

BALI BREAKS

an original screenplay by

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FADE IN:

EXT. HAWAII - OAHU - NORTH SHORE - PIPELINE - DAY

The final heat starts for the Pipe Masters Surfing Contest. The beach is full of spectators waving flags. One flag says, "GO SKIP GO".

One surfer in a blue vest drops into a wave and crouches as the wave becomes a barrel and covers him.

ANNOUNCER (V.O.)

The judges are looking for great rides like that but was it enough?

He shoots out of the barrel and kicks out.

ANNOUNCER 2 (V.O.)

It was. Takeo is in the lead now.

In the lineup, SKIP (20), blonde, tanned, muscular, in a red vest sits on his board next to two other SURFERS.

ANNOUNCER 2 (V.O.)

Skip needs a great score, he's behind, and,he's dropping in now.

All three paddle for the wave but Skip gets to his feet first, drops into the wave, and stands in the tube.

ANNOUNCER 2 (V.O.)

Skip's parked under the lip. Only seconds left in this competition.

Skip tries to keep his balance in the tube but it closes over him. He falls into the churning white surf. Skip surfaces, choking, as another wave approaches.

ANNOUNCER (V.O.)

And there goes Skip. What a blow. He's out of the finals.

A LIFEGUARD on a jet ski pulls him out of the water.

EXT. PIPELINE BEACH - DAY

Skip lies on the beach. Two LIFEGUARDS kneel in the sand next to him.

LIFEGUARD 1

You've got a bad cut.

He opens a first aid kit. Skip's left foot has a big gash.

Skip groans in dismay as he sits up.

SKIP

No.

The lifeguard wipes off the blood.

SKIP

I can walk.

He struggles to stand but the lifeguard pushes him down.

LIFEGUARD 2

You need stitches.

A horn sounds.

An ANNOUNCER calls on the loudspeaker.

ANNOUNCER

That's the final heat. The winner
of the Triple Crown is Takeo Yano.

Skip pounds the sand.

SKIP

I could have beat him.

The lifeguard finishes, then helps Skip to his feet.

Two teenage surfers, carrying boards, stop and stare.

One, a dark haired stocky Hawaiian, KAI, speaks up.

KAI

Haole, told you not to surf our break.

His friend, RUA, another Hawaiian, same build, agrees.

RUA

We knew you were gonna wipe out.

Kai and Rua laugh.

KAI

Go back to the mainland.

Rua spits in the sand then they walk off laughing.

The life guards support Skip as they head for the ambulance.

LIFEGUARD 2

You know the locals.

LIFEGUARD 1

They beat you in the water and out.

In the background on the event stage, judges give trophies to the three winners.

INT. BILL'S HOUSE - LIVING ROOM - NIGHT

Skip lies on a sofa with a pair of crutches next to him. Pudgy dark haired BILL (20) and thin blonde NANCY (18) hover over him. Nancy places an ice pack on Skip's bandaged foot.

NANCY

What bad luck.

Bill nods in agreement.

BILL

Total bummer.

Skip clenches his fists in frustration.

SKIP

My parents need the prize money. I have to pay them back.

NANCY

You can work extra at Foodland.

Skip shakes his head.

SKIP

The doctor said to stay off my foot for two weeks. How can I stock shelves on crutches?

BILL

My dad knows a guy at a real estate office. Can you type?

Skip rolls his eyes.

SKIP

Type? I wanna surf.

NANCY

Well you can't.

BILL

I'll get his name.

NANCY

It's just temporary.

Skip sighs.

SKIP
Ok, I'll do it, but just to get money
before Christmas.

EXT. HALEIWA - BEACH - CAFE - DAY

Christmas wreaths decorate telephone poles along the highway along the beach. The cafe is next to FOODLAND, the grocery store. Christmas trees are stacked in the parking lot.

Skip and thin Italian JOE (21) sit at a wooden picnic table. Skip props his bandaged foot on a bench and sulks.

SKIP
No Triple Crown. I've spent only my
entire life trying for a spot.

JOE
Fire coral did a number on you.

SKIP
It gave me a zero.

JOE
You need to do something else.

Skip motions typing on a keyboard.

Joe lightly punches Skip's arm.

JOE
Listen to me.

Joe thumbs at the grocery store behind him.

JOE
Do you want to work there forever?

Skip stares at the surf.

JOE
I've got grad school interviews after
Christmas.

SKIP
Good for you.

JOE
Look at this.

He takes a rolled-up flyer out of his hip pocket and unfolds it. He points to a photo of some colorful ceramic pots.

JOE
I need more pots for the shop.

SKIP
Yeah, you're going to Bali.

Joe leans forward.

JOE
No, I'm going to California. You're
going to Bali.

Skip grabs the table edge and tries to stand up.

SKIP
What?

Joe pushes him back.

JOE
Hear me out.

SKIP
You want me to shop for you?

JOE
It's not as bad as you think.

SKIP
Right.

JEFF
I'll pay you.

Joe folds the paper up.

JOE
And you can surf there.

SKIP
Surf?

JOE
Bali's an island. It's surrounded
by the ocean.

Skip leans forward.

SKIP
Tell me more.

EXT. SKIP'S HOUSE - DAY

The north shore bungalow is old and small. Peeling paint covers the exterior walls. Clothes hang on the clothesline. Chickens scurry in front of an old plumbing truck.

INT. SKIP'S HOUSE - LIVING ROOM - DAY

Skip stands on crutches in front of his middle-aged parents, both thin and pale. MR. COOPER (48) wears a plumber's shirt. MRS. COOPER (45) strings plumeria leis.

SKIP
I'm going to Bali to help Joe.

MRS. COOPER
Skip, this is not a good idea.

SKIP
Mom, give me a chance.

MR. COOPER
Your surfing career is over.

He paces in front of Skip.

MR. COOPER
We can't give you any more money.

SKIP
I'll pay you back all the fees. I promise.

His dad stops pacing and looks him in the eye.

MR. COOPER
You want to go to some third-world country just because Joe says so?

SKIP
I'll make money there.

MRS. COOPER
How?

MR. COOPER
You don't know anyone.

MRS. COOPER
You don't know how to run a business.

Skip turns and walks away.

SKIP
I'll learn.

His dad yells back.

MR. COOPER
The hard way.

EXT. HALEIWA - BEACH PARK - DAY

On crutches, Skip limps as he crosses the road and starts across the gravel parking lot. His right crutch tip hits an unexpected hole and Skip lurches sideways. The crutch slides and Skip goes down.

SKIP

No.

He falls on his uninjured right leg.

A SURFER drops his board and runs to Skip.

A SURFER

You okay?

He helps Skip to his feet. Skip looks at his scraped leg.

SKIP

Just a scratch. Thanks.

Skip hops toward the water and stops where the sand begins. He watches the surfers then goes over to a tree and leans against it. He rubs the scratches on his leg and shakes his head in disgust.

Two YOUNGER SURFERS walk by then stop.

YOUNGER SURFER 1

Saw you at Pipeline.

His friend chimes in.

YOUNGER SURFER 2

You were so close.

YOUNGER SURFER 1

Yeah, till the wipeout.

YOUNGER SURFER 2

You're gonna win next year.

YOUNGER SURFER 1

See you.

Skip's jaw drops.

They walk off.

EXT. HONOLULU INTERNATIONAL AIRPORT - BOARDING AREA - DAY

Bill and Nancy get out of an old battered Toyota in front of the airport. Skip limps around the car and grabs his bags from the trunk.

Bill claps him on the back.

BILL
Watch out for the locals.

SKIP
(to Bill)
Thanks for the ride.

Nancy hugs him.

NANCY
Bring me a pot or two.

SKIP
OK. Bye.

Skip limps into the building.

INT. AIRLINE - COACH SECTION - NIGHT

Skip studies a map of Bali that's spread on his tray table.

SKIP
The carvers are in the mountains.
I'm going there first.

He looks out the dark window.

SKIP
And then I'll find some good waves.

EXT. BALI - DAY

Blue ocean surrounds an island of mountains and white sandy beaches. Green coconut palms, terraced rice paddies, and waterfalls mix with red tile roofs and gray stone temples. Pink flowers dot the green plumeria trees.

INT. KUTA TAXI - CITY STREETS - DAY

Skip stares at the foreign sights from his taxi window.

EXT. KUTA - STREETS - DAY

Coconut palms line the streets. New hotels mix with run-down thatched roof shacks. Riders on bikes weave between cars. Half the signs are in English, the rest in Balinese.

The cab drives down a four-lane street, crowded with motorbikes and Toyotas. It turns onto a back street lined with open-air shops and stops at a small concrete building.

INT. WAREHOUSE - OFFICE - DAY

Skip sits at a desk, covered with papers. He sweeps some onto the floor then stands.

SKIP

How did I get into this mess?

INT. WAREHOUSE - STORAGE ROOM - DAY

Skip limps into the back room where dozens of BROKEN POTS cover the floor. Skip picks up a pot.

SKIP

What happened?

There's a knock at the door.

Skip startles and drops the pot. It crashes onto the floor. He whirls around.

A slender attractive girl enters the room. HEATHER (20) has dark eyes, long straight dark hair, speaks with a British accent, and wears gold necklaces and bracelets. Her heels clatter as she strides forward.

HEATHER

I've waited too long for the money.

