.

EXT. BELOW FALLS - LATER THAT NIGHT

Just JUNGLE LIFE... until...

MALIYA (O.S.)

Boy, I missed all this.
(slaps a mosquito)
Almost.

EXT. NATURAL HOT SULFUR SPRINGS - NIGHT

Deceiving mythical spirits FLITTING between the trees. Low-lying steam gripping the underbrush. Spooky as all hell.

(Native fireflies and beetles with fluorescent wings and tails started myths of ghosts in the Malaysian jungles.)

COOPER (O.S.)

Keep your voice down.

In the light of this, Cooper and Maliya face each other, neck deep in steaming water, faces covered in shimmering mud.

Before them, is the river FLOWING from the falls. The EDDY SWIRLING and GURGLING right there.

COOPER

What if we trade the map for our safety?

MALIYA

Listen, Captain....

COOPER

Portland. We are naked.

MALIYA

... Portland... are you a real seafaring captain?

COOPER

Mostly local adventure boats and privately funded botany expeditions. Why?

MALIYA

I don't know, I had nightmares you'd become a Satu Pirate with a patch, bird or hook the way your friends describe you as being so dangerous.

COOPER

Sorry to disappoint.

MALIYA

Relieved actually. I understand how you feel about getting involved in all this, believe me. But we still can't let Dr. Yo use the map.

COOPER

I know, but we could keep an eye on him if we did.

MALIYA

No digging.

Cooper watches a giant lizard move behind Maliya.

MALIYA

We need to find my father. He'll know what to do.

COOPER

I'm getting an awful feeling that
the Old Man is up to something.

MALIYA

How can you say that?

COOPER

If Dr. Yo doesn't have him, where
is he? Why hide? Why dump all
this on me? Why not help us?

MALIYA

It's our jungle, too. And he's
eighty years old. Do you seriously
think he's climbing around in some
dark cave playing with monsters?
Or up to taking on someone obsessed
like Dr. Yo?

COOPER

Don't underestimate the Old Man.
I'm not the reason people disappear
in this jungle.

MALIYA

What are you saying?

COOPER

Connect the dots.

Cooper reveals a spear gun from under the water. Points it.

Maliya's eyes widen. She ducks, into the mud. Eyes still
out.

He pulls the TRIGGER and kills a Malayan water monitor.

Maliya sits back up, SPITTING out mud.

COOPER

The only way we can beat Dr. Yo and
his so called engineers without help
is to get them into this jungle. If
we give him the map he won't dig
blindly while we figure out how to
get rid of him.

Maliya slides away from the dead animal and closer to
Portland.

The FALLS and JUNGLE LIFE fill the air.

A (indigenous to Malaysia) RHINOCEROS steps out of the jungle for a drink.

MALIYA

Unbelievable. ...You know the part I still can't figure out?

COOPER

The part where you finally tell me the truth about what's under this island? Or the part where you ran off screaming naked into the jungle?

She SPLATS a mud glob on his forehead. Cooper rubs it in.

MALIYA

The part where my father gives up jungle easement to Cooper's Cove to a nosy kid like you? So... tell me. Why would he?

They look eye to eye through the mud.

COOPER

He pulled me out of the eddy. I'm the Royal Ghost of the falls.

MALIYA

But all those tourists saw... I saw. Wait a minute. You soooo hot?

COOPER

Don't look soooo surprised. Your father started training me after my brother Nevada drowned in the eddy.

MALIYA

That's right... you kids were --

COOPER

-- Eight and nine. One or the other. Playing "Captain Adventurous." Thinking we could solve the island riddle. D. W. appeared, startling us back. And the bank over there gave away.

MALIYA

I remember. It was the only time I ever saw Father cry.

Cooper just sits there thinking bad thoughts.

MALIYA

It's not why your parents didn't
come back for you.

COOPER

I know. But I've dreamt a million
times of finding Nevada and making
them smile again.

MALIYA

Portland, they'd be proud of you.
Like you said, these islands are
dangerous. Missionaries come here
and sometime parish knowing that.

COOPER

Yeah I know, thanks.

(moves in closer)

You've got to promise not to tell
anyone what I'm about to tell you,
because no one else knows about
this. For their own safety. Not
your mother, or even Chief Alala
and his Orang Asli Warriors who
live down here. Just us. You
understand?

MALIYA

Relax, captain serious. Father
made me learn the dance, too.

COOPER

I am serious. I'm only telling you
now because D. W. told me to if
I showed you the map. There's a
submerged ledge inside the falls
that leads out almost to the eddy.

This takes Maliya by surprise.

MALIYA

There is? Where?

COOPER

Under the ledge there's a tunnel
leading to a secret set of steps
accessible only from underwater at
the very top, near the rocks.
Dropping directly behind the falls.
I hike down them and emerge out of
the fall's mist in a stashed royal
costume.

(MORE)

COOPER (cont'd)

And drop into a hole and exit into the tunnel under the ledge to re-scale the steps.

MALIYA

So all these years it's been you in costume?

COOPER

Since I was thirteen. Your ghostest with the mostest. Now, do you have anything D.W. wanted you to tell me?

MALIYA

No. But nice try. He probably just included you because he couldn't keep you away.

COOPER

That and I owed him. I'd scare away the tourists. Do tribal ceremonies....

MALIYA

You do barmitzvahs?

COOPER

Funny girl. Your father pledged an easement if I figured out how to buy the cove from him. So I developed "Captain Adventurous Tour Guide". You know... because.... I almost finished building my boatshop until that last job came along.

MALIYA

Well, now you can add a bridge.

COOPER

Good. I'll try not to shoot you.

He smiles. Maliya PLOPS a big pile of mud on his head. LAUGHING. He PLOPS a giant glob on her head. More GIGGLES.

They start making monster faces with the mud.

TATTOOED ORANG ASLI WARRIORS appear out of the jungle mist.

Lead by Chief Alala. Very serious. He interrupts by THUDDING Cooper in the head with a rock.

COOPER

Tell your monkey to go home.

Maliya points.

Cooper turns expecting to find Smarty.

Chief Alala makes an OFFER in his native tongue.

Pointing at the Malayan water monitor then into the jungle.

Maliya dying. Trying not to giggle.

Cooper THANKS him in the native tongue. Stupid grin.

The Warriors pick up the giant lizard and leave.

MALIYA

Is that...?

COOPER

You've never met Chief Alala?

MALIYA

Once. What do they want?

COOPER

Cocktails at low moon, dinner at
high tide.

Maliya CRACKS up and they both start an uncontrollable LAUGH.

EXT. JUNGLE - ORANG ASLI LONGHOUSE - NIGHT

A rectangular timber-and-thatch structure. Raised above a river on stilts. Accessed by ladders.

INT. ORANG ASLI LONGHOUSE - NIGHT

The village SLEEPS. Each family allocated a section. Cooper sits next to Maliya on a bamboo floor. The Jungle HUSHES.

MALIYA

We should get back to Mother.

COOPER

Shhhhhhssss. Listen.

JUNGLE COVERED CLIFF

Wiley, Zet and Placo stop to use blowguns.

LONGHOUSE

Cooper pulls out his gun and starts SHOOTING.

JUNGLE COVERED CLIFF

Wiley, Zet and Placo leap and SLAM into a hidden cliff.
Knocking them silly.

LONGHOUSE

The Orang Asli families spring to their feet.

COOPER

Hide.

The Orang Asli families dissipate into the jungle.

Cooper grabs up the Armani sport coat and reaches for a vine.

MALIYA

What on earth are you doing?

COOPER

Hold on, Princess, your jungle fun
has just begun.

Maliya grabs hold of Cooper.

JUNGLE

Cooper leaps out of the longhouse and swings over the jungle.

MALIYA

You call this fun?

Letting go, they drop into the water. SPLASH! Maliya comes
up COUGHING.

RIVER EDGE

Cooper drags Maliya to shore throwing her over his shoulder
and runs to the Bronco. Putting her inside and jumps in.

BRONCO

Cooper fires it up and drives back into the river mud.

Drenching them as Maliya bounces onto Cooper's lap.

Pushing his foot down on the accelerator.

The Bronco does a three-sixty in the mud. Throwing mud everywhere behind it.

The Armani sport coat flies into the river.

Swirling in the river eddy.

WILEY

takes aim and gets swamped by mud that knocks him on his ass.

BRONCO

Cooper doubles around the eddy and back across the river.

Maliya climbs back in her seat, holding on for dear life.

Cooper FIRES at Wiley as he ZOOMS onto a jungle road.

JUNGLE ROAD

Wiley FIRES back, barely able to see a thing.

The two natives rejoin Wiley and they run after the Bronco.

Cooper ROARS out of the jungle.

ONTO THE BEACH

skidding into the ocean. Drenching them once more.

Then RACING up the coast into the mangroves.

EXT. COOPER'S BOATSHOP - NIGHT

Cooper rushes into the darkened boatyard. Maliya is sitting there BLOWING on her phone trying to dry it.

He sets a lantern in the back of his Bronco. And hands Maliya some of his clothes and a pair of women's deck shoes. Maliya looks at the shoes.

MALIYA

Wait, didn't you shoot the last person to wear these?

COOPER

Just put them on. We're taking my boat. I called your mother. She's meeting us at the harbor. Hurry, the tides coming in fast. She won't be able to reach where I more the boat.

Cooper starts looking around in the back of the Bronco.

COOPER
Where...? Shit, where is it?

MALIYA
What now?

Cooper's panicked, reloading his gun, strapping on a knife.

COOPER
The sport coat.

He takes the lantern.

MALIYA
I haven't seen it.

COOPER
Shit. It must've fallen out in the
jungle. We'll have to go back.

MALIYA
We barely made it across once.

Cooper grabs up a five gallon can of gas and starts filling up the Bronco.

A switchblade FLICKS open.

Cooper turns to find Teatro holding his knife on him. Cooper stops to size up the situation.

TEATRO
Mind if I tag along?

COOPER
If you don't mind us dumping your
carcass in a mangrove swamp.

Cooper braces himself for Teatro's attack.

MALIYA
Look out.

A BLOW comes from behind Cooper.

Dexter steps into the moonlight with an engine piston.

Cooper topples forward, KNOCKING THINGS over. The lantern bursts flames across the ground.

Seeing the gas can, Teatro gets a mean idea.

EXT. SOUTH CHINA SEA - NIGHT

Quiet, except in the distance Cooper's boatyard BURNS.

EXT. DEAD RISING - NIGHT

Off the far side of Satu Island sails Dr. Yo's cargo ship.

Equipped with the mini-sub and digging machinery.

A rugged engineering crew of DECKHANDS and MACHINERY OPERATORS WELD a giant dented diving cage. Sparks fly.

Many kinds and sizes of sharks hang on deck.

Cooper's speedboat is in tow. A large CARGO CRANE with CABLE looms over the stern.

INT. DEAD RISING - TOP DECK CAPTAIN'S QUARTERS - NIGHT

Lovingly decorated with HUMAN BODY ARTIFACTS. Centering two glass encased bodies labeled "Mom and Pop."

Lit by virtual reality computer equipment projecting 3-D from a life-size HD monitor, depicting Kualu Rhu Island, its waterfall and virgin jungle.

Maliya and Dr. Yo sit across from each other at a table full of test-tubes and beaker bottles.

Maliya awakens. Only to find Dr. Yo capping vials of her blood. Maliya rolls down her sleeves, looking about the room.

DR. YO

Welcome to archaeology classrooms of the future. We are delighted to have you as our special guest. At last.

MALIYA

This is far from amusing, Dr. Yo.

DR. YO

Please, I didn't kill them, they died.
 (to bodies on wall)
 Mom, Pop, this is The Little Island
 Princess I've told you so much about.

Dr. Yo picks up Maliya's black pearls. She's alarmed.

DR. YO

It's okay. All of us here know where these came from. Keeping the truth about Endai City a secret from someone as sincere as me is purely being selfish. Now, where is the map?

MALIYA

We lost the map while your men chased us in the jungle. It's the truth. Just ask Captain Cooper.

Dr. Yo puts one of the vials of blood into a centrifuge.

DR. YO

Oh, we have. Excruciatingly, I might add. Still, he seems to think you have it. Now tell me where the cave map is before I'm forced to do him permanent harm.

Maliya does not reply.

Dr. Yo takes the vial out of the centrifuge and puts it into a small table top refrigerator.

DR. YO

The magic of DNA. Once I get down into Endai, I'll of course, be able to verify just what legal claims you and your father still have to what lies in the caves. Beyond providing the map to dig.

Maliya still doesn't reply.

DR. YO

I see. Perhaps this will inspire you to realize I plan to be much, much more than a business partner.

(grabs her hand)

Together we could rule these islands, Princess. Our destiny... you and I, as king and queen... the way it was meant to be... so long, long ago. We could save the Nagas from what's about to happen to the World. Don't you see? I'm here to help you before it's too late. And everything is gone.

Maliya yanks her hand out of his grip.

Yo turns on life-size monitors. Hits keys on computer board.

MONITORS

Kuali Ruh's jungle. Intimate. Revolving 3-D.

The falls appear where the river swirls into the river eddy.

Dr. Yo TAPS on the computer keyboard.

And Kuali Rhu Island upsurges.

Until all ninety islands reconnect into one massive hilly island paradise.

Just like before the earthquake destroyed it in 2100 BC.

DR. YO

One of life's greatest mysteries.
All neatly packed into two caves.
A complete genetic path to your
ancestors' arrival on Kuali Rhu,
ninety-five thousand years ago.
Perhaps the descendents from homo
erectus who somehow crossed the
seas to first settle the area to
war and flourish inside the caves.
As you know, there is recent proof
of this early migration in other
surrounding island caves.

A keystroke reveals a cross section, of the two ENDAI CAVES.

DR. YO

Envision inside both upper and
lower Endai Caves as they must
have appeared a scant four-thousand
years ago.

CLOSE ON MONITOR: ENDAI CAVES

Drawing us inside visual portals. One LARGE CAVE above sea level. Stacked on top another MAMMOTH CAVE below sea level.

DR. YO (O.S.)

After surviving thousands of years
of strife and turmoil the same
drought that sparked the building of
the Pyramids of Ancient Egypt brought
all the cave clans together to become
just one tame civilization.

(MORE)

DR. YO (O.S.) (cont'd)
 With one royal bloodline. Living in
 harmony for thousands of years to
 build the limestone city of Endai.
 But not because they worshipped great
 Pharos, no.

ON MONITOR: MOST OF ENDAI CITY

is carved into the walls of the bottom cave. Stretching
 vastly below the lake that fills the cave above.

In the top cave a strong STREAM OF WATER jets out of the wall
 into a lake fed by the river eddy above.

The head and back of a LAKE NAGA brakes the water's surface.

DR. YO (O.S.)
 With no bodies buried outside of
 the caves. And their enemies
 sacrificed into the eddy to feed
 the monster they worshipped...
 their Naga of the Lake.. they
 cleverly purposely left no trace
 of their civilization above
 ground.

Limestone temples and burial tombs line the upper cave walls.

Two statues of Lake Nagas adorn the lake's shore.

DR. YO (O.S.)
 (continues to hit keys)
 Taking liberties of reading between
 lines of words so carefully chosen
 in writing these children books.
 But not surprisingly recently
 proven by Clement Pathologist at
 Yale University with extensive core
 testing in the Gulf of Ormond.

A WORLD MAP APPEARS

on the screen, showing how the North Atlantic Ocean Current
 flows from the Pacific, across Malaysia and Indonesia, around
 Africa, northward towards Greenland and back.

DR. YO (O.S.)
 Substantiating local Naga legends
 of surviving catastrophic drought...
 (continues to hit keys)

THE SCREEN REVEALS

how the current slowed then stopped to cause the great drought across North Africa, India and wilting the Tropic regions.

DR. YO (O.S.)

... caused by the stopping of the Great Ocean Conveyor Belt that transports the heat from the Tropics northward to the Pole. Affecting the weather around the globe. Causing even the great Nile to stop flooding. Bringing about mass starvation in the region and the eating of their own young. I know, I know, but it is written on the walls. How this powerful civilization could be pushed to such cruel and barbaric behavior never ceases to amaze me, yet inspires me even more, less history be our future in repeating itself. Before we see it coming.

(continues to hit keys)

CGI AERIAL MAP

shows low lying islands being swept by rivers and the ocean.

DR. YO (O.S.)

Yet, still possible. Because as we sit here, climate models suggest increased levels of air pollution dumped in the atmosphere by modern man is melting the polar caps.

(continues to hit keys)

AERIAL SHOTS SHOW

American and Chinese factories and power plants emitting carbon dioxide into the atmosphere.

Then crowded freeways filled with cars.

Another stroke of the keyboards shows massive cattle drives.

DR. YO (O.S.)

This time resulting in the oceans and rivers rising to take back the land it lost to the great drought.

(continues to hit keys)

(MORE)

DR. YO (O.S.) (cont'd)

And according to your father's writings, it won't be damming of Endai Lake to save the Nagas and the great cave civilization itself this time. It will be a fight against flooding in the caves and starvation of the beast. It's not too late, Princess, if we prepare ourselves, we can survive what could take hundreds of years to right itself again... and our children's children will write about what we've done here today to insure the Nagas and our royal bloodline live on.

CGI LIFE EMERGES ON SCREEN

drawing us back inside the caves. With NAGA. So lifelike and civilized. SOUNDS OF LIFE from four thousand years ago fills the room.

That same crazy jungle BEAT from long ago. As a big production of an elaborate island dance unfolds under a CHANT, SHELL HORNS and DRUMS, celebrating a royal wedding.

DR. YO (O.S.)

Trust me, I have core samples throughout the islands verifying such a devastating drought.

The YOUNG COUPLE from the first scene, climb cave steps, wave and disappear up a passage.

The CELEBRATION INTENSIFIES. Just as we heard before.

DR. YO (O.S.)

And then, in celebration of the Nagas of the Lake, a royal wedding to end all royal weddings. But at last, prophetic. A tragic end that makes me cry every time I read it. So heartfelt the sorrow.
(hits the last key)

MASS CGI DESTRUCTION PANICS THE INHABITANTS

of the two CGI caves as the ground begins to shake and heave. Until the upper cave quickly breaks apart and collapses.

DR. YO (O.S.)

A sudden massive earthquake sent the overly filled lake crashing down, submerging both caves into death and destruction. A human catastrophe.

The human SCREAMS fade into RUSHING waters. Thousands perish.

DR. YO TURNS

to find Maliya having a hard time watching.

DR. YO

I know, I know. Titanic in a cave. Dooming thousands of your ancestor's souls... but the one royal bloodline trapped alone outside the caves. And the secret to your past. Please. Let me prove that the bloodline lives on in you? And together we will make sure it lives on forever.

Maliya suddenly reaches across the table and SLAPS Dr. Yo.

MALIYA

You are a cruel, sick little man... turning beautiful children's books into that.

Dr. Yo is not happy about being touched in such a manner.

DR. YO

(fingering the pearls)
Of all people, I hoped you'd be the one to understand me. Think of the history. Think if your blood --

MALIYA

-- Think again. Because you'll dig nothing other than your own grave on Kualu Rhu. As long as I'm alive.

Dr. Yo PUSHES a button and Teatro and Dexter enter.

DR. YO

In the meantime, I'm sure you'll enjoy our hospitality.

INT. CARGO HULL - THE NEXT SUNSET

RIFLE FIRE echoes from above.

Fading light from portholes.

Hanging by ropes, like sun-dried jerky, is Cooper. Someone has beaten him bad. He may already be dead.

Human bone art sickly twirling in the light.

Wiley Stafford enters with his machine-gun and a beer, closing the hatch. Up to no-good.

Stops to study Cooper's face. He looks away...

... and Cooper's eyes open.

Wiley moves to open a carved (canoe-shaped) burial boat to take another look at the Princess.

But Maliya's awake inside this time, gagged, tied - with eyes ablaze from fear and rage.

Wiley startles back. And Cooper swings his booted foot out. And catches Wiley SMACK on the jaw.

Wiley twirls and flops back into the burial boat.

Face first on top of Maliya. The machine-gun BOUNCES away.

Beer spilling on Maliya. Freaked, Maliya rubs her face on Wiley to get the gag off.

MALIYA

Oh, bollocks.

(pushes Wiley off)

Get off me.

(sits up and sees Cooper)

What happened?

COOPER

I kicked him in the head.

MALIYA

Good.

COOPER

Because I couldn't reach you.

MALIYA

What? This isn't my fault.

COOPER

No? If we'd given the map to Dr. Yo like I suggested he and his men would be trapped in the jungle by now. And we'd be sipping cocktails on the veranda trying to figure out what to do with the bodies.

MALIYA

(sits up)

Oh, shut up. Why did you tell Dr. Yo I had the map?

COOPER

To keep you alive.

MALIYA

That sick bastard.

COOPER

Yeah, his friends are nice, too.
(spits blood)
Very giving.

Maliya struggles to work her hand loose from the rope.

MALIYA

I feel awful... I might....

She scrapes her wrist badly but works them free.

MALIYA

...ouch. I'm bleeding... and....

Maliya picks up a smelly rag and SNIFFS it.

MALIYA

Whoooah.... chloroform.

COOPER

Welcome to the party.

Maliya shoots Cooper a nasty look. And HEAVES up.

COOPER

I hate it when you get this way.

MALIYA

Piss off. I woke up and he was taking my blood.

Maliya climbs out.

Steadying herself. Takes a step. Falls, grabbing a hold of Cooper's legs.

COOPER
You're murdering me.

MALIYA
My feet are asleep.

Maliya rights herself. Picks up the rag again.

MALIYA
How long have I been on this crap?

COOPER
Just hurry up. Slide something under me.