SKIP

Money?

HEATHER

I'm Heather.

SKIP

Joe's girlfriend?

She tosses her hair indignantly.

HEATHER

Not anymore.

She shakes a bracelet impatiently.

HEATHER

Joe owes my dad a lot of money.

Skip picks up a few pot pieces.

SKIP

Joe's not here.

Skip dumps the pieces in a garbage can.

SKIP
And he didn't tell me about any loans.

HEATHER
Or this, right?

She points at the broken pottery on the floor.

HEATHER
You don't have a clue.
(pause)
Joe borrowed money from a Javanese
gang. And from my Dad.

She points to the broken fragments then walks away.

HEATHER
You'll look like that after they
finish with you.

Skip yells at her.

SKIP
I didn't know about any of this.

HEATHER
You do now.

Skip stalks back into the office. Heather follows.

INT. WAREHOUSE - OFFICE - DAY

Skip sits down at the desk.

SKIP
I've got an idea.

HEATHER
Does it involve Joe?

SKIP
Forget Joe. I'll buy the pots and
sell them and pay you back.

Heather puts her hands on her hips.

HEATHER
I don't trust you.

SKIP
Go with me. You'll see everything.

HEATHER
I'll talk to my dad tonight. If he
agrees, I'll be back here tomorrow.

She turns and walks away. Skip yells after her.

SKIP
Be here by nine.

After she leaves, Skip pounds the desk.

INT. WAREHOUSE - OFFICE - DAY

Skip sits at the desk, sipping coffee. Heather walks in.

HEATHER
Selamat pagi, that means Good Morning.

Skip grumbles.

SKIP
What's good about it?

HEATHER
Dad says I can help you shop for
pots, but he wants to be paid soon.

SKIP
No problem. Let's go.

He grabs his backpack and they walk out.

They climb into a small sedan and she drives off.

EXT. KUTA - STREETS - DAY

Sarongs mix with tight Javanese silks and business suits.
Men drive cattle down the two-way streets. Thick stands of
bamboo and coconut palms peek out between colorful shops.

EXT. SANUR BEACH - DAY

The car travels along the coastal road. Tourists stroll the
white sandy beach. Colorful outrigger canoes line the shore
in front of hotel complexes.

INT. HEATHER'S CAR - DAY

Skip stares at the rows of perfect waves.

SKIP
Stop the car.

EXT. BALI - SANUR BEACH - DAY

Heather pulls over.

Skip gets out of the car, still staring at the surf.

SKIP

Awesome. Where are we?

HEATHER

Sanur beach.

SKIP

Perfect rights. Breaking four or five feet. I've gotta surf here.

EXT. BALI - HILLS - DAY

Terraced rice fields line the road.

INT. HEATHER'S CAR - DAY

Skip stares at water buffaloes. He points at a wooden temple in the middle of a pond. Fruit offerings surround it.

SKIP

What's that?

HEATHER

Water floods our rice fields so the farmers build temples there. The fruit offerings are for health, protection, and good luck.

EXT. BALI - HILLS - DAY

The car speeds towards the mountains. They cross old iron bridges over white water rivers. Green palms and rice terraces cover the hills. Tall temples are scattered throughout the countryside.

Skip looks at a road sign.

SKIP

Ubud is next.

HEATHER

We're getting close to the market.

The road narrows and Heather slows the car.

EXT. UBUD - SQUARE - DAY

The market, the old palace, the town hall, and the tourist information building form the town's main square.

Street vendors yell. One leans on the hood to stop the car, but Heather honks and drives past the square.

HEATHER

Start at twenty percent of the price.

SKIP

That's all?

HEATHER

If it's too expensive, say, "No thank you, too much", then walk away. Then they'll drop the price.

EXT. TAGALALANG VILLAGE - DAY

Small huts line the street.

HEATHER

Ten thousand rupees is one US dollar.

She parks the car next to a hut and they get out.

Skip sees some pots on a shelf and grabs one.

The short Balinese male VENDOR hurries over.

VENDOR

Special morning price, two hundred thousand rupee.

SKIP

(to Heather)

That's twenty dollars, right?

HEATHER

Yes. Start a lot lower.

Skip turns back to the man.

SKIP

I'll give you three thousand.

VENDOR

What a joke.

SKIP

I want to buy a lot of your pots.

HEATHER

Shhh, don't tell him that.

Skip puts the pot back and points to a wooden headboard.

SKIP

(to the vendor)

How much?

The vendor caresses the curved top and points to the intricate carvings of leaves and lotus flowers.

VENDOR
This very nice. Ten million.

SKIP
That's a thousand dollars.

HEATHER
Way too much. Offer one million,
that's a hundred dollars.

Skip faces the vendor.

SKIP
One million rupees.

The vendor glares at Heather then speaks to Skip.

VENDOR
Three months to carve. Eight million.

SKIP
Three million.

VENDOR
Funny man. Ha-ha.

Skip turns to Heather.

SKIP
These will sell for two thousand
dollars in Waikiki.

HEATHER
Let's walk away.

They walk away from the vendor, who runs after them.

VENDOR
Wait. Seven million.

Skip and Heather turn back to the vendor.

SKIP
Four million.

VENDOR
Six million.

SKIP
Five million.

HEATHER
(to Skip)
Now walk away again.

They turn away again. The vendor throws up his hands.

VENDOR
OK. OK. Five million.

Skip beams at Heather and gives her a thumbs up.

VENDOR
Pay me now. I give money to carver.
You be here tomorrow.

Skip turns to Heather.

SKIP
OK?

She nods in agreement.

Skip takes bills out of his wallet and hands them to the man, who smiles, bows, and picks up a pot.

VENDOR
One hundred thousand?

INT. UBUD - CAFE - NOON

Skip and Heather sit at a table drinking coffee. Dirty plates are in front of them. Skip leans back in his seat.

SKIP
I wish this was over.

Heather looks surprised. Skip stammers:

SKIP
I want to get the pots shipped and go back to Hawaii.

HEATHER
I thought you were here to take over Joe's business.

SKIP
I hurt my foot and I couldn't surf in a big tournament, so Joe asked me to come here to help him out.

HEATHER
Where's Joe now?

SKIP
At grad school.

HEATHER
He needs business classes.

Three MEN sit down at the next booth and begin talking. They all have heavily tattooed arms.

Heather listens, then whispers.

HEATHER
They're talking about a robbery!

She peeks at the men then whispers.

HEATHER
They have the tattoos of a gang.
Pretend we're good friends.

She grabs his hand, listens, and whispers again.

HEATHER
They're going to rob an estate.

The waitress lays their check on the table.

SKIP
Can you pay for this?

He hands the check to Heather.

HEATHER
You've been taking lessons from Joe.

EXT. UBUD - STREET - DAY

Skip and Heather walk to her car, parked across the street, halfway down the block.

SKIP
They could be the gang members that
broke the pots.

Skip opens the car door, moves over some pots, grabs his camera, and puts it in his backpack, which he slings over his shoulder, then shuts the door.

SKIP
I'm gonna stop them.

Skip crosses the street.

Heather hurries after him.

HEATHER
Wait a minute.

He waits next to the old palace.

She catches up.

HEATHER
You can't do this.

SKIP
We can see them from here.

HEATHER
I won't do this.

Skip shakes his head.

SKIP
No, they can see us here.

Skip points diagonally back across the street.

SKIP
Let's go over there.

Heather tugs at his arm.

HEATHER
Skip, listen to me.

Skip strides across the street and grabs some tourist brochures from a table.

Heather catches up.

HEATHER
Skip, what are you doing?

SKIP
Act like a tourist and follow me.

He holds her hand and leads her back towards the restaurant.

The robbers walk out of the restaurant and head straight for the market.

Skip and Heather follow at a distance.

INT. UBUD - MARKET - DAY

Locals and tourists crowd the maze of food stalls, flower stands, and craft shops. Tables covered with strands of colored pearls are next to baskets piled high with fruit and racks of dancing shadow puppets. Little old ladies peek at sarongs, wooden masks, and silver bracelets. Tall rice cones steam on wooden trays.

Skip spots the robbers.

The couple weave their way between sacks of rice.

The men stop at a stand of bananas.

SKIP

Down.

The couple crouch behind a stack of wooden shipping crates.

HEATHER

Did they see us?

SKIP

I don't know, but we can't wait here.
We'll lose them.

HEATHER

This is crazy.

SKIP

Let's go around the other side.

He grabs her hand.

SKIP

Come on.

They backtrack a few steps and go around a corner.

SKIP

There's the door.

EXT. UBUD - MARKET - DAY

They hurry out the door and run along the side of the building. Skip stops at the corner, then peers around it. The street is empty.

HEATHER

It's getting late.

Skip points to her car.

SKIP

There's the car.

They get in and drive back towards the warehouse.

INT. HEATHER'S CAR - DAY

Heather drives. Skip argues with her.

SKIP

I thought we'd stop them.

HEATHER

We'd? I'm here to help you buy more pots. Nothing else.

Skip reaches for a pot from the back seat. He studies it, running his fingers all over it.

SKIP

We have to come back tomorrow for the headboards.

HEATHER

My cousin owns a truck. I'll call him.

SKIP

OK. Every penny counts.

EXT. BALI - DUSK

The setting sun illuminates a water temple.

SKIP

Can we stop?

HEATHER

Only for a minute.

She stops the car and Skip gets out. He stands by the car and stares at the temple, then takes a picture of it.

SKIP

It's amazing.

He stares for a minute, then gets back in.

SKIP

You're right. Bali is spiritual and mysterious.

They drive on as the sun sets.

INT. WAREHOUSE - OFFICE - DAY

Skip sits at the desk, piled high with bills, drinking coffee. Heather breezes in, heels clicking, bracelets jangling.

HEATHER

Selamat pagi.

SKIP

Selamet pagi.

HEATHER

See, you're learning already.

SKIP

Right.

HEATHER

Are you always this grumpy in the morning?

SKIP

Only when I'm not surfing.

Skip grabs his backpack and walks out.

EXT. WAREHOUSE - DAY

Outside the warehouse PUTU (21) stands next to an old white panel truck. He's built like a sumo wrestler. "Scale Grafika, Padma Street" is on the side of the truck and on his T-shirt.

Heather hugs him and turns to Skip.

HEATHER

Skip, this is my cousin, Putu.

Putu embraces Skip with a bear hug.

PUTU

A friend of my cousin is my friend.

Skip backs off a bit.

SKIP

Uh, glad to meet you.

HEATHER

Putu's going to drive for us.

SKIP

Let's go.

They climb into the truck.

INT. PANEL TRUCK - DAY

Heather is wedged between the two men. Balinese music plays from the speakers.

HEATHER

Putu, head up to Ubud. We'll look there, as well as in the village.

PUTU

You promised me big lunch.

Skip and Heather exchange glances and laugh.

EXT. UBUD - MARKET - DAY

Putu holds several packages, wrapped in brown paper, and Skip's pack has a tall wooden carving sticking out of it. Heather pokes her head into shop after shop.

Putu spies a photo of grilled chicken in a shop window.

PUTU

Heather.

He catches up with her.

PUTU

Time to eat.

Skip joins them.

SKIP

I'm hungry, too.

Heather gives in. She points to an empty table.

HEATHER

There's a table.

INT. TUTMAK CAFE - NOON

The wall clock reads noon. The trio sit down and look at menus. A WAITRESS (18) appears.

PUTU

Satay chicken, nasi campur, vegetable samosa, chocolate milkshake, coconut ice cream.

The waitress writes down Putu's order.

HEATHER

Anything else?

PUTU

Ice coffee, pastry.

SKIP

(to Heather)

Nasi campur?

HEATHER

That's fried rice. I want spring rolls and sweet and sour chicken.

SKIP

Order that for me, too. And some of that nasi campur.

She glares at him.

SKIP

Please.

PUTU

I go put these in truck.

SKIP

(to Putu)

Take this, too.

Skip hands his backpack to Putu, who walks away with packages in his arms and the pack on his shoulder. Skip confesses.

SKIP

I couldn't do this without your help.

The spring rolls arrive.

Skip dips one into the sauce and takes a bite. He quickly grabs his water bottle and gulps it down.

SKIP

Hot, hot.

HEATHER

It's the chiles. They're hotter here.

Skip coughs, nods, and drinks more water.

SKIP

I'm ready to get those headboards.

HEATHER

Relax. Putu spends two hours on lunch, sometimes more on dinner.

Skip groans impatiently.

SKIP

I want to get going.

Heather starts eating.

HEATHER

Slow down, you're on island time.

Two hours later, the clock on the wall reads two o'clock.

SKIP

Now can we go?

EXT. TAGALALANG VILLAGE - DAY

The truck slows and stops on the side of the road next to some huts. The trio get out.

Skip walks over to the headboard shop.

SKIP

Where is he?

Skip, Heather, and Putu peer into several huts. They walk into another shop and look around.

HEATHER

I don't see him anywhere.

Heather whispers to the SHOP OWNER who whispers back.

HEATHER

(to Skip)

He hasn't seen him today.

Skip yells.

SKIP

He took my money!

HEATHER

He can't go far on this island.

Skip stamps the ground.

SKIP

He ripped me off.

HEATHER

We'll find him.

SKIP

I screwed up when I wiped out, but this is too much.

PUTU

He bad man. We find him.

They walk out of the shop.

Skip turns back and kicks the door.

HEATHER

Skip, let's buy the pots like we planned. My dad can help us find the man.

Skip groans.

SKIP

What next.

INT. UBUD - CAFE - NIGHT

The trio sit at a table drinking coffee. Dirty plates are in front of them.

HEATHER

You got a good deal on those pots.

SKIP

There's nothing you can say to make me feel better.

Heather twirls her hair and looks at other diners.

SKIP

OK, I'm sorry.

Putu looks at the clock. It reads eight o'clock.

PUTU

Gotta unload the truck.

They get up. Skip hands the bill to Heather.

EXT. UBUD - STREET - NIGHT

Putu and Heather get in the truck. Skip starts to get in.

Suddenly, three MEN walk past the truck on the opposite side of the street. Skip stares at the men.

SKIP

That's them.

HEATHER

Who?

SKIP

The gang. I'm going after them.

Heather gasps.

HEATHER

You can't.

SKIP

I can.

(to Putu)

Unload these in the warehouse. I'll pay you double.

PUTU

Yes, Boss.

Skip throws the shop keys in Putu's lap, grabs his backpack, and follows the men.

Heather scrambles out of the truck.

HEATHER

Wait.

Skip ducks behind a bus stand. Heather catches up.

HEATHER

You are insane.

Skip pulls her behind him.

SKIP

Shh. They'll hear you. Follow me.

Skip and Heather trail the men who get into a gray Toyota Kijang and pull out.

Skip hails a taxi.

INT. TAXI - NIGHT

They climb into the back seat. Skip points at the Toyota ahead of them.

SKIP

(to taxi driver)

Follow them.

As the car accelerates, Skip leans forward and grabs the driver's shoulder.

SKIP

Keep two cars back.

CAB DRIVER

No worry. I give good service.

The chase continues through the crowded street, until the Toyota turns onto a side street and slows down.

SKIP

(to driver)

Slow down.

The Toyota turns into an opening in a gray stone wall.

SKIP
(to driver)
Slowly drive past.

Skip turns to Heather.

SKIP
Duck down.

They both crouch down in the back seat.

Skip peers out as they cruise past an intricately carved wooden gate.

EXT. BURGLAR'S HOUSE - FRONT YARD - NIGHT

The Toyota is parked in front of an older two-story wooden house with a peaked red tile roof. A cinder block privacy fence surrounds it.

INT. TAXI - NIGHT

As the cab passes the house, the gate closes.

SKIP
(to driver)
OK, let us out now.

HEATHER
What?

SKIP
(to driver)
Stop.

The taxi stops and he gets out.

EXT. UBUD - SIDE STREET - NIGHT

Skip pays the driver and strides towards the gate.

Heather climbs out and follows him.

HEATHER
Skip. Think this through.

Skip stops.

HEATHER
What can we do?

He faces her.

SKIP
We're going to stop a burglary.

HEATHER

But you can't prove anything.

Skip ignores her and heads towards the back of the house, cutting through a yard. She follows him.

EXT. UBUD - YARD - NIGHT

Beds of flowers surround tall palms, which border the yard. Carved stone statues peer through the lush tropical plantings.

Skip and Heather hide behind the palms, then run towards the gate in the back wall bordering the house.

BARK, BARK. A dog barks.

Skip sees a LARGE BLACK DOG heading for them. He runs to the gate and flips up the latch which opens the door. He pushes Heather through and shuts it. The dog continues barking.

EXT. BURGLAR'S HOUSE - BACK YARD - NIGHT

Skip leans against the gate.

SKIP

We made it.

The house floodlights come on.

HEATHER

No, we didn't.

A door opens and JEFF (30), taller thinner burgler, looks out into the yard.

Skip shoves Heather into a bed of leaves and flowers then dives in next to her. The tall foliage hides the couple.

Jeff yells back to someone inside.

JEFF

It's only the dog next door.

He shuts the door. Skip and Heather stand up.

SKIP

Now to get inside.

HEATHER

Skip, let's call the police. And my dad.

SKIP

We'll find out their plans first.

He grabs her hand and they hurry across the yard.

The house has a courtyard with an open gazebo, covered by a peaked Balinese tile roof. Past the gazebo is a stone walkway and steps to the main house. A large sliding door is the gateway to the living room, now bright from interior lights.

Skip ducks behind a gazebo post, Heather at his side. They can hear loud voices through the open door.

INT. BURGLAR'S HOUSE - LIVING ROOM - NIGHT

JEFF (35), tall, thin, sits between TONY (30), short and stocky, and THE BOSS (40), a husky intense man with red hair.

THE BOSS

Tomorrow's the full moon.

JEFF

And the parade. How do we get through traffic?

TONY

Take the back roads.

THE BOSS

The old man will be at the parade. We grab the pearl and get back fast.

TONY

No one will know.

JEFF

Perfect.

THE BOSS

That's why I'm the Boss.

EXT. BURGLAR'S HOUSE - BACK YARD - NIGHT

Skip whispers to Heather.

SKIP

I knew it.

HEATHER

We need to tell my dad.

SKIP

We need to hear more of their plans.

HEATHER

I have to tell my dad where I am.

SKIP

Tell him you're staying with a friend.

HEATHER

I don't want to lie.