MALIYA
Holy crap, I've got a headache.

COOPER
Yeah, I'm not in the mood either.

MALIYA
Shut up.

She feels her neck. Her face lights with alarm.

MALIYA
My pearls.

COOPER
Maybe it's not safe to get me down.

Maliya SLIDES a wood box toward Cooper.

MALIYA
Apologize.

Cooper won't. Maliya stops short of sliding the box under Cooper.

MALIYA
Fine, hang there like beef jerky.
My grandmother gave me those pearls.

COOPER
Alright. I'm sorry. We'll get them back.

INT. STORAGE CABIN - SUNSET

Teatro and Dexter sit on boxes of explosives, watching a SOCCER GAME on TV, and CELEBRATE with food and wine.

EXT. STERN DECK - SUNSET

Dr. Yo takes a reloaded rifle from Zet and Placo.

Crew members pull in the dead sharks. More dead sharks are being hung.

The shark cage is set down on deck by the cargo crane, helped by DECKHAND ONE. DECKHAND TWO is inside with tanks and wet-suit, shaking his head.

DR. YO
What's the matter now?

DECKHAND TWO
It's worse. Like something's
spiking the spring to draw them.

A big smile grows on Dr. Yo's face as he thinks it over.

DR. YO
D. W. Hatukin... get me samples.

In the background, beyond the railing, floats Cooper's speedboat. The mini-sub is sitting on deck.

Deckhand One jumps up on the shark cage and unhooks the cargo crane cable.

Deckhand Two steps out of the cage and grabs up a metal water sampler container and starts cleaning it.

The deckhands look at each other.

DECKHAND ONE
Monsters and myths. This is nuts.

DECKHAND TWO
Something's happening down there.

EXT. PORTSIDE - SUNSET

Next to the Captain's Quarters, a woozy Maliya and beat-up Cooper discover two familiar VOICES.

Cooper peers inside an open porthole. Smiles that smile.

INT. EQUIPMENT STORAGE CABIN - SUNSET

Teatro and Dexter have their backs to the door watching soccer on TV as Cooper and Maliya enter.

DEXTER
Do you mind? We're watchin' here.

COOPER
Not at all.

Teatro looks at Dexter, recognizing Cooper's voice.

TEATRO
Ahhh shit.

Cooper pulls a wet suit over Teatro's head. PUNCHING him.

Dexter grabs Cooper from behind.

Maliya roundhouse kicks first Cooper, then Dexter.

Maliya staggers back, still woozy. Cooper gets back up, realizing it was Maliya that kicked him.

MALIYA
Quit moving.

Cooper ties Teatro and Dexter's heads together with a wet suit. Then wraps a rope around them.

He grabs up two timed explosives and sets them.

COOPER
Two minutes to tell us where the
Old Man is. Or we do a little
seismic butt testing of our own.

Cooper shoves the explosives in between their legs.

TEATRO
(muffled)
He went over the falls.

DEXTER
We never touched him. I swear.

MALIYA
(jab punches them)
That's for touching me.

Dexter and Teatro slump over.

Cooper puts a KNIFE in his teeth. Picking up a larger rope.
He looks at Maliya.

She looks back at him. A big queasy smile on her sexy face.

COOPER
Feeling good, Princess?

MALIYA
You look so swashbucklie.

COOPER
And you've had too much chloroform.

Cooper gives Maliya the bulk of the rope.

He grabs up Wiley's machine-gun and gives her that smile.

COOPER
Big breath.

EXT. PORTSIDE - SUNSET

Cooper checks both ways and moves out to the railing.

Maliya takes a deep breath.

Cooper quickly ties a knot around the railing.

He takes the rope from Maliya.

Dropping it overboard.

COOPER
Meet me at the bottom.

MALIYA
What? I haven't had that much
Chloroform.

COOPER
Don't be here when that goes off.

EXT. STERN OF SHIP - SUNSET

Dr. Yo turns from the railing to look at Zet and Placo.

DR. YO
Bring out explosives.

EVERYTHING HAPPENS AT ONCE:

PORT SIDE

Zet and Placo round the corner. Getting surprised by Coop's fists in their faces. Knocking them both inside the shark cage.

Cooper latches it. He then shoves the cage overboard.

PORTSIDE OCEAN

The cage SPLASHES and begins to sink.

Zet and Placo scramble back to their feet. Their faces terrified, SCREAMING for help as they sink.

PORTSIDE

Deckhands charge Cooper.

Cooper knocks Deckhand One on his butt.

Cuts a giant shark loose - dropping it open-mouthed over Deckhand One. He SCREAMS from inside the shark.

Until Cooper punches the shark in the stomach.

STERN OF SHIP

Cooper sprints, grabbing the cargo crane's cable away from Deckhand Two, POUNDING his head against diving equipment.

Cooper jumps off the stern of the cargo ship and swings out over the water toward his speedboat.

He turns back to the ship, SHOOTING the machine-gun.

DR. YO tries to take aim on Cooper. But Cooper pins him down with RETURN FIRE.

An EXPLOSION from inside the ship ROCKS the deck.

SMOKE and FLAMES fill the air. SIRENS SOUND.

MASS CONFUSION ON DECK...

Dr. Yo dives for cover. The other Deckhands scatter.

COOPER

BLASTING the towrope, drops out of sight into his speedboat with a THUD. Setting the speedboat free.

EQUIPMENT STORAGE CABIN

Teatro and Dexter, their clothes on fire, run out and jump.

PORTSIDE OCEAN

Teatro and Dexter land right into the swarming sharks. Putting themselves out, but are now in infested waters.

PORTSIDE

Maliya is hanging on for dear life.

The SHIP BURPS with another EXPLOSION above her.

The broken railing SWINGS AWAY from the ship. Taking her with it.

PORTSIDE OCEAN

Dexter and Teatro tread water, fighting to get untied from each other.

The explosions keeping the sharks at bay.

DR. YO,

crawling, pulls a high-powered scope rifle from the rack.

He calmly LOADS it.

SPEEDBOAT

JUMPS to life. Cooper is still out of sight. It heads straight at the ship.

DR. YO

aims his rifle and FIRES.

SPEEDBOAT

A bullet RIPS a large hole in the bottom.

Cooper maneuvers it closer to the hull.

PORTSIDE OCEAN

Maliya kicks away from the ship's hull. Swings out.

Cooper races the speedboat along the hull.

Forcing Dexter and Teatro to duck under or die.

COOPER
Need a lift?

MALIYA
IIIII'MMMM GOOONNNA...

Maliya swings back toward the ship. Timing her leap from the rope to the speedboat.

MALIYA
... KIIILLL YOUUUUU.....

Cooper catches her, falling back.

BOW OF SHIP

Cooper reaches up and turns toward Satu Island.

STERN OF SHIP

Dr. Yo walks across the deck through the smoke.

Outraged by the damage, his Captain's Quarters on FIRE.

The bodies and equipment inside burning up.

He watches Cooper and Maliya go as he reaches the railing.

Waiting, taking steady aim through the high-powered scope.

EXT. SPEEDBOAT - SUNSET

About one hundred yards off Satu's coast.

Dr. Yo FIRES o.s..

The bullet BLASTS a hole in the boat and KILLS the engine.

Cooper and Maliya sit up. They're adrift and Cooper's sexy speedboat is sinking fast.

Suddenly, teaming sharks BREACH the surface all around them.

MALIYA
What now, Captain Adventurous?

COOPER
(taking off his boots)
Can you swim to Satu, Princess?

MALIYA
(pulling off her shoes)
Of course, but I'm bleeding.

COOPER
Swim fast. Now!

Maliya drops her shoes and dives off.

Cooper reaches out and stabs a passing shark.

Blood fills the water. He stabs another. The other sharks attack the wounded sharks.

Cooper dives off and starts swimming for shore. Maliya just ahead. Both top-notch swimmers.

EXT. STERN OF SHIP - SUNSET

Not satisfied, Dr. Yo turns to find Teatro and Dexter aboard.
He BUTTS them both in the forehead with the rifle.

DR. YO
Find Wiley. Prepare the submarine.

The rest of the Deckhands still battle the fire.

Except First Deckhand. He just sits there dazed.

EXT. THIRTY YARDS OFF THE COAST OF SATU - SUNSET

Cooper and Maliya swim with all their might.

A big shark is catching up with Maliya. Its fin moving fast.

Cooper races to beat it to her. He dives under.

The shark surfaces and opens it's mouth to bite Maliya.

Maliya stops to defend herself.

The shark is just a few feet away... and Maliya is suddenly pulled under.

EXT. UNDERWATER - SUNSET

Cooper has Maliya in his arms.

She opens her eyes to find him pointing down to the reef.

So down they swim to hide in the coral.

The sharks swarming about, looking for them.

The big shark that nearly got Maliya tries to get them through the coral and Cooper plants the knife in its eye.

Blood fills the water. The other sharks attack it.

And off they swim toward shore. Staying close to the coral.

EXT. SATU ISLAND - SUNSET

Cooper and Maliya surface.

SHARKS surfacing just behind them.

They scurry onto the rocky beach. Exhausted and terrified.

MALIYA

Oh, my god, I've never seen sharks so aggressive.

COOPER

Get up. Keep moving.

Cooper staggers down the beach.

MALIYA

Wait.

(plops down, spent)

Can't we just sit a minute?

COOPER

In a minute we'll be hunted down by those Satu Pirates you've been fantasizing about.

MALIYA

Please, just a moment. I can barely breathe.

Cooper comes back. Getting angry.

COOPER

Get up. We can't stay in the open.

MALIYA

What's the matter?

COOPER

Nothing. Just get up.

MALIYA

Look, I'm sorry about your boat.
Okay? I'll replace it.

COOPER

I don't give a damn about my boat.

MALIYA

Then why are you being such a dick?

COOPER

I'm trying keep us alive.

MALIYA

Then sit down before I bust you
upside the head with this rock.

COOPER

Somebody should. Because, hanging
in that ship like beef jerky -- I
realized if only the island sinks
and there isn't a city or cave
under it -- all it would do is
turn *my* cove into a very reclusive
island. Just the way I like it.

MALIYA

Oh, don't give me that. Digging up
the jungle would ruin --

COOPER

-- What? Your jungle? Tourism?
If there are no caves. Let that
crazy bastard dig. Maybe it'll
end all this once and for all.

MALIYA

How can you say that? You grew up
in that jungle. Your brother died
in it.

COOPER

Is there a sunken city? Are there
caves down there? Are you the
surviving blood?

MALIYA

I... I... no.

Cooper turns, and walks away.

MALIYA

Wait. Do you want me to lie to you? Tell you I am? Is that what you want to hear? So you'll have some kid-like reason to go on helping me find my father. Is that what this is about?

Cooper stops. They study each other.

Cooper not wanting to get screwed again, Maliya not wanting to get caught in a lie.

COOPER

Yo was right. I spent my whole childhood believing that city is down there. That D. W.'s books are based on enough scientific facts to give reason to help him preserve our island... while I waited for my parents to come back for me. But if you're telling me they're not... if it's all just an old man's fantasy... then there's no sane reason to die keeping Dr. Yo or anyone else from finding a way to safely dig, when it's all sinking anyway. Whether we live or die.

MALIYA

Except for the people and the exotic species that've existed in that jungle for a 130 million years. What if the jungle does sink? You of all people, Captain, know what undiscovered life lives in there with them. And what it could mean to the World of medicine to lose any more of that. Hasn't progress taken enough of their homes? Are they not reason enough to fight madmen like Dr. Yo to save our little paradise? Aren't Father's books all about respecting life that came before us? Isn't that the real reason you still live here? Because you believe in all that sappy ancestry bullshit, whether he made it up or not.

(MORE)

MALIYA (cont'd)

If you're not willing to die to
save what you believe in, then
you're not to the boy who promised
to wait for me, or half the man
these islands think you are.

They stare each other down. Cooper looks up. Alarmed.

COOPER

RUN!

EXT. SATU ISLAND - NIGHT

Maliya and Cooper are just steps ahead of... torch carrying
SATU PIRATES led by a pirate on an old motorbike.

Another BAND cuts them off. Forcing Cooper and Maliya to
dive into brush.

Falling o.s. YELLING and SCREAMING.

The Pirates stop. Celebrating. "BIG FUN."

EXT. SATU VILLAGE - NIGHT

Big jungle community. Bonfire.

A feast about to take place.

Kuali Rhu sparkles fifty miles in the distant moonlight.

Cooper and Maliya are tied to posts.

In between them is a beaten and seemingly unconscious man,
CARLITO GOMEZ, 45.

COOPER

You really know how to show a guy
a swell time, Princess. You know
that?

MALIYA

You're not having big royal fun,
Jungle Boy?

COOPER

Shuddup.

(to Carlito)

Hey. Carlito, is that you?

Carlito Gomez opens his eyes slightly and whispers.

CARLITO

Si, señor.

COOPER

It's me. Portland.

CARLITO

Coop? You look like a beat mule.
What did you do, fall in love?

COOPER

No, unfortunately I'm working.

CARLITO

You need to retire, my friend.

COOPER

I tried. Is your plane near this
island?

CARLITO

Si, but under the island. In the
freshwater cave about three clicks
north from here. Last I saw it.

MALIYA

How long have you been here?

CARLITO

Twenty-eight moons. Crocodile
hunting. These pirates have
nothing to do but kidnap and kill.
Luckily, second only to my love
making, I can sing, strum guitar
and tell a funny joke. It's the
only thing that keeps me alive.

COOPER

We need to get to your plane.

CARLITO

Good luck. My client left me for
dead and may have taken it. I
don't know.

(looks at Maliya)

Evening, señorita. My name is
Carlito Gomez. I'm wanted in
twenty-two countries under ten
different aliases. Wedded in four.
And already extinct in five. I am,
as they say, an international man
of romance, and at your service.

MALIYA

Charmed, I'm sure. What's the chance there's a phone?

CARLITO

I saw two with cellphones. But whatever you do, do not speak to these men.

MALIYA

Why? This is obviously a simple misunderstanding. Hello?

COOPER

Don't, Maliya.

The YOUNG PIRATE with a patch, watching over them, turns.

MALIYA

Hi, there. Could I speak to you?

The Young Pirate walks over to Cooper, smiling pleasantly, and WHACKS him in the mouth with the butt of his rifle.

Cooper SPITS OUT a tooth.

The Young Pirate picks it up. Looks at it with his good eye.

Smiles, showing his missing teeth. And goes back to his post.

Carlito smiles. He's missing several teeth.

Cooper looks at Carlito who gives him a knowing look.

CARLITO

Still, I'd die for a woman like that.

COOPER

People have.

MALIYA

So far your butt saving sucks.

Carlito drops his head again.

A group of SATU PIRATES come out of the dark and stand before them, led by one with ADMIRAL INSIGNIA on his coat. He has a hook on one hand. Another one has a patch over one eye.

When another pirate shows up with a bird on his shoulder, Cooper looks at Maliya.

COOPER
Anyone look familiar?

MALIYA
Shut up.

PIRATE ADMIRAL
You entertain? Sing? Tell jokes
like your friend here?
(looks at Maliya)
Maybe you'd like to dance naked?

MALIYA
No dancing naked. Get us down from
here, right now.

PIRATE ADMIRAL
You heard the pretty woman.

The Pirate Admiral let's the others cut Maliya down.

MALIYA
(to Cooper)
See?
(to the Admiral)
This is an outrage. Do you have
any idea who I am?

The Pirate Admiral and the other Pirates look at her closely,
then confab amongst themselves.

PIRATE ADMIRAL
Pretty woman, with chimp ass, and
parrot mouth.

Maliya tries to slap him, but her hands are held.

COOPER
See, Maliya? Everybody knows you.
We can dance, Admiral. If you let
all three of us go.

Pirate Admiral signals Cooper's ropes to be cut.

PIRATE ADMIRAL
You entertaining. We think about
it. You dance like beat-up white
man. We slit your throat. Sell your
shrunken skulls on E-Bay.

The Pirates all LAUGH it up as they lead them away.

MALIYA
What? Is this a joke?

COOPER
You hear the white man laughing?

EXT. BONFIRE - NIGHT

Cooper and Maliya are pushed to the center of a ring of fire.
Carlito prays in the background.

MALIYA
What now?

COOPER
You heard him. We dance.

A randy Pirates' Jig strikes up. With flutes, tin drums and strings.

Cooper suddenly breaks out in a native style dance much like he did under the falls, but with a bit of a Jig. He stops.

The crowd CHEERS. The Pirate Admiral is impressed.

PIRATE ADMIRAL
Okay, now you.

MALIYA
What? This is....

COOPER
Trust me, they'll dig it.

Maliya turns to find all the Pirates' women staring at her.

She backs away and falls back into Cooper's arms.

He pushes her back up and breaks into another part of the Pirates' Jig.

Maliya, tries to follow his steps. Finding it not as hard as she thought.

The Natives love it. The jungle comes to life.

Suddenly, a PEG-LEGGED PIRATE jumps in and starts duplicating Cooper's steps.

Then another Pirate, then another.

Before long, nearly all the Pirates and their women are jiggling with Cooper and Maliya.

With a hint of that crazy jungle BEAT filling the night air.

Sexy, wild and BIG JUNGLE PIRATE FUN.

CARLITO

The Young Pirate stops in front of Carlito with a jug of rum. He smiles and reaches up and touches Carlito's face.

Carlito blows him a kiss.

The Young Pirate looks around, takes out his knife.

COOPER AND MALIYA

Cooper pulls Maliya near.

COOPER
You ready?

MALIYA
I'm exhausted.

Suddenly, Carlito comes running through.

CARLITO
Geronimo!

Followed by the Young Pirate who slugged Cooper.

Cooper swings Maliya out and uses her weight to clothes-line the Young Pirate.

Cooper then swings Maliya around and lets her go in the direction that Carlito sprinted.

And runs after her.

EXT. PIRATE CABINS - NIGHT

Cooper comes running around a cabin and stops dead.

Carlito and Maliya have their hands up.

Dr. Yo, Dexter are there with guns.

Teatro pulls his knife out of Carlito's shoulder.

TEATRO

See, stabbing, they understand
stabbing.

DR. YO

Where's Captain Cooper?

COOPER (O.S.)

Right here.

Maliya goes for Teatro's knife, biting his wrist, taking it from him, and flips him over her shoulder, adding a good kick to the head.

Carlito grabs Dexter's gun.

And Cooper grabs Dr. Yo in a bear hug.

But they all stop and turn to find the whole band of Pirates watching.

PIRATE ADMIRAL

Now we have big jungle entertainment.

MALIYA

Wait! My name is Maliya Hatukin.
My father is D. W. Hatukin.
Surely, you must know who *he* is.

PIRATE ADMIRAL

The old man from across the bay?

MALIYA

Yes, the author of The Little
Island Princess books.

PIRATE ADMIRAL

The books in which he refers to me
as that thieving warthog from Satu?
And my woman as an ugly betel nut
chewing rhino?

MALIYA

Well, I'm sure he meant those
colorful words in a flattering way.
Somehow.

PIRATE ADMIRAL

Kill them all. Her first.

Cooper grabs Dr. Yo's gun and shoots it into the air.

Everyone dives to the ground and behind the huts.

Cooper scoops up Maliya and runs for the old motorbike.

Carlito wrenches Dexter's gun away and runs after Cooper.

Dr. Yo and Dexter sprint a little further for an open vehicle.

Teatro is left behind facing the Pirates without a weapon.

So he picks up a rock and heaves it, running for his life.

The rock CLUNKS the Pirate Admiral right on the head.

EXT. DIRT PATH - NIGHT

Cooper, Maliya and Carlito speed away on the bike.

Teatro dives for them and misses, BOUNCING off a tree.

Getting up, he jumps into the open vehicle as it zooms by.

The Pirates chase them on foot into the jungle.

EXT. NORTH SIDE OF ISLAND - NIGHT

Cresting a hill, Cooper navigates the NOISY motorbike down a narrow pathway.

Maliya rides between Cooper and Carlito who is hanging on in back, while shooting over his bleeding shoulder.

Lots of SHOOTING from behind them. BUSHES and TREES take the brunt of the bullets.

The motorbike SOARS off the path...

EXT. STRANGE LIMESTONE 150FT SPIKES - NIGHT

(Actually The Pinnacles of Mulu.) ... and lands with a THUMP.

The Pirates fire after them from above.

CARLITO

I hope this gig has a good health plan, Coop.

COOPER

Bill Princess. She's got all the pull on these islands.

Maliya pulls Cooper's hair.

COOPER
Ouch! Son-of-a....

EXT. CANYON - END OF STRANGE SPIKES - NIGHT

Cooper motors the bike hard.

Headlights aren't much help.

CARLITO
Here!

Cooper slams on the brakes.

SKIDDING off the path.

Into the misty jungle.

Dropping first Carlito then Maliya off SKIMMING on her butt.

Carlito TUMBLES out of sight. Disappearing into the jungle.

Cooper DUMPS the motorbike. It plummets into the jungle.

He gets up and runs back. Then cuts into the jungle tops.

Dr. Yo, Teatro and Dexter ROAR past in the topless vehicle.

Maliya hides just off the dirt road. Lots of SPITTING.

MALIYA
Hello?

COOPER (O.S.)
C'mon.

Maliya gets up and hesitantly steps into the jungle tops.

And suddenly finds herself standing on an...

EXT. ANCIENT JUNGLE CANOPY WALKWAY - NIGHT

Between giant dipterocarp trees. Her butt hurts.

Carlito watches her rub it.

COOPER
You hurting bad?

MALIYA
Just smarts a little.

CARLITO
It's killing me.

Cooper helps Carlito along. The going is rough.

MALIYA
I hate these old... ahhhh!

Maliya suddenly falls through. Dangling in the darkness.