SKIP

It's not a lie. You and I are friends.

He squeezes her hands. She sighs.

HEATHER

I'll call him but I should call the police instead.

They sneak around to a side door.

Skip cautiously turns the knob. It opens. They slip inside.

INT. BURGLAR'S HOUSE - MAIN HALL - NIGHT

The corridor is dark. Skip peers in, then steps inside onto a stone floor. He whispers.

SKIP

Take off your shoes.

They remove their shoes and Skip puts them in his backpack. They tip-toe down the hall.

Skip stops at a staircase in the middle of the hall on the right. He points upward so they creep up.

INT. BURGLAR'S HOUSE - UPPER HALL - NIGHT

At the top, a catwalk overlooks the living room.

INT. BURGLAR'S HOUSE - LIVING ROOM - NIGHT

The Boss talks to Jeff and Tony.

JEFF

I'll cut the power outside.

TONY

Or we can break a window.

THE BOSS

No noise. You spring the locks on the doors and the display case.

JEFF

And put the pearl in the backpack.

He stands up and stretches.

THE BOSS

Go on up. Tomorrow's gonna be busy.

He walks over to the stairs.

INT. BURGLAR'S HOUSE - UPPER HALL - NIGHT

Heather grabs Skip's arm and whispers.

HEATHER

What now?

Skip quickly moves down the upper hallway, glancing into each room. He opens a door halfway down the hall.

SKIP

Get in here.

INT. BURGLAR'S HOUSE - CLOSET - NIGHT

Skip parts the clothes, they step in, then shut the door.

The burglars pass by the closet.

Doors shut.

Skip teases Heather.

SKIP

Want to hear something funny?

HEATHER

Skip, this is no joke. I'm scared.

Skip slowly turns the knob, opens the door a crack, and sticks his head out.

INT. BURGLAR'S HOUSE - UPPER HALL - NIGHT

The hall is empty. They sneak out and down the stairs.

INT. BURGLAR'S HOUSE - LIVING ROOM - NIGHT

There is a newspaper on the table. An article and photo of the pearl are circled.

Skip picks up the paper.

SKIP

It's about the pearl.

Heather heads for the door. Skip follows.

EXT. BURGLAR'S HOUSE - BACK YARD - NIGHT

They run out of the house and through the gate.

EXT. UBUD - YARD - NIGHT

They race through the yard and into the street.

EXT. UBUD - SIDE STREET - NIGHT

They head down the sidewalk towards the main square.

EXT. UBUD - STREETS - NIGHT

Rounding the corner, Skip slows down. Heather catches up.

HEATHER

I was terrified.

Skip grins and happily waves the paper.

SKIP

We've got them.

HEATHER

Let's get a cab home now. I'll tell
my dad I changed my mind about
spending the night.

SKIP

OK.

He hails a taxi and they scramble in.

INT. UBUD - TAXI - NIGHT

Skip spreads the paper on his lap.

SKIP

(to driver)

To Kuta.

He reads the article to Heather.

BEGIN FLASHBACK.

INT. CHINESE PALACE - DAY

An old CHINESE MAN carves a design into the PEARL.

SKIP (V.O.)

Many centuries ago, the pearl was
carved into a symbol of peace by a
Chinese philosopher.

The pearl now looks like a human brain.

SKIP (V.O.)

For hundreds of years it was implanted
into bigger clams until it became
the size of a human brain.

EXT. CHINESE JUNK - DAY

As a typhoon rages, a CHINESE JUNK in full sail struggles to
stay afloat.

SKIP (V.O.)

The pearl was stolen in seventeen
fifty and put on a sailing ship.

The ship capsizes in the storm and sinks.

SKIP (V.O.)

The ship sank in a storm and it fell
into the Sea of Japan.

EXT. SEA FLOOR

The pearl, inside a GIANT CLAM, rests fifty feet down on the
sandy sea floor. A PEARL DIVER (30) swims down, opens the
clam, scoops up the pearl, and swims towards the surface.

SKIP (V.O.)

In 1935, a diver found the pearl.

EXT. PIER - DAY

The diver hands the pearl over to a SHIP'S CAPTAIN (50),
dressed in a blue suit and white officer's hat.

SKIP (V.O.)

The diver sold it to a ship's captain.

INT. SHIP - CAPTAIN'S QUARTERS - DAY

The captain gives the pearl to a SHEIK (40), dressed in long
white flowing robes.

SKIP (V.O.)

The captain sold it to one of his
passengers, a wealthy sheik from
Arabia.

EXT. TROPICAL ISLAND BEACH - DAY

A MIDDLE AGED MAN (50), gray hair, carries a young BOY(10)
out of the surf.

SKIP (V.O.)
During a holiday visit to Bali, the
sheik's son almost drowned. He was
rescued by a wealthy planter.

INT. PLANTER'S HOUSE - LIBRARY - DAY

The sheik hands the pearl to the man, dressed in a suit, who
places the pearl in a glass case.

SKIP (V.O.)
In gratitude, the sheik gave the
pearl to the planter.

The pearl glimmers in the display case.

SKIP (V.O.)
It has been in the planter's house
for the last fifty years.

END FLASHBACK.

INT. UBUD - TAXI - NIGHT

Heather looks at Skip.

HEATHER
That's the pearl they're going to
steal.

SKIP
Now you see why we have to stop them.

Heather nods vigorously.

SKIP
Tomorrow night we'll drive back to
their house. If they have the pearl,
we'll call the police.

HEATHER
We'll need to leave early because of
the parade.

She smiles.

HEATHER
You've never seen a parade in Bali,
have you?

SKIP
No.

HEATHER

We'll make a day of it. We can have lunch and see the parade.

SKIP

And then we'll catch the robbers.

Skip laughs.

SKIP

OK, pick me up at nine.

The cab stops.

He gives her a quick peck on the cheek.

SKIP

For luck.

Heather grimaces.

HEATHER

We'll need it.

EXT. UBUD - STREETS - DAY

The parade is in full force. Golden statues crown colorful floats of gold, pink, and purple flowers. Ornately dressed temple dancers wear tight yellow brocade tops and long pink or purple skirts. Silver filigree bowls of rice and trays, piled high with fruit, surround each statue.

Skip stares at the dancers.

Heather looks at her watch.

HEATHER

It's almost over.

Skip drags his eyes away.

SKIP

OK.

EXT. UBUD - SIDE STREET - DAY

They stroll down the main street, turn onto the burglar's street, then cut over to the back gate.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

Skip and Heather go through the gate. Skip looks into the empty front yard.

SKIP
They're still gone.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

He tries the side door. It's locked.

They walk up the gazebo steps and Skip tugs on the sliding door handle. It opens.

SKIP
Quick.

They hurry into the living room. Skip shuts the door.

HEATHER
What now?

SKIP
We wait.

HEATHER
Where do we hide?

SKIP
In the closet.

Heather sighs.

HEATHER
If we have to.

Skip pulls open a desk drawer.

SKIP
Let's see what else we can find.

They search the living room, then head upstairs.

INT. BURGLAR'S HOUSE - UPPER HALL - DAY

Skip searches the first bedroom on the left, Heather the second. They both head into the third bedroom on the right.

INT. BURGLAR'S HOUSE - THIRD BEDROOM - DAY

Heather rifles through papers on the DESK.

Skip pulls out drawers. He draws out a black leather case from inside the bottom drawer.

SKIP
What's this?

Heather stares as he zips open the case.

PLINK, PLINK. Colored GEMS spill onto the floor.

SKIP

Grab them.

Skip and Heather lunge for the stones.

She kneels and scoops up several.

SKIP

There must be a fortune here.

HEATHER

I bet they're stolen.

SKIP

I know they're stolen.

CLUNK. The entry gate swings open.

SKIP

What's that?

He peers out a front window.

CRUNCH. A car drives into the driveway.

SKIP

They're here.

They frantically feel under the bed for loose stones. Skip picks up a PEARL AND DIAMOND RING.

He puts the ring in his pocket, zips up the case, and puts it back. He shuts the drawer.

SKIP

We've gotta hide.

INT. BURGLAR'S HOUSE - UPPER HALL - NIGHT

They rush into the hall, open the closet door, and squeeze inside.

SKIP

We've got to stop meeting like this.

HEATHER

Shhh. Here they come.

SLAM. The side door slams shut. THUD. THUD.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

The burglars stomp into the living room.

JEFF

Here's to the lovely clam.

He takes a slug from a beer.

JEFF

To us.

He finishes it.

THE BOSS

Let's take a look.

The Boss sits down and unzips a backpack. He reaches in and brings out THE PEARL.

The two thugs stop drinking and stare at the pearl.

TONY

Big bugger, isn't it?

THE BOSS

The Pearl is ours.

TONY

Finally.

He chugs his beer. The Boss shakes his head.

THE BOSS

Go sleep it off.

Tony stumbles upstairs. Jeff rubs his face.

JEFF

Boss, what next?

He puts the pearl back and stands up.

THE BOSS

I'm gonna nap too.

He heads upstairs.

INT. BURGLAR'S HOUSE - UPPER CLOSET - DAY

Skip puts his finger to his lips. Footsteps echo down the hall.

Skip and Heather whisper to each other.

SKIP

That's the second to go to bed.

HEATHER
So someone's still downstairs.

SKIP
Right.

HEATHER
How long do we have to stay in here?

SKIP
OK. Think about it. Can you fall
asleep in five minutes?

HEATHER
No.

SKIP
We give the guy more time. Tap me
in ten minutes.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

Jeff snores loudly on the sofa.

INT. BURGLAR'S HOUSE - UPPER CLOSET - DAY

Heather looks at her watch and whispers.

HEATHER
Ten minutes.

SKIP
OK.

He slowly opens the door.

INT. BURGLAR'S HOUSE - UPPER HALL - DAY

They sneak out and slowly creep down the stairs.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

Jeff snores away. Skip and Heather go out the side door.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

They run towards the side gate. Skip pulls on it.

SKIP
It's locked.

They run to the front gate. He tries the latch.

SKIP
It won't budge.

HEATHER

How do we get out?

SKIP

We have to get the keys. And a picture of the pearl.

HEATHER

Go back in the house?

Skip nods yes.

Heather groans.

They go back to the side door.

SKIP

It's locked.

HEATHER

It must have locked behind me.

Skip dashes around the gazebo, followed by Heather, and peeks into the living room. He spots sleeping Jeff.

Heather puts her fingers to her lips.

HEATHER

Shhh.

He grabs the living room door handle. It slowly opens.

Heather points to her feet. They both take off their shoes and tip-toe past him.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

Skip slowly pulls open a desk drawer.

Heather walks into the kitchen.

INT. BURGLAR'S HOUSE - KITCHEN - DAY

She opens a drawer then Skip walks in, surprising her. She whirls around and elbows a coffee cup. It flies off the counter and crashes to the floor.

Skip and Heather freeze.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

Jeff wakes up.

JEFF

What was that?

He gets up and heads for the kitchen.

INT. BURGLAR'S HOUSE - KITCHEN - DAY

Skip and Heather hear Jeff's steps. She ducks under the kitchen table and he hides behind the door.

Jeff cautiously peers into the room. He takes a step into the kitchen.

Skip sticks out his foot and Jeff trips, falling on his face. Skip puts his foot on the man's back and pulls his arms backwards.

SKIP
(to the burglar)
Quiet or I'll shoot.

Skip barks at Heather.

SKIP
Find some rope. Hurry.

Heather frantically opens drawers.

HEATHER
Skip, let's go.

SKIP
After we get him secured.

JEFF
You're just kids.

SKIP
But we caught you.

Heather finds a length of twine. Skip ties up the man's hands.

HEATHER
Skip, hurry.

Skip finishes and grabs Heather's hand. They dash into the living room.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

As they reach the sliding door, the Boss walks in.

THE BOSS
What's going on?

Skip and Heather rush out the door, slamming it behind them.

Jeff yells from the kitchen.

JEFF(O.S.)

Stop them.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

Skip and Heather race towards the side gate.

HEATHER

The keys. We didn't get the keys.

Skip reaches into his pocket and pulls out a key. She hugs him as he puts the key in the lock.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

The Boss unties Jeff. Tony goes out the side door.

THE BOSS

Start the car.

EXT. BURGLAR'S HOUSE - FRONT YARD - DAY

Tony gets in the car and starts it.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

Skip opens the side gate.

EXT. BURGLAR'S HOUSE - FRONT YARD - DAY

The Boss and Jeff hop in the car.

EXT. BURGLAR'S HOUSE - BACK YARD - DAY

Skip and Heather go through the gate.

EXT. BURGLAR'S HOUSE - FRONT YARD - DAY

The front gate opens and the car backs into the street.

EXT. UBUD - YARD - DAY

Skip and Heather sprint through the yard and into the street.

INT. BURGLAR'S CAR - DAY

The burglars spot them.

JEFF

There they are.

THE BOSS

After them.

EXT. UBUD - STREET - DAY

Skip and Heather run down the street.

Skip looks back. The burglar's car is behind them.

He grabs her hand. They turn the corner towards the market.

SKIP

Follow me.

They run into the market.

INT. BURGLAR'S CAR - DAY

Jeff points at the fleeing couple.

JEFF

Boss, they're in the market.

THE BOSS

Stop the car.

He pushes Jeff out and he follows.

THE BOSS

(to Tony)

Wait here.

The Boss and Jeff hurry into the crowded market.

INT. UBUD - MARKET - DAY

The maze of stalls provides little cover for the young couple. They weave past red temple masks and golden sashes.

The two burglars spot them. Jeff points.

JEFF

Over there.

INT. TUTMAK CAFE - DAY

Skip leads Heather into the restaurant and they crouch under a table. The burglars run past them.

SKIP

That was close.

HEATHER

We have to get out.

SKIP

Where can we go?

HEATHER
The river's close.

SKIP
I'll follow you.

The couple head towards the side door of the market.

EXT. UBUD - STREETS - DAY

The burglars run out the front door and over to the car.

THE BOSS
Seen 'em?

TONY
Nope.

He opens the door and both get in.

INT. BURGLAR'S CAR - DAY

They drive around the corner and spot the couple in front of the market.

THE BOSS
There they are.

EXT. UBUD - STREETS - DAY

Skip and Heather hurry down the sidewalk.

SKIP
How far is the river?

She points.

HEATHER
Over two streets and down a bank.
We can get a kayak there.

They turn a corner and Heather looks over her shoulder. The burglar's car is behind another car in traffic.

HEATHER
They're following us.

Skip looks over his shoulder.

SKIP
Run.

He grips her hand and they run down the street.

INT. BURGLAR'S CAR - DAY

The Boss angrily tracks the couple.

THE BOSS
They're getting away.

INTERCUT UBUD STREETS/BURGLAR'S CAR.

EXT. UBUD - STREETS - DAY

The car turns the corner and accelerates.

Skip and Heather cut across a yard.

The car passes them.

The Boss POUNDS the dash.

THE BOSS
Take a left.

The car swerves left. The burglars lean left.

THE BOSS
Watch it.

The car straightens.

Skip and Heather cut across another yard to another street.

The car passes them again.

THE BOSS
Now right.

The car swerves right.

Skip and Heather scramble down a bank, covered with foliage, disappearing from view.

THE BOSS
Stop the car.

He opens the door and scans the bank.

THE BOSS
Where'd they go?

TONY
Boss, they must be by the river.

THE BOSS

Head there.

END INTERCUT.

EXT. AYUNG RIVER - OUTFITTER - DAY

Rows of red inflatable rafts and kayaks cover the river banks. Paddles are stacked against the side of the pier. A kayak is tethered at the middle of the dock.

Skip and Heather, wearing yellow helmets and life jackets, run down the dock and climb into the kayak.

The car parks by the rafts.

INT. BURGLAR'S CAR - DAY

The burglars stare at the fleeing couple.

JEFF

Boss, they're getting away.

EXT. AYUNG RIVER - DAY

Skip and Heather paddle away.

INT. BURGLAR'S CAR - DAY

The boss points to a bridge over the river.

THE BOSS

Head for the bridge.

EXT. AYUNG RIVER - DAY

Skip and Heather paddle around a bend.

Skip lifts his paddle into the air, then stops paddling.

SKIP

Look at that.

He points to a temple ahead on the opposite bank.

EXT. AYUNG RIVER - TEMPLE - DAY

The temple has seven peaked roofs, each covering the other like seven stacked open umbrellas. Fishing boats and brightly painted outrigger canoes sit on the river bank.

EXT. AYUNG RIVER - DAY

Heather stops paddling.

HEATHER

The boats are dukungs. A priest
blesses each before it goes in the
river.

Skip paddles towards the temple.

HEATHER

This could be our salvation.

SKIP

In more ways than one.

They paddle over, beach the raft between the boats, then
climb out.

A ceremony is in progress. CHING. Cymbals clash. BOOM.
BOOM. Temple drums beat out a rhythm.

EXT. AYUNG RIVER - TEMPLE - DAY

MALE WORSHIPERS wear white turbans and jackets. Brightly
colored sarongs cover their legs. TEMPLE DANCERS in gold
and orange brocade with black trim wear yellow plumeria
blossoms in their hair.

A parade of WOMEN, each wearing a tight jacket of white,
green, yellow, or pink, passes by. On their head are fruit
offerings, layers of apples, oranges, and flowers.

Skip stares in amazement, then turns to Heather.

SKIP

How do we get inside?

HEATHER

Behind the gamelan.

SKIP

The what?

HEATHER

The orchestra.

She points to a group of MUSICIANS behind the dancers.

A large arch in the temple wall leads to an open courtyard
and ornate building.

HEATHER

The priests live there.

Skip heads for the building. Heather trails behind.

HEATHER
What are you doing?

She grabs his arm.

HEATHER
Skip, you can't go in there.

SKIP
Watch me.

He runs up steps and through the arch. Heather tags along, desperately trying to stop him.

EXT. AYUNG RIVER - TEMPLE - COURTYARD - DAY

The stone walkway leads to an ornate one-story building.

HEATHER
It's forbidden.

Skip keeps going. He enters a door in the building.

Heather stops and yells at him.

HEATHER
I'll stay here.

INT. AYUNG RIVER - TEMPLE - HALLWAY - DAY

Skip walks down a hallway of closed doors and opens one.

INT. AYUNG RIVER - TEMPLE - STORAGE ROOM - DAY

He enters and finds a small interior room with dozens of temple costumes stacked on shelves. Skip whistles.