MALIYA
Help me!

Cooper reaches down, cupping her mouth.

COOPER
Sssshhhhh! We still having royal fun?

She reaches up for Cooper's ear. Pulls.

MALIYA
Keep it up, Jungle Boy.

COOPER
Aahhhh! Let goooooo.

Maliya pulls herself up using Cooper's ear.

EXT. OTHER END OF JUNGLE CANOPY WALKWAY - NIGHT

They come running off and hit the road again.

COOPER
Where's the cave from here?

Carlito points down the steps staked into the mountainside.

Cooper and Maliya look down.

The stakes lead to a dark cavernous hole.

EXT. STICK STEPS - NIGHT

First Cooper, then Carlito and finally Maliya.

The going is now even rougher.

EXT. BOTTOM OF STEPS - MACHOA POH ROCK - NIGHT

Maliya glances back up at the ROAR of the topless vehicle.

Lights from it suddenly stop at the top.

MALIYA

Here they come.

Cooper and Carlito stand above the dark hole. The wind whipping upward.

Finally Maliya steps down and walks into a giant spider web.

Horrified, swinging Teatro's knife, she nearly stabs and pushes Cooper into the hole.

He grabs the knife away from her and hangs on by one hand to a rock formation.

Maliya pulls him back just in time.

COOPER

Thanks a bunch.

(to Carlito)

There a better way?

CARLITO

Pray to Machoa Poh.

Carlito leans against the rocks.

Cooper looks at him.

COOPER

You gonna make it?

CARLITO

Si. Queen of Heaven Rock. See?

Carlito points toward the protruding rock.

Maliya moves along a ledge to the nose of the rock formation.

The ledge stops. Maliya looks down.

MALIYA

(turning away)

Holy crap.

A sudden SWARM of insects engulf her. Up her nose.

She swats at them. SPITTING.

Followed by a RUSH of insect-eating bats, swirling around.
Petrified, she nearly falls off.
And just like that, the bats are gone.

MALIYA
Bloody hell, I just had a bat attack.

COOPER/CARLITO
Quit yelling.

MALIYA
Up yours. The both of you.

CARLITO
Reach inside. The hole. Reach.

Maliya finds a hole dug into the nose of the carved rock.

MALIYA
Are you mad? I'm not reaching
into dark holes on this island.

CARLITO
It's a dead drop to the water,
then three o'clock into the
passage. If she's still there,
she's moored just beyond. It's
the quickest way down.

COOPER
Reach in, Maliya.

Maliya gulps. Closes her eyes.

Sticks her hand in and pulls out a slimy knotted rope.

MALIYA
Oh, yuck.

She throws it over the edge.

It drops into the darkness.

Maliya looks at Cooper.

COOPER
Do it, Maliya.

Maliya grips the rope, sliding down on the slime.

Cooper sees the blood running down Carlito's arm.

CARLITO

Last one down feeds the crocs.

Cooper grabs the rope and climes out of sight. As Carlito follows and goes out of sight...

CARLITO (O.S.)

Oops. Soooooorrrryyyyyy.....

MALIYA/COOPER/CARLITO

Aaaaaaaahhhhhhhh....

A moment of silence...

INT. SMUGGLERS' CAVE - NIGHT

... followed by the three of them falling out of the moonlit hole and into colossal SPLASHES in the underground river.

One by one they pop back up to find they can stand in the water. The moon creating a circle of light around them.

MALIYA

Gee, that was fun.

COOPER

Yeah, can we do it again?

CARLITO

Hold on, I've got torches hid.

INT. SMUGGLERS CAVE - NIGHT

Cooper, Maliya and Carlito wade-swim through the cave river. They have torches.

Huge CROCODILES watch closely from the water's edge.

Maliya is on Cooper's shoulders, a torch in each hand.

Cooper stops when Carlito falters.

CARLITO

Don't stop. Just past that mouth.

Cooper helps Carlito along.

Maliya is watching for crocodiles when a stalactite POUNDS her hard on the head.

She falls back, DUNKING herself.

Putting out her torches. Cooper pulls her back up.

COOPER
Keep your cuts out of the water,
damn-it.

MALIYA
Oh, piiiiss-OOOOFF!

CARLITO
Here they come.

Crocodiles slide into the water.

MALIYA
Faster, faster.

COOPER
Spur me again, and I flip you.

Carlito starts SHOOTING.

MALIYA
There it is.

A weathered Piper J-3 Cub Seaplane bobs just beyond the mouth
of the tunnel on pontoons.

They fight harder through the waist-high water.

EXT. MACHOA POH ROCK - NIGHT

Dr Yo, Teatro and Dexter reach the rope.

Their eyes follow it down to where it burns.

Dexter starts pulling up the rope. Reaching the flames
quickly.

Dexter and Teatro try to put it out.

But Teatro sets himself on fire. He's hopping mad.

GUNSHOTS come up from below.

DR. YO
Crocodiles.
(looks)
Put the fool out. This way.

INT. OLD PIPER J-3 CUB SEAPLANE - NIGHT

Cooper sits in front of mid-forties controls.

Maliya screws up her face and holds her breath in back where it's full of crocodile skins.

She pulls Carlito in just before a crocodile gets him.

Cooper HITS switches. Nothing.

Cooper looks at Carlito climbing in next to him.

MALIYA

What is that smell?

CARLITO

She's got a gas problem.

MALIYA

I do not.

COOPER

Not you.

Maliya lifts a box and finds a body, missing an arm.

MALIYA

Oh-my-God, Oh-My-God, OH-MY-GOD!

Maliya scrambles forward.

MALIYA

There's a --

COOPER

I think Maliya found your client.

CARLITO

He was no good.

INT. SMUGGLERS CAVE - NIGHT

The body PLOPS out of the seaplane into the water and the crocodiles go for it.

Cooper crosses himself, and climbs out along the pontoon to the engine with a large flashlight.

He gets into the engine bonnet, ducking o.s. He signals.

Carlito HIT'S the switch and the engine barely JUMPS to life.

INT. OLD PIPER J-3 CUB SEAPLANE - NIGHT

The plane is MOVING through choppy water.

Maliya leans in from the back with a bandage for Carlito's arm. Cooper helps.

COOPER

You want me to take over?

CARLITO

Let me get it past the reef. We're in luck, the tide is coming in fast.

EXT. SMUGGLERS CAVE - NIGHT

The moon shines down on waves CRASHING against the reef just ahead.

Dr. Yo, Teatro and Dexter step into the mouth of the cave.

Wiley joins them with a very large machine-gun.

He sets it up on a tripod and sits down behind it.

INT. OLD PIPER J-3 CUB SEAPLANE - NIGHT

Carlito wipes condensation off the window.

MALIYA

That's not good.

CARLITO

Not too late to change your flight plans.

(gives Coop a look)

Seriously.

Maliya and Cooper look at each other. They're sitting ducks.

INT. SMUGGLERS CAVE - NIGHT

The seaplane RATTLES and SHAKES. Gaining speed. Scraping over sandbars and river rock.

Approaching the mouth of the cave.

EXT. SMUGGLERS CAVE - NIGHT

Pontoons SCREECH across the reef.

But finally, the seaplane LIFTS out of the water just past the mouth of the cave.

Making Dr. Yo, Teatro and Dexter duck out of the way as Wiley FIRES after the plane.

Filling it full of LARGE ANGRY HOLES.

The plane STRUGGLES, looks like it's going to make it, then suddenly BURSTING into flames and EXPLODES.

DEXTER

Let's see you do *that* with a knife.

TEATRO

Shit, he killed them. What do we do now?

Dr. Yo is honestly moved by the lose of his Princess. Tears well up in his eyes as he sees his dreams slip away.

WILEY

You okay, Doc?

DR. YO

Yes, yes... we must pay our respects to the Queen.

Satu Pirates start FIRING from up above.

Dr. Yo, Teatro, Dexter and Wiley are forced to run for the mini-sub.

INT. SMUGGLERS CAVE - NIGHT

Cooper is WRESTLING a giant crocodile by the mouth.

Maliya pulls herself out of the water, a smaller croc's got a hold of her clothes.

She whacks it with the flashlight.

But Cooper and the giant crocodile go under.

Maliya does her best to see.

A big pool of blood comes to the surface.

Maliya is alarmed. Waiting and waiting.

But still no Cooper. Just blood.

MALIYA
Oh, Portland.

COOPER (O.S.)
Yeah, he was a good guy.

Maliya turns and Cooper is beside her. She hugs him.

MALIYA
You creep....

COOPER
(flicks switchblade)
Keep your voice down, let's go.

Cooper smiles, pulling her up, taking the flashlight.

MALIYA
Which way?

Cooper shows her the letters D. W. carved into the wall.

COOPER
Smugglers shortcut.

MALIYA
Smugglers...?

COOPER
Book Two. It runs straight through
Satu.

MALIYA
But it dead ends under the bay in
Book Three.

COOPER
Yeah, then came Book Four, with
pirate treasures and full moons.

MALIYA
I'm not sure if you're the bravest
man I've ever met... or the most
gullible.

COOPER
Yeah, probably a little bit of both.

INT. SMUGGLERS SHORT CUT - NIGHT

The cave is getting tighter and tighter.

Cooper crouches as he leads the way with the flashlight.

Maliya is walking like a duck and scrapes her knee.

MALIYA

Ouch! You better not be basing all
this on those books.

COOPER

My father asked D. W. about it once
over wine. D. W. said to follow
his markings.

MALIYA

And you believed him?

COOPER

Would he lie to a man of the cloth?

MALIYA

Are you being a smartass?

Cooper stops and looks into a very tight hole.

Blocking it are a pile of decaying human bones. The letters
D. W. are above them.

MALIYA

Please tell me we're not.

Cooper uses the flashlight to view the pile of human bones.

COOPER

See? Just like D. W. wrote. Help
me move them.

MALIYA

Put it on my tab.

INT. SMALL CAVERN LEADING TO WATER - NIGHT

Cooper crawls through and enters the cavern alone.

There are several more sets of bones lining the cavern walls
and discarded shoes spanning the ages.

The cavern is lit only by the flashlight.

D. W. is written on the wall with an arrow pointing to the water, then a line measuring to a circle and marked in yards.

COOPER

No bats. Come on. Come on.

Maliya squeezes out the hole.

Looks around at the bones. Not happy.

COOPER

Not everyone can swim.

Cooper sits at the water's edge.

Pointing the light at the wall drawing.

COOPER

The rest of the way is underwater.
So, I've got to know. Is D. W.
hiding down in Endai City?

MALIYA

How can I answer that?

Copper steps into the water.

Maliya stops him.

They look at each other, studying each other closely.

COOPER

Look, Maliya, I understand. But
D. W. knew going into this that
if it got down to me or you, it
would be you who lived. So, I've
got to know before we try this that
it's all worth dying for. Tell me
the truth. Is it all real?

Maliya tries to think up a cock-and-bull story. But can't.

MALIYA

It's all worth living for, okay.
The city is down there. Exactly
like the books. But I've never
been in, and I don't know how to
get in. On my ancestors' tombs.
And if I knew, I couldn't tell you.

COOPER

I knew it. Then the Old Man's safe.

Maliya kisses him suddenly. Hard.

Maliya pulls away, but Cooper holds her and kisses her back.

COOPER
You're full of surprises, Little
Princess.

MALIYA
Just get us home, Jungle Boy.

Cooper takes her hand and wades her into the water.

MALIYA
Wait. Tell me we can do this.

Cooper just gives her that smile.

Puts the flashlight handle in his teeth, and pulls her under.

INT. UNDERWATER - NIGHT

Cooper and Maliya swim with all their might.

Jagged volcanic underwater cave ceiling overhead.

Just before running out of air they come to an air pocket in
the cave ceiling.

The full moon shinning down through a torrent of water.
Showing the letters D. W. and a second, longer drawing.

MALIYA
Oh, my God.

COOPER
You gonna make it?

Maliya nods her head. Looks up to the moonlight.

MALIYA
A moon vent?

COOPER
Volcanic air pockets. All over
these islands. They break the
surface around the full moon tide.
According to book four....

MALIYA
Even with these sea levels?

COOPER
Only one way to find out.

MALIYA
Wait, my ancestors used them to rob
pirate ships and vent the caves.
But, how...?

COOPER
This one's not large enough to get
out. But as they fill, we rise.
Ready?

Maliya nods and takes a deep breath, and under they go.

INT. UNDERWATER - NIGHT

Cooper and Maliya swim again with all their might. Cooper
stops, looks around.

Maliya is near panic. Cooper changes direction.

INT. SECOND AIR POCKET - NIGHT

This time even more moonlight.

MALIYA
What happened?

COOPER
I got a little lost.

MALIYA
That was close.

COOPER
It gets worse.

Cooper flashes the light on the wall drawing.

MALIYA
But it is the last one. Right?

COOPER
And nearly twice as long. Ready?

Maliya nods her head. Cooper stops her.

COOPER
I'm sorry if we don't both make it.
Just get out and flag down a boat.

Maliya smiles, touching his face. Looking closely into his eyes. They take deep breaths and go under.

INT. UNDERWATER - NIGHT

Cooper and Maliya swim as hard as they can.

Maliya grabs at Cooper's leg.

He stops and puts his mouth over hers and gives her some of his air.

Bubbles rise between them.

They go for it again.

INT. LARGER UNDERWATER CAVE - NIGHT

Maliya comes to the surface first.

She looks around, gasping.

Then reaches under and pulls Cooper up onto the sand.

Again moonlight and water tumbling in from the moon vent.

Cooper's out.

Maliya blows air into his mouth.

MALIYA

Come on, Portland.

Cooper CHOKES on something. Maliya tries to press on his abdomen.

He pushes her off. And rolls over on his side. Coughs up "Nemo" onto the sand.

He sits up, throwing the fish back into the water.

COOPER

Owe you one.

MALIYA

Look.

Cooper looks, stunned, crawling over to FEMALE bones with a bible and cross in her hands, leaning against the cave wall.

Lit only by the moonlight coming in through the moon vent.

Cooper takes the bible out of her fingers and opens it to the cover page. "JAMES S. COOPER" is printed.

Cooper stands quickly, shocked, looking back to where he and Maliya climbed out of the water.

Then looking up at the water coming down.

MALIYA

Portland.

The cave starts SPINNING AROUND in Cooper's head. He passes out. Hitting Maliya like a wet medicine ball.

MALIYA

Portland.

(stumbles back)

What are you..?

(losing sand)

Will you...? I'm....

She falls backwards, Portland landing on top of her.

His chest flat on her belly, his nose in her cleavage. Water pouring in her face.

MALIYA

If that's not your mother, I'll
kill you.

EXT. BAY - REX'S CENTURY OLD SAILBOAT - NIGHT

Under the full moon, Johore and Abdul are there along with a few ISLAND GIRLS. They all drink beer from a bottle.

Suddenly, a switchblade is put to Rex's throat.

COOPER (O.S.)

Hand over that beer or I cut your
throat, you scurvy varmint.

REX

Well, scrape the barnacles off me
buttocks.

ABDUL

Cooper?

SPLASHING comes from starboard side.

ISLAND GIRL

It's the Princess, too.

COOPER
Help her up, will ya.

Cooper flops down, grabbing a fresh beer out of the cooler.

Rex, Abdul rush to pull Maliya on board.

Johore takes the beer and OPENS IT with his teeth for Cooper.

COOPER
Dr. Yo and his men shot down
Carlito Gomez's plane.

JOHORE
We heard the explosion.

REX
Thank heavens you two weren't in it,
Ms. Hatukin.

MALIYA
Mr. Gomez was a very brave man.

COOPER
Rex, give us a lift.

REX
Alrighty, you swabs. Hoist anchor.

The others jump to hoist the anchor. Rex DROPS sail.

ISLAND GIRL
Carlito.

Johore gives her a hug.

REX
Where to, Captain? She's a wide
open sea. The moon shall light
our way till the break of dawn.

COOPER
Cooper's Cove.

The others hang their heads. Shuffle their feet.

COOPER
What?

Cooper looks at Maliya.

MALIYA
There's something you should know.

EXT. COOPER'S COVE - BURNT HOME AND BOATSHOP - NIGHT

Lit by the full moon, Cooper and Maliya duck under police tape.

Everything is destroyed. Burnt to the ground. All the boats, too.

They take a moment as the excitement from the day drains. Cooper's holding onto his father's bible.

MALIYA

I'm sorry about all this.

COOPER

You should be. This'll cost you a bunch of coconuts.

Maliya slugs him in the arm.

MALIYA

Fine.

Cooper bends down and picks up his spear gun. And a chard picture of his family. Maliya leans into Cooper.

COOPER

You hungry yet?

MALIYA

Starving.

EXT. THE HATUKIN ESTATE - VERANDA - NIGHT

Cooper sneaks around the home, finding room after room lit up, but no one there.

Until deep inside the Colonial Home he finds...

INT. DINING ROOM - NIGHT

... Dr. Yo is wiping something from his shoulder at the table while Irene Hatukin sits there staring at him.

Smarty the Monkey is up on his perch behind Dr. Yo.

The Malay boy is dead on the floor. Two uniform island policemen are dead, too.

Wiley waits along the wall with his machine-gun.

DR. YO
That monkey shits on me again, I'll
kill it.

IRENE
Good boy, Smarty.

DR. YO
All Captain Cooper had to do was
give me the map and your daughter
would be enjoying my company. Now
I'll dig without it. And we all
know what that could mean. If your
husband is hiding down there, he
could drown. So please, help me.

Suddenly, Wiley is pinned to the wall with a SPEAR GUN ARROW.

His machine-gun fills the ceiling full of BULLET HOLES.

CRASHING the chandelier onto the table.

Smarty the Monkey jumps on Dr. Yo's back, SCREAMING,
scratching and biting.

Dr. Yo OVERTURNS the table trying to get him off.

He spins around to find Maliya leading Irene out. He can't
believe it.

EXT. VERANDA - NIGHT

Teatro runs, only to get SUCKER PUNCHED by Cooper, and thrown
over the railing into a coconut tree.

Cooper runs toward the falls.

EXT. ABOVE THE FALLS - NIGHT

Maliya leads Irene along the river near the falls.

Cooper, still barefoot, sprints to catch up with them.

COOPER
The steps.

DEXTER (O.S.)
Go ahead, take one.

Cooper, Maliya and Irene are trapped at the river's edge.

DEXTER

Last chance. Give up the map or I
kill them both.

A sudden o.s. GUNSHOT from inside the house JARS them back.

The BANK GIVES WAY beneath Maliya and Irene's feet.

Cooper reaches, grabbing Irene's clothing, saving her.

The only one he could reach. Not one or the other.

Maliya falls back into the river and gets swept away.

Fear in her eyes, as she goes beyond a rock cropping.

Her SCREAMS FADE into the RUSHING FALLS...

Cooper on his knees, staring at the falls. Dismayed.

Irene starts to CRY.

Dexter puts his gun to Cooper's head.

His finger squeezes.

Smarty, now a dead monkey, THUDS to the ground between them.

EXT. JUNGLE BELOW FALLS - NIGHT

Chief Alala and the Orang Asli Warriors back away as the tide
creeps into the jungle around them.

Dr. Yo's MEN hold them at gunpoint.

Dexter and Teatro hold Cooper's head in the river.

A long ROPE is tied around Cooper. BINDING his arms down,
and his hands behind him.

The EDDY right before them. Lots of time passing as the
ground around them becomes saturated from the rising tide.

Irene STRUGGLES, tied to a coconut palm.

Dr. Yo signals to let Cooper up.

Cooper GASPS for air.

DEXTER

Christ, he must have gills.

TEATRO

Is your name dumbass?

Cooper SPITS mud in Teatro's face.

DR. YO

Captain Cooper, you can see what's happening to this jungle. Let me save it from sinking. Do I need to sacrifice these innocent people just to prove to you how much I care?

Cooper shakes his muddy head. Hair sticking on end.

TEATRO

Let me fix that hair.

Teatro dunks him again.

Dexter forces Teatro to bring Cooper up.

COOPER

We don't have the map.

DR. YO

Kill them all. Him first. We'll dig up the jungle without it.

Teatro takes out a new shiny, even bigger switchblade. Glad to stab someone.

He's about to slit Cooper's throat.

COOPER

If you let these people go... I'll show you where to dig.

Dr. Yo signals his men to stop.

FROM OUT OF THE FALLS

Suddenly, a BURST of steam.

Followed by EXPLOSIONS full of smoke and fire as if the volcano erupted.

Piped-in DRUMMING is so intense the ground shakes.

THE ORANG ASLI WARRIORS

react with respect, bowing and adding a LOW CHANT.

A GHOST-LIKE ROYAL NATIVE

rising out of the mist of the falls.

Making WEIRD NOISES. Then starts to perform the ancient tribal dance.

The Orang Asli start thumping chests and stomping feet.

The Ghost seemingly DRIFTS ACROSS the river.

It hovers in the middle. Dancing. Mysterious and beautiful.

TEATRO AND DEXTER

look at Dr. Yo. Dexter points his guns at it.

DR. YO

has a childlike wonder on his face.

DR. YO

Wait. See if it's the Old Man.

DEXTER

wades into the water. Keeping his gun on the Ghost.

TEATRO

throws Cooper down, kneeling him and wades out quickly.

COOPER

looks on... anticipating.

IRENE

watches in bewilderment.

THE GHOST

cuts away from Dexter and Teatro, toward Dr. Yo.

DR. YO

wades out.

Stopping between Cooper and the eddy.

THE GHOST

gets right up into Dr. Yo's face.

GHOST

Boo.

Dr. Yo rips the Ghost's mask off.

Revealing Maliya.

Dr. Yo is taken back.