SKIP
The mother lode.

Skip picks up a large headdress of a barong, a lion with a crown. He puts it over his head. Shaggy fur covers his body down to his knees.

He picks up a red mask and a red cape.

SKIP
This'll work.

EXT. AYUNG RIVER - TEMPLE - COURTYARD - DAY

A fully costumed Skip spots Heather.

SKIP
Put this on.

HEATHER
You're kidding.

SKIP
No. Put it on. They can't catch us
if they don't see us.

Heather looks at the costume.

HEATHER
It's Rangda, the queen of death. I
can't wear this.

Skip puts the mask on her head.

SKIP
It's our death I'm worried about.

He drapes the cape over her.

SKIP
Act like you're the queen.

He strides off and Heather hurries to catch up.

HEATHER
Wait.

Skip stops.

HEATHER
I'll do this on one condition.

SKIP
What?

HEATHER
We call my dad as soon as we can.

SKIP
OK.

HEATHER
And, one more thing.

SKIP
(impatiently)
Come on.

HEATHER
You keep your mouth shut.

SKIP
As if I'm gonna bless someone.

They walk through the arch and the music stops.

A group of MALE DANCERS with long swords dance in front of them. The dancers put the swords to their chests. They whirl around and then face the couple.

Skip whispers.

SKIP

What now?

Heather whispers back.

HEATHER

You're the king of the jungle.

Skip bows to the dancers.

SKIP

Hear me roar.

He gives a loud ROAR. There is silence.

HEATHER

You were supposed to keep quiet.

The dancers shout at them.

MALE DANCER

Penipu. Impostor.

EXT. AYUNG RIVER - TEMPLE - DAY

Skip and Heather run towards the river.

Male dancers follow the couple.

Female temple dancers follow the male dancers.

Men and women in the temple and the orchestra bring up the rear. Colorful costumes stretch from the temple complex down to the riverbank.

Skip and Heather, still in costume, wade into the river and climb onto a fishing boat.

EXT. FISHING BOAT - DAY

Skip turns the key and the engines start.

Heather frees the bow line which drops into the water.

Skip backs the boat into the river.

HEATHER

They're almost here.

The male dancers with swords approach the boat. Some wade out towards them.

SKIP

It's time to bless the fleet.

He picks up a water jug and throws it at the dancers. Several duck as it flies past them and splashes into the water.

SKIP

May we escape and get home fast.

He yells at Heather.

SKIP

Sit down and hold on.

She scrambles back and sits down next to him.

EXT. AYUNG RIVER - DAY

Skip reverses the boat and it accelerates down the river.

A flotilla of fishing boats follow them, full of male temple dancers with swords, female temple dancers, musicians, ladies with fruit offerings, and men in white turbans and jackets.

Skip looks ahead and sees a bridge.

EXT. AYUNG RIVER BRIDGE - DAY

The burglars stand in front of their car on the bridge. The boss spots Skip and Heather.

THE BOSS

Here they come.

TONY

Boss, that's not them.

EXT. AYUNG RIVER - DAY

Skip and Heather's boat leads four fishing boats and one raft.

EXT. AYUNG RIVER - BRIDGE - DAY

The Boss points at the boats.

THE BOSS

Look who's following them. That's not a normal temple ceremony.

Suddenly, a wind gust blows Heather's costume and the burglars see her shorts.

TONY

Boss, Balinese women don't shorts.

THE BOSS

Get back in the car.

They climb in their car.

EXT. AYUNG RIVER - DAY

Skip and Heather pass under the bridge. They glimpse the burglar's car on the road above.

HEATHER

They're chasing us.

Skip steers the boat towards a waterfall on the opposite bank of the river. He cuts the engine, pulls off his costume, removes her mask, takes her hand, then kisses it.

SKIP

My Queen, it's time to depart.

The boat nudges the bank. Heather looks back at the river. The two fishing boats of swordsmen are getting closer.

HEATHER

Hurry.

She climbs out, closely followed by Skip.

EXT. AYUNG RIVER - WATERFALL - DAY

They scramble up a slippery ravine next to the towering waterfall.

Torrents of water splash onto the couple as they struggle upward. Her cape falls off and into the pool below.

Heather looks down. The men step onto the bank.

HEATHER

They're closer.

She slips, screams, then falls into the waterfall.

Skip lunges towards her and grabs her arm.

SKIP

Heather!

Both disappear into the waterfall.

EXT. AYUNG RIVER - WATERFALL - POOL - DAY

The couple fall through the waterfall and land in a pool behind it. They surface, gasping.

Heather struggles in the water and goes under. Skip swims to her, dives, and pulls her to the surface.

SKIP

Another Sunset Beach tourist.

Heather gasps and wipes her face.

HEATHER

I don't swim much.

He supports her, while swimming towards the shore.

HEATHER

Balinese think the sea is evil.

He pulls her to the shore and she collapses onto the ground.

HEATHER

My clothes are ruined.

She looks at her bare feet.

HEATHER

My shoes are gone.

She starts to cry.

Skip looks around.

The pool is surrounded by a rock wall on one side and the waterfall on the other. Mossy stone statues, covered by tropical vegetation, form a border around the pool.

Shafts of sunlight pierce a dark mesh of leaves and vines which cover an old stone stairway by the rock wall.

SKIP

Where are we?

Heather snuffles and wipes her eyes.

HEATHER

I don't know. There are legends of sacred pools on Bali.

SKIP

This must be one of them.

Heather rubs her arms.

HEATHER

I'm cold.

Skip rubs her arms to help her get warm. They both stand up and look around.

HEATHER

There must be a temple nearby.

SKIP

Temples are on each corner here.

HEATHER

This is different. The pools and temple are for purification.

SKIP

Purification?

HEATHER

Priests bathe here before rituals of cremation.

SKIP

Cremation?

HEATHER

Yes.

She points to a stone statue of a tjili, a girl with a body shaped like a slim hour-glass with rounded breasts, long thin arms, great ear-plugs, and wearing a dress of flowers.

HEATHER

This is Pura Dalem, the temple of death.

She points to the figure.

HEATHER

Tjili shapes are containers for the Soul of the dead. They're used in cremations.

Skip gulps. He nods towards the stone steps.

SKIP

Let's get outta here.

He grabs her hand. They push away the foliage and climb up the steps.

EXT. WATERFALL - DOOR - DAY

The steps lead to a wooden door. Temple gongs can be heard.

Skip cautiously pushes on the door. It slowly opens.

INT. TEMPLE OF DEATH - DRESSING ROOM - DAY

They enter a costume room.

A MONK sits on a bench, facing away from them. He wears a mask with white thick eyebrows and a mustache. He puts on a gold, red, and black costume.

Skip motions to Heather to be quiet and follow him.

They tiptoe past the monk to another door.

As Skip opens it, the monk spots them.

MONK

Mandek! Stop!

EXT. TEMPLE OF DEATH - COURTYARD - DAY

Skip and Heather race past an orchestra room, down a walkway, and through the side door of a large building.

INT. TEMPLE OF DEATH - DAY

A large gold statue of Shiva greets them.

HEATHER

That's Shiva, the Destroyer.

SKIP

We're gonna destroy the gang.

He holds her hand and they dash out the main door.

EXT. TEMPLE OF DEATH - COURTYARD - DAY

Elaborately carved gates and high gray stone walls enclose the temple complex. White-chested gray monkeys chatter and leap from the walls to nearby banyan tree branches.

Skip and Heather go through the largest gate.

EXT. TEMPLE OF DEATH - ENTRANCE - DAY

Palm leaf trays covered with stacks of flowers, oranges, and limes flank the gate. Stone carvings of bare-breasted women with hawk's heads line the main walk. Yoda-like figurines and other statues peek through flowers in the temple yard.

Skip and Heather head for the front parking lot.

SKIP

I thought we'd never get out of there.

HEATHER

I've got to call my dad.

SKIP

Maybe we can find a ride.

They walk into the lot and walk around a car.

EXT. TEMPLE OF DEATH - PARKING LOT - DAY

They walk around the burglar's car. Neither notice who's in the car, but the occupants notice them.

INTERCUT PARKING LOT/BURGLAR'S CAR.

INT. BURGLAR'S CAR - DAY

As the couple walk in front of the car, the driver, Tony, turns around and wakes his sleeping Boss.

TONY

Wake up, Boss, they're here.

The Boss moves and opens his eyes.

THE BOSS

Out of the car. Hurry.

Tony and Jeff jump out and grab Skip and Heather.

SKIP

Wait a minute.

HEATHER

Help. Someone help us.

Tony shoves the couple into the back seat.

The burglars get in and the car speeds off.

The Boss trains a gun on Heather.

THE BOSS

Little lady, you sit right there.
Your sweetie's gonna tell us
everything.

He aims at Skip.

THE BOSS

Why were you in my house? Who sent
you?

Skip stammers.

SKIP
We, um, we, uh...

THE BOSS
Why were you in my house?

Skip exhales.

SKIP
Looking for my friend.

The Boss looks at Heather. She grimaces.

THE BOSS
That's not right.

SKIP
We were looking for her husband.

The Boss looks at Heather again. She looks down.

THE BOSS
Some people can't lie. Like your
little lady here.

He points the gun at Heather.

THE BOSS
Tell me the truth.

Skip blurts out.

SKIP
Don't hurt her. It was my idea.

The Boss aims at Skip.

SKIP
I wanted to follow you after I heard
you in the restaurant.

THE BOSS
Heard us?

SKIP
You talked about the pearl. We didn't
want you to steal it.

The Boss taps the gun on the front seat headrest.

THE BOSS
You know about the pearl?

Skip and Heather look at each other.

SKIP
We overheard you.

HEATHER
It was an accident.

SKIP
We won't tell anyone.

HEATHER
We promise.

The Boss silences them.

THE BOSS
Quiet.

He turns to Jeff, the driver.

THE BOSS
Back to the house.

He turns to Skip and Heather.

THE BOSS
I'll deal with you two later.

END INTERCUT.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

The Boss shoves Skip and Heather onto the sofa.

THE BOSS
Two more problems.

He stares at the couple, then turns to Jeff.

THE BOSS
When's the freighter leaving?

JEFF
In four days, Boss.

The Boss sits down and rubs his eyes.

THE BOSS
Four days, four million dollars.

He lies down and closes his eyes.

THE BOSS
(to Jeff)
Lock 'em in the middle bedroom, the
one without a window.

JEFF

OK, Boss.

Jeff hustles Skip and Heather upstairs.

INT. BURGLAR'S HOUSE - MIDDLE BEDROOM - DAY

Skip and Heather sit on one of the two twin beds.

HEATHER

What are we going to do?

She starts to cry. Skip hugs her.

SKIP

We'll think of something.

He stands up and rattles the lock.

SKIP

Might as well get some sleep.

Heather sobs.

HEATHER

We're prisoners.

Skip sits next to her and hugs her.

SKIP

Not for long, baby. Not for long.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

Bright sunlight streams into the room. Skip and Heather sit on a bed, sipping coffee. The Boss strides in.

THE BOSS

She'll fetch a pretty penny on Lombok.

He leers at Heather, who cringes.

Skip jumps up.

SKIP

No.

He lunges at the Boss, who blocks the tackle.

Tony grabs and firmly holds Skip.

THE BOSS

Temper, temper.

SKIP

You can't do that to her.

THE BOSS

Yes I can. Of course, you could save me some time.

SKIP

What?

THE BOSS

You can buy her.

He grabs Heather and pushes her into Skip's arms.

THE BOSS

You love her, you buy her.

Skip gazes at Heather, then replies.

SKIP

How much?

Heather gasps.

HEATHER

Skip.

He turns to her.

SKIP

It's the only way.

He turns back to the Boss.

SKIP

My money's in my warehouse.

Heather gasps again.

SKIP

(to her)

Shhh.

(to the Boss)

It's in Kuta.

THE BOSS

I'm glad you changed your mind.

He motions to Heather.

THE BOSS

She'll stay here.

He leers again.

THE BOSS
For her safety.

INT. WAREHOUSE - OFFICE - DAY

Tony pushes Skip into the office.

THE BOSS
Where's the money?

Skip gets a set of keys out of his pocket and unlocks a drawer. He removes a bundle of bills and hands them to the Boss, who counts them.

THE BOSS
This isn't enough.

He tosses the bills on the desk and grabs Skip by the collar.

THE BOSS
You think I'm a fool?

SKIP
No, no.

Tony looks into the warehouse, walks inside, then calls to the Boss.

TONY (O.S.)
Boss, come here.

The Boss forces Skip back in the chair and walks over to the door. He peers into the warehouse.

INT. WAREHOUSE - STORAGE ROOM - DAY

Tony holds a pot.

TONY
Hey, Boss. Look at this.

The Boss disappears, then reappears, holding Skip by the collar. He pushes him into the warehouse.

THE BOSS
Get over there.

Skip moves towards a shelf, full of pots.

THE BOSS
How many pots you got here?

Skip stammers.

SKIP

About a thousand. I'm shipping them
to Hawaii this week.

The Boss picks up a pot and examines it.

THE BOSS

You ship my stuff in your pots and
the girl stays here.

SKIP

No.

Skip lunges at him. The Boss bashes Skip on the head with
the pot and Skip goes down.

INT. BURGLAR'S HOUSE - MIDDLE BEDROOM - DAY

Skip opens his eyes and gazes at Heather.

SKIP

I'm dreaming.

Heather strokes his forehead.

HEATHER

I thought they killed you.

Skip sits up and rubs his head.

SKIP

No such luck.

He stands up and looks around.

SKIP

They're gonna put the pearl in a pot
and it goes on the ship to Hawaii.
I've gotta stop them.

The door opens.

A SERVANT brings in two steaming bowls of chicken and rice
on a tray, sets it on the bed, then leaves.

They sit and eat. The bedside clock reads seven o'clock.

An hour later, the servant re-enters, takes the tray, and
leaves.

Heather holds up a book.

HEATHER

I finished this today.
(MORE)

HEATHER (CONT'D)

I got that man to get some books
from the library.

Skip jumps up.

SKIP

That's it.

HEATHER

What?

SKIP

That's how we'll get out. We'll get
more library books and put notes in
them. Someone's got to see them.

Heather claps her hands.

HEATHER

We can give a note to the servant at
breakfast, too.

SKIP

And maybe I can drop some at the
warehouse tomorrow.

Heather snuggles next to Skip on the bed. He kisses her
cheek, then wraps her in a big hug.

SKIP

I don't want anything bad to happen
to you.

HEATHER

I feel the same way.

SKIP

I've never felt like this. Never.

HEATHER

I know what you mean. I've never
had a real boy friend, you know,
someone that I really like.

Skip stands up and opens the desk drawer.

SKIP

We better start writing.

He passes Heather some paper.

SKIP

We don't have much time.

INT. BURGLAR'S HOUSE - UPPER HALL - NIGHT

Two drunken burglars stomp down the darkened hallway.

JEFF

I thought you'd never get that window open.

TONY

And you get up the ladder.

Jeff laughs and punches his shoulder.

JEFF

You weigh more than I do.

Tony throws an empty beer can at the first bedroom door, then slams his room door shut.

INT. BURGLAR'S HOUSE - MIDDLE BEDROOM - NIGHT

BAM, BAM. Skip and Heather sit upright.

HEATHER

What's that?

She hops out of her bed and rushes into Skip's arms.

HEATHER

I'm scared.

STOMP, STOMP. CRASH. He hugs her back.

SKIP

They're big bullies.

HEATHER

Too big.

A tear rolls down her cheek. Skip wipes it away.

SKIP

Don't cry. They're not gonna hurt us. We're their insurance policy.

Heather sniffs and wipes her eyes.

SKIP

They need me to hide the pearl and they need you so I do what they want.

He kisses her forehead.

SKIP

Go back to sleep.

INT. WAREHOUSE - STORAGE ROOM - DAY

Six pallets of plastic-wrapped ceramic pots sit next to almost empty shelves.

Skip places rings and necklaces and gems into pots. He wraps the pots in bubble wrap and stacks them on the empty pallets.

Jeff and Tony doze nearby.

The Boss barks at Skip.

THE BOSS

Can't you do this any faster?

Skip stops working.

SKIP

Maybe if I had some help.

The Boss slaps him across the cheek.

THE BOSS

Never tell me what to do.

He kicks the sleeping men.

THE BOSS

You two, wake up.

They open their eyes.

THE BOSS

Get over here. Help him.

The men get up and lift pots onto the pallets.

THE BOSS

These go on the ship tomorrow.

Skip quickly takes a note out of his pocket, puts it into a pot, wraps the pot, and puts it on the top of a stack.

He picks up one end of a large roll of plastic wrap.

SKIP

Somebody grab the other end.

Tony picks up the other end and they stretch the plastic over the stack of pots on the pallet, then set it down.

THE BOSS

Good. Only three more to do.

He throws Jeff a set of keys.

THE BOSS

Back up the truck.

Jeff walks out.

TONY

Where are the scissors?

He walks into the office. The Boss follows him.

Left in an empty room, Skip runs over to the finished pallets and tears a hole in the plastic on the side. He inserts a note into a pot. He does this with all six finished pallets.

The men return as Skip finishes.

He slumps to the floor, covering the note, and finishes pushing it into a pot.

SKIP

I need a break.

The Boss walks over and pulls Skip to his feet.

THE BOSS

You get a break when we're finished.

He shoves Skip towards another shelf of pots.

INT. BURGLAR'S HOUSE - MIDDLE BEDROOM - NIGHT

A weary Skip enters the room and falls on the bed. Heather, reading at the desk, rushes over.

HEATHER

How was it?

SKIP

I hid one or two notes in each pallet.

She hugs him.

HEATHER

It's our only hope.

SKIP

One or two are the top, so an inspector can find them first. If they find them.

HEATHER

If?

SKIP

A lot of cargo isn't inspected.

He sighs.

SKIP
Mr. Genius Joe Smuggler.

HEATHER
What did he do?

SKIP
He told me that he sold an old Buddha
for five thousand dollars.

Heather gasps.

HEATHER
Antique smuggling is illegal.

SKIP
Tell that to our friends downstairs.

He paces the floor.

SKIP
Tomorrow I have to sign the shipping
manifest.

HEATHER
Then the cargo's cleared.

SKIP
I'm responsible for all of it.

HEATHER
I know my dad's worried.

SKIP
Worried enough to call the police?

HEATHER
Of course.

Both hug each other.

INT. WAREHOUSE - OFFICE - DAY

Skip sits at the desk, pen in hand.

SKIP
I don't sign unless she's free.

THE BOSS
She's not free unless you sign.

SKIP
Make me.

The Boss aims his gun at Skip's head.

SKIP
I'm not signing.

The Boss looks at the ceiling, then slaps the gun onto the desk, and grabs Skip by the collar.

THE BOSS
Double cross me and you're dead.

INT. BURGLAR'S HOUSE - MIDDLE BEDROOM - DAY

Tony forces Skip into the room, then slams the door. Heather rushes over.

HEATHER
What happened?

SKIP
We only have a minute. Where are the notes?

Heather reaches under the bed and pulls out a stack of paper.

HEATHER
I wrote a hundred.

Skip grabs a few and stuffs them in his pocket.

SKIP
Put them in your bag.

She puts the rest in her bag, just as Tony opens the door and motions with a gun.

TONY
You two, out.

INT. BURGLAR'S HOUSE - LIVING ROOM - DAY

The Boss has the pearl in one hand and a gun in the other. He hands the pearl to Tony, who puts it into a case.

THE BOSS
(to Tony)
Bring it with us.

Tony heads down the hall, then out the door.

The Boss points the gun at Heather.

THE BOSS

(to Skip)

She only gets one chance, so you
better do the right thing.

EXT. BURGLAR'S CAR - FRONT YARD - DAY

Skip and Heather stand next to the car. Skip takes out a
piece of paper from his pocket. He whispers to Heather.

SKIP

Take this.

He shoves the paper into her pocket.

SKIP

Throw it out the window.

She whispers back.

HEATHER

I'm scared.

SKIP

We can't count on the papers, so we
have to escape. Where?

HEATHER

I don't know.

SKIP

Come on. Where's a tourist place
near here?

Heather frowns.

HEATHER

Maybe the monkey forest.

SKIP

OK. Wherever we are, when I say go,
jump out of the car.

HEATHER

Jump?

SKIP

Just get out of the car fast.

The Boss opens the car door and grabs Heather.

THE BOSS

Ladies first.

He forces her into the front seat, slams the door, then sits next to Skip in the back seat.

THE BOSS

Remember.

He waves the gun, then puts it in his waistband.

Tony gets in the front and starts the car.

EXT. BURGLAR'S HOUSE - FRONT YARD - DAY

The car backs out of the driveway, closely followed by the van, driven by Jeff.

EXT. UBUD - STREETS - DAY

The vehicles travel past the market, then turn right at the road sign to Celuk.

INT. BURGLAR'S CAR - DAY

Heather rolls down the window halfway.

THE BOSS

What are you doing?

HEATHER

Just wanted a little air.

Heather sees the park sign and casually stretches her arms, pointing one finger towards the sign. Skip watches her carefully.

Road traffic slows the car as it gets closer to the Monkey Forest. Buses clog the road.

THE BOSS

(to Tony)

Pass these buses.

Skip distracts the Boss by rolling down his window.

THE BOSS

Hey, stop that.

Heather stretches her arm out of the window and drops a note.

The car stops behind a bus.

Heather stretches and points outside again.

TONY

Boss, I'll pass after this bus turns.

Skip makes his move.

SKIP
(to Heather)
Go.

Skip and Heather grab the door handles, open the doors, and jump out of the car. The started burglars can only stare as the couple dash across the highway.

THE BOSS
No.

TONY
Boss, they're getting away.

THE BOSS
I have eyes, you fool. Stop the car.

The car stops.

The men get out and race after the couple.

EXT. MONKEY FOREST - GATE - DAY

Skip and Heather run across the parking lot and stop at the entrance gate.

Heather shows her pass and they enter the park.

EXT. MONKEY FOREST - DAY

The Monkey Forest is a preserve of tall trees, strangled by fig vines, populated by hundreds of gray monkeys. A large temple marks its center.

HEATHER
Thank God, I brought my diplomatic card. I get in for free.

Skip looks behind his shoulder.

SKIP
Do you have a card that makes us bulletproof?

They sprint down a path, shaded by dense foliage and carpeted with leaves.

Heather slips and falls.

HEATHER
Oh.

Skip stops, turns, and helps her up.

SKIP

Are you OK?

Heather rubs her ankle.

HEATHER

Maybe.

She gingerly takes a step.

HEATHER

Maybe not.

SKIP

Bet you sprained it.

Heather holds onto Skip's shoulder.

HEATHER

What next?

SKIP

We keep going.

EXT. MONKEY FOREST - GATE - DAY

Moments behind them, the Boss elbows tourists in line.

THE BOSS

Make way.

One TOURIST elbows back.

TOURIST

Buddy, wait your turn.

The Boss slugs him.

ANOTHER TOURIST punches back. Now, the Boss has a gash across his cheek. Blood drips down onto his shirt.

He pulls his gun out and points it at the tourist who gasps and backs up.

The Boss forces his way to the front of the line and runs through the gate.

EXT. MONKEY FOREST - DAY

Skip spots a elephant on a sign.

SKIP

What's that?

HEATHER

There's an elephant cave and a statue
to the god of knowledge.

Skip supports her arm and they hobble onward.

SKIP

I want to know if we'll escape.

EXT. MONKEY FOREST - DAY

The Boss studies a park map.

THE BOSS

Where'd they go?

He tosses the map on the ground and tears down the same shaded
path as the couple.

EXT. CAMPUHAN RIVER - BRIDGE - DAY

Skip and Heather stop at the river, twenty feet below.

A wooden suspended bridge spans the gorge. Ropes provide
handrails for the walkway.

HEATHER

I can't do this.

Skip nudges her forward.

SKIP

It's easy.

Heather cringes.

HEATHER

No, no, no.

Skip stops.

SKIP

What's wrong.

HEATHER

I'm afraid of heights.

Skip pulls her arm.

SKIP

Every minute we wait is another minute
they're closer.

Heather sobs.

HEATHER

No.

SKIP

Shut your eyes.

She shuts her eyes. He pulls her onto the walkway and places her hand on the rope handrail.

SKIP

Hold onto this.

He walks across the bridge, holding onto her hand with one hand and holding onto the rope handrail with his other hand.

SKIP

It's easy.

Heather slowly shuffles forward with eyes tightly closed.

HEATHER

I don't like this.

When they're just past the middle of the bridge, the Boss emerges from the jungle.

THE BOSS

I warned you.

He aims at the couple and fires. The bullet passes harmlessly overhead.

Heather opens her eyes and screams.

Skip looks back at their adversary.

SKIP

Run.

Skip grabs her hand.

They sprint down and off the bridge.

They flee down a path along the river and pass three stone statues next to a cave.

HEATHER

Brahma, Vishnu, and Shiva.

Skip stops.

SKIP

Help me.

Skip puts his back on the cave wall and uses his legs to push the heavy statue. Heather pushes with her arms.

The Shiva statue topples onto the path.

SKIP

Shiva will destroy him.

EXT. ELEPHANT CAVE - DAY

The deep cave is solid rock. A face of a barong, half lion, half dog, greets them. Offerings are stuck in large holes lining the cave walls. Skip pats the statue as he runs past.

SKIP

Hello, old friend.

Skip and Heather run past the Ganesha statue.

HEATHER

That's the god of knowledge.

SKIP

Ask where to go next.

Past the cave, a flight of stone steps leads down. Skip leaps down with Heather close behind.

SKIP

Knowledge takes you places.

EXT. CAMPUHAN RIVER - VALLEY - DAY

They dash down the steps and along the river bank.

EXT. CAMPUHAN RIVER - LOG BRIDGE - DAY

A fat log lies across the river. Heather stops.

HEATHER

You don't expect me to go,
(pause)
There?

Skip grabs her hand.

SKIP

Yes I do.

He steps onto the end of the log and pulls her to his chest.

SKIP

You can do this.

He kisses her.

SKIP
I will never let you go.

HEATHER
Promise?

He kisses her again, then takes a sarong out of his backpack.

SKIP
I got this to go into a temple.

He ties the sarong around her waist and loops one end around his chest.

SKIP
See, I'm your safety net.

He kneels and crawls across the log.

SKIP
Come on.

Heather reluctantly follows him.

When they are halfway across the river, the Boss appears on the bank. He shouts at them.

THE BOSS
You're not getting away.

Skip turns and shouts back.

SKIP
You can't stop us.

The Boss grins.

THE BOSS
Turn around.

Skip turns back. Tony appears on the other bank.

Trapped by both men, Skip turns back to Heather.

SKIP
Hang on.

He holds her tightly and jumps off the log. She screams.

They fall and splash into the river.

EXT. CAMPUHAN RIVER - DAY

Still tied together, Skip and Heather twist and turn in the white water.

HEATHER

I can't swim.

Skip supports Heather, valiantly keeping her afloat. The couple go through underwater rapids and surface.

Heather gasps for air.

HEATHER

Help.

Skip turns her around and swims under her, untangling the sarong. He holds it up.

SKIP

Done.

He ties it around both of their waists.

SKIP

I told you I'd never leave you.

Skip sees the drop off ahead and holds her tightly.

SKIP

Hold your breath.

EXT. CAMPUHAN RIVER - FALLS - DAY