He looks up to the falls disbelieving the luck that his princess still lives and his dreams of ruling live on.

DR. YO

You astound me, Princess. I so
look forward to our moments alone.

MALIYA

As do I... dancing on your tomb.

DR. YO

Take her to my quarters.

DEXTER AND TEATRO

rush to grab her.

COOPER

charges Dr. Yo. The rope still tied to him.

Driving Dr. Yo back into Dexter and Teatro.

Down into alarmingly deeper water Teatro goes.

Cooper wraps his legs around Dr. Yo and drags him underwater
by rolling on his stomach.

TEATRO

is sucked down into the river. SCREAMING for help.

DEXTER

reaches but gets Tornado kicked in the butt by Maliya, making
him step off the ledge and get swept away.

TEATRO AND DEXTER

fighting each other now to stay out of the eddy.

TWIRLING, abruptly SUCKED, SCREAMING beneath the water.

THE ORANG ASLI WARRIORS

attack Dr. Yo's distracted men.

Hand to hand COMBAT into the jungle.

DR. YO AND COOPER

finally resurface.

Dr. Yo GASPING and clawing at the helpless Cooper.

They begin to whirl in the outer eddy.

MALIYA

struggles in the mud for the rope. She reaches it too late.

FIRST DR. YO

gets SUCKED under.

THEN COOPER,

looking at Maliya, a knowing "goodbye" smile. He's gone.

MALIYA

fights harder to pull him back.

MALIYA

No. Portland.

But she is dragged through the mud.

MALIYA

Help me. Somebody... he's drowning.
He's... I am not letting go. Not
letting you go.

Maliya digs her feet in, pulling with all her might.

IRENE

struggles against the knot.

MALIYA

gains a little rope.

Only to lose more ground.

INT. SMALL EDDY CAVE - NIGHT

The WATER CASCADES into the darkness. It's very similar to a volcanic moon vent cave.

And runs about fifty feet before SWIRLING AROUND a HOLE.

Dr. Yo hangs onto Coopers foot, losing his grip, crashing into Dexter and Teatro.

Forcing them to lose their grips of the cave rocks.

Until all three are sucked, screaming into the swirling hole and under the island.

BUT COOPER

hangs by the rope, water GUSHES down on him, twirling him.

He fights for air, pushing out of the water with his feet.

The rope is pulled. Cooper gets dragged back into the cascading water.

EXT. EDDY - NIGHT

Maliya gives it everything. CRYING. Refusing to give up.

JOHORE, REX AND ABDUL

finally run in from the beach.

MALIYA

He's down there. He's down there.

REX

Grab hold, men.

The three men rush into the mud and grab the rope and pull.

REX

Heave.

MALIYA

What took so long?

REX

They roped us to me boat. Heave, lads. Give it all the heart in ya.

They give a mighty heave.

EXT. SMALL EDDY CAVE - NIGHT

Cooper is pulled up sharply.

His head POUNDS on the roof of the cave.

Engulfed in the water RUSHING over him again.

He fights to his feet... upside down. Keeping out of the water.

COOPER

Let....

He's suddenly jerked back into the water.

EXT. EDDY - NIGHT

Orang Aslis reappear.

All of Dr. Yo's men are gone or dead.

Deckhand One who was stuffed inside the shark is dragged screaming into the jungle by a giant Malayan water monitor.

They cut Irene loose.

JOHORE, ABDUL, REX AND MALIYA

are pulled back through the mud.

INT. SMALL EDDY CAVE - NIGHT

With a SNAP, the rope goes slack.

Cooper drops from the cave's roof.

STREAMING toward the channel.

He's got one shot to stop himself with his feet.

But the water SUCKS too hard at him. GUSHING over him.

His bare feet slip away on the slimy sandstone.

And down into the channel he goes.

EXT. EDDY - NIGHT

Maliya holds out the SEVERED rope to the others, CRIES.

Irene crawls to her and hugs her.

Cooper's friends can't believe Captain Adventurous is gone.

The Orang Asli hang their heads.

INT. ENDAI CAVE - NIGHT

Water shoots out of the wall into a massive underground LAKE.

Faintly lit by thousands of flying fireflies and beetles.

Teatro and Dexter stand beside the lake, dumbstruck.

Thousands of catacombs are piled everywhere.

But the ancient Endai City, carved into the limestone walls, stretches into the darkness.

And it is even greater than those ruins found in Egypt, Rome and Greece combined.

A great lost metropolis only thousands of years of great leadership, unified vision, harmonious toil, tremendous faith and most important... peace could have created.

And yes, all worth living for in keeping it from being plundered.

Some in ruins, some not, even more underwater.

All in a cathedral like ornately carved cave reaching hundreds of meters above.

Where more catacombs are dug high into the limestone walls.

Clear evidence of a cave-in just like Dr. Yo's CGI depiction.

Huge TOADS mingle with SPIDERS and COCKROACHES.

Two giant statues of sleeping Nagas. One broken in half.

Dr. Yo runs about. Excitedly lighting whale fat torches.

Revealing more and more statues. And unbelievable treasures.

DR. YO

(hugs a statue of Naga)

You see, you see? It's here.

My life's work. All the great

Malaysian myths. All as I

envisioned. I'm not a lunatic.

(MORE)

DR. YO (cont'd)
I'm a genius. The world will
worship at my feet for what I've
discovered. And I'll turn what's
in these caves... into billions.

COOPER

pops out of the wall.

And SPLASHES into the lake.

TEATRO AND DEXTER

turn back to the lake but find only the SHOOTING water.

INT. LAKE - NIGHT

Cooper struggles to get back to the surface, his hands tied.
He's not alone. Something very big and evil looking.

INT. CAVE - NIGHT

Dexter takes a lit torch.

Moves to look into the lake.

The bugs, bats, toads, and snakes are freaky as they scatter.

DEXTER
Are there other things in there?

DR. YO
Monsters. My life... it's true.
Do you realize what is down here?

TEATRO
Yeah, bunches and bunches of dead
people.

Dr. Yo moves over to piled ornate tombs fallen from the wall.

He JIMMIES one standing on end open.

Bugs scurry out.

Inside are jeweled and gold artifacts draped on decaying
bones.

He picks up an arm, holding it up.

DR. YO
History.

DEXTER
Yeah, that's large, Doc. Now, how
do we get the history out of here?

COOPER (O.S.)
Over my dead body.

Teatro and Dexter bristle.

TEATRO
Ahhh, shit.

Cooper, KICKS Teatro in the back of the knee.

SNAP. Teatro crumples in PAIN in a pile of cockroaches.

TEATRO
Ahhhh! Cockroaches!

Dexter rushes Cooper, SWINGING the torch.

DEXTER
Die, you bastard.

Cooper sidesteps him, tripping him, SPLASH, into the lake.

Cooper jumps onto Dexter's back.

Holding him under.

Dexter's SCREAMS are muffled under the water.

COOPER
Time to learn a little cave etiquette.

Riding Dexter like a hippo.

Until he stops fighting.

COOPER
Never scream with your mouth full
of Naga lake water.

Dr. Yo searches for a weapon.

Every time he touches something, it turns to DUST.

Cooper gets off Dexter. His body floats further out.

Cooper turns to find Teatro with his switchblade.

TEATRO

I'm getting reeeeeal tired of you.

COOPER

Good. You prefer sleeping with
fishes or bedding with bugs?

Cooper steps out of the lake.

Teatro hobbles toward Cooper. Slashing with his knife.

Cooper sidesteps the blade.

And kicks the side of Teatro's other knee. SNAP.

BLOOD showing up on Cooper's neck.

Teatro goes down in PAIN again.

Cooper kicks the knife away.

Then leaves his feet to kick Teatro in the face.

Teatro goes into the water.

Cooper falls hard on his back.

Dexter's body is gone.

The knife is between Cooper and Teatro at the shore.

Teatro can only crawl.

Cooper tries to kick it away but misses.

Teatro gets it.

Draws back to stab Cooper.

But something starts pulling Teatro from behind.

So the knife sticks harmlessly between Cooper's legs.

TEATRO

Help me. Something.... Aaahhhhhh!

Teatro loses grip of the knife.

Hands full of BUGS.

He's pulled under.

Then suddenly THRUST upward by the Lake Monster.

Dr. Yo is in heaven.

SCREAMING, Teatro gets brutally SLAM-DUNKED. And disappears.

Cooper rolls over to find Dr. Yo with Teatro's knife.

DR. YO

I knew it. The Old Man has kept all this to himself because of that prehistoric monster. The Naga of the Lake. Do you hear me? And they all laughed. Shunned me from their stifling universities. Well, who's laughing now?

(a moment of insanity)

MEEEEEE!

Remembering that Cooper's still watching.

DR. YO

Please, it doesn't have to end this way, Captain. You and me. Together.

COOPER

Unfortunately, I like children's tales with happy endings.

Cooper gets to his knees.

Backing Dr. Yo toward the catacombs.

Cooper fights to his feet.

DR. YO

I'm a paleoanthropologist. A seeker of human's past. Who knows what's really down here?

COOPER

No one. And that's the way it's gonna stay. You're a bone collector. A lowlife cryptozoologist. You've killed innocent people on my island. And I don't trust you.

DR. YO

Still, I'm sure you see the historical significance of this find.

COOPER

What's significant down here, is that you don't find your way out.

DR. YO
Funny, that's not how I envision my
life ending.

Cooper looks to his left, next to the tomb Dr. Yo opened.

A cross made of jungle roots is there with Nevada's ball cap on it. The one Nevada wore in the picture in Cooper's room.

Cooper looks back at Dr. Yo too late.

Dr. Yo lunges at Cooper and STABS him in the upper-chest.

Cooper BITES Dr. Yo's wrist.

Making him let go.

Dr. Yo draws back in pain.

He sees Cooper drew blood with his bite. Looking back up.

And Cooper KICKS him in the face.

Dr. Yo stumbles back against the opened tomb.

He picks up the arm with the JADE ARTIFACT on its wrist.

Cooper, labors back to his feet again.

DR. YO
I spent my life wanting in here.

Cooper, RUSHES him, SMASHING Dr. Yo good with his shoulder.

Dr. Yo falls back inside the tomb.

Bones wrap around him. CRUMBLING under his feet.

He fights to stand.

Dust filling his lungs as the decaying bones seemingly flash back to life.

A GHOST?

Cooper throws his body against the tomb's lid.

Sealing it shut on Dr. Yo.

And collapses painfully against it.

He looks over to his brother's tattered ball cap.

COOPER

And now we'll spend what's left...
wanting out.

Dr. Yo SCREAMS. POUNDING.

Cooper's barely conscious. Bleeding bad.

Just before he passes out, a light appears on his face.
Held o.s. by someone or some thing.

But Cooper isn't frightened. He smiles weakly, as the light
grows brighter on his face, and the life in his eyes fades.

DISSOLVE TO:

EXT. JUNGLE COAST - REX'S SAILBOAT - NIGHT

Sad DRUMS in the air.

A small CEREMONY takes place at the mouth of the river.

All of Cooper's friends are there.

Everyone, but Maliya and Irene.

Chief Alala and his Orang Asli Warriors floating in canoes.
They all lift their coconuts.

Before them is a beautiful hand carved burial canoe.

Chief Alala throws a torch. Bursting the canoe into flames.

REX

Captain Adventurous.

ABDUL

A truer friend these islands have
never known.

SMALL CROWD

The Captain.

EXT. HATUKIN ESTATE - NIGHT

Maliya is on the veranda overlooking the jungle below.

Cooper's ceremony takes place at the river's mouth below.

Irene comes out, holds her. Both have lost men they love.

EXT. COOPER'S BOATSHOP - MAGIC HOUR

Still in ruins. The Old Man's SUV is parked at the gate.

EXT. COOPER'S MAGNIFICENT COVE - MAGIC HOUR

Waves WASH around the burnt dock.

Maliya sits in the sand, tiny waves lapping at her toes, then the tide begins to rise.

Tears running down her face.

She sees something. Portland?

She gets up... dives into the water. Swims out to it.

But it's only driftwood from Cooper's dock.

Anger. Hopelessness.

EXT. BASE OF THE FALLS - NIGHT

Maliya is in the river with the driftwood she found.

She holds it just up-river from the eddy.

MALIYA

Somehow you helped me want Kualu
Rhu more than any place in the
world, Portland. Father would've
taken great joy in knowing that.
Even if it meant knowing someday
someone else would come looking
for The Little Island Princess.
Being here with you, saving our
little paradise... a lifetime of
adventures together, keeping the
future from destroying our past.
But I'm sorry, I just can't stay
here alone like this... knowing I
let you go... knowing you waited
all this time for me to come home.
My heart will break whenever I
hear the jungle whisper your name.
Please forgive me. I must go,
or I will surely wilt inside.

Maliya lights the dried grass and lets the driftwood go.

It sails down stream into the eddy, swirling, then down.

Maliya stands there. She takes a deep breath.
She takes one last look up at the falls when...

COOPER (O.S.)
Will you stay if I give you one
last chance?

Maliya looks down to the mist at the foot of the falls.

Portland Cooper stands there.

His hands untied. His chest bandaged with mud and grass.

He's got the Armani jacket over his shoulders, holding the
map case.

Maliya can't believe it. She clears the tears from her eyes.

Frightened at first, Maliya wades further out into the river.

She reaches hesitantly out to him. Not sure what to expect.
She touches him. To make sure he's real.

MALIYA
Portland?

COOPER
Your ghostest with the mostest?

She can't help herself. She gives him a big hug.

He falls over. With her on top of him. Kissing him.

COOPER
You're drowning me.

Maliya is forced to drag him to shore.

Putting his head into her lap. Maliya tries to find the
words....

He smiles. Puts a finger to her lips.

COOPER
I have a secret to tell you,
Princess.

Maliya waits for it.

But Cooper just closes his eyes and smiles that smile.

DISSOLVE TO:

INT. KUALI RHU HOSPITAL - DAY

A line of Cooper's friends stand waiting to donate blood.

Rex exits the room.

REX
Come on, mates, we all ain't
pumpin' O Positive.

MALIYA
It's okay, Rex. Next.

INT. COOPER'S HOSPITAL ROOM - LATER THAT DAY

Maliya is there with Abdul, Rex and Johore.

COOPER (O.S.)
What happened?

They turn to find Cooper awake.

JOHORE
They put you under for a ten
count, boss.

COOPER
What? Let me at 'em.

Maliya holds him down.

MALIYA
You had surgery, Portland. You
saved our paradise.

Maliya takes his hand and smiles.

COOPER
It's only our paradise if we all
call Kuali Rhu our home.

Maliya's eyes tear up.

Even the men's eyes tear up.

MALIYA
Now who's had too much chloroform?

EXT. COOPER'S COVE - BOATSHOP - DAY

Led by Rex and Johore the place is being rebuilt. Abdul is on the phone, YELLING at someone about money.

EXT. MAGNIFICENT OCEAN COVE AND DOCK - DAY

Cooper REVS a new sexy speedboat. He's got a picnic basket.

Up above, Maliya walks through the shell of the new parts shop.

Behind her is a new bridge.

The men stop and move to the edge to watch her climb down.

MALIYA
Hello, gentlemen.

She continues walking down the new steps.

MEN
Good day, Princess.

Rex MUMBLES something.

MALIYA
I heard that, Rex.

REX
I meant it with all me beating
heart, Princess.

Maliya looks back with a smile that could ignite a mountain.

The others throw stuff at Rex. But Rex is all smiles.

ABDUL
Back to work, you goldbricks.

EXT. DOCK - DAY

Maliya joins Cooper. Big warm smile and a kiss. Cooper helps her get into his new speedboat.

COOPER
Irene up for this?

MALIYA
Must be. She's taking the steps.

EXT. JUNGLE BEACH - EVENING

Cooper's speedboat. A pair of footprints run up into the jungle as the rising tide creeps up and washes them away.

INT. ENDAI CAVE - EVENING

Bouncing torch light.

A GENERATOR starts.

Lights flash on and spread across the enormous cave.

Revealing the city carved into the limestone, sandstone, granite, and marble walls.

It goes for miles.

Massive destruction.

Thousands of crumbled catacombs, ornate tombs... monument structures and the lake.

Cooper leads them to where he trapped Dr. Yo.

Maliya and Irene stand there in amazement.

MALIYA

It is real. Everything is real.
It's real. Look, Mother.

Two Lake Monsters breach the water's surface.

IRENE

It's all so... beautiful. And it
won't flood from the tides?

COOPER

We're standing under the ocean now.
And I'm sure I've seen a ghost.

Cooper holds out Maliya's black pearls.

COOPER

Your pearls, my Island Princess.

Cooper slips them around her neck. Kissing her lovingly.

COOPER

Hope you don't mind. I had to take
them from a dead paleoanthropologist.

Maliya throws her arms around him.

Irene watches the young couple. Happy for them.

Cooper sees the longing for her man on Irene's face.

COOPER

Wait. There's more. Look.

Out in the lake a figure appears under a torch. ROWING.

It's D. W. HATUKIN, eighties, a wise Malaysian bird.

The Monsters FROLIC around his canoe.

Irene looks at Cooper. Tears overwhelm her. She hugs him.

IRENE

Thank you.

COOPER

He saved my life again. So I
helped end his book while I got
strong enough to walk out of here.
I'm sorry, you know him, he made
me promise not to say anything...
until he was finished.

Cooper hands Irene the picnic basket.

COOPER

He wants to show you something.

Irene meets her husband at the lake. Gets in the canoe.
They hug. Kiss.

He gives her the finished book. And rows away.

Irene turning to wave. Holding the pages up for them to see.

Old Man Hatukin blows Maliya a kiss.

Maliya turns to Cooper. Astonished. Beaming. Hand in hand,
they watch the canoe fade into the darkness.

The ruined city spreads in all its crumbling glory.

MALIYA

Well, I guess now we know where he
goes to write.

They turn to face his brother's grave. Nevada's ball cap is
on the wood cross.

The charred picture of Cooper's parents in a new frame sits between two fresh graves.

His father's now encased Bible and his mother's gold cross and chain are also there.

MALIYA
(stunned)
You did good?

COOPER
Yeah. D. W. helped me find what
was left of dad.

Maliya gives him a hug. He gives her that smile.

COOPER
It's okay. Now we both have blood
down here to keep safe from mankind.

MALIYA
I got a good price on Yo's ship.

COOPER
Your ancestors would be proud.

They turn to watch the Nagas BREAK the water's surface.

A third baby Naga surfaces between them. They turn to look right at Maliya and Cooper as if communicating with them.

Maliya and Cooper are dumbstruck with reverence.

EXT. TOP OF THE FALLS - SUNSET

Under that crazy jungle BEAT Cooper and Maliya make it to the top of the steps.

He picks her up and carries her across the canopy walkway setting her there, standing hand in hand beside the falls.

The family home and volcanic mountain behind them, overlooking their true island paradise.

Maliya touches her black pearls, smiling, leaning into Cooper.

Just as the young royal native couple had so many years ago.

SHELL HORNS join the JUNGLE BEAT.

Cooper sticks his torch proudly into the dirt.

Suddenly, the ground begins to VIOLENTLY RUMBLE.

Cooper and Maliya clutch each other. A frightening moment.

History repeating itself? But the RUMBLING STOPS just as suddenly as it had started.

Cooper and Maliya look around, everything is okay.

Then look at each other's frightened face and burst out LAUGHING. And race up to the house.

DISSOLVE TO:

EXT. MALAYSIA - KUALI RHU ISLAND - NIGHT

Viewed from sea the little island's jungle is lit by torches and filled with the same crazy jungle beat. SHELL HORNS rise.

EXT. JUNGLE BELOW MAGNIFICENT FALLS - NIGHT

In Colorful costumes, the royal ghost wedding ceremony takes place, filled with ancient SHELL HORNS and CHANTING.

That same crazy jungle BEAT. Lots of fire BURSTING from underbrush.

Led by Chief Alala, the fifty tattooed Orang Asli Warriors (original people) bow in awe with their women and children.

Suddenly, a BURST of steam blasts out of the falls.

Followed by EXPLOSIONS so full of smoke and fire it's as if the volcano erupted. Piped-in DRUMMING shakes the ground.

The ghost of an ancient King once again emerges out of the fire and brimstone in a spectacular royal costume and mask covering every inch of his flesh.

He walks on water as he moves across the stream... until he stops, looking up to the moon and begins a mournful CHANT.

Suddenly, another BURST of steam blasts out of the falls.

Followed by other EXPLOSIONS so full of smoke and fire it's as if the volcano has erupted a second time.

This time, the GHOST of an ancient QUEEN emerges out of the fire and brimstone dressed in an even more spectacular royal costume and mask covering every inch of her flesh.

She too walks on water as she moves across the stream... until she stops beside the King, taking his hand, looking up to the moon and joins him in the mournful CHANT.

Then, without warning they leap into an astonishingly gifted ceremonial water dance, pantomiming the past.

The Orang Asli join in with DRUMS, SHELL HORNS and CHANTS until the whole jungle is filled with the spectacular ANCIENT NATIVE DANCE, grieving the lost civilization.

At the crescendo, the music suddenly stops... and again without warning all of the water directly below the falls ERUPTS into flames and smoke as the rumbling peaks.

The Orang Asli suddenly fall to their knees, reaching in agony as one, raising their VOICES up to the sky in THUNDEROUS, painful reverence to a lost civilization.

And the King and Queen ghosts dissipate behind a final BLAST of fire and smoke, fading back into the falls.

Silence... until... APPLAUSE rains down from the grounds of the Eighteenth Century colonial home where tourists stand at the top of the falls.

There applauding with them, with the biggest smiles of all, are proud King and Queen of Endai, D.W. and Irene Hatukin.

FADE OUT.

The End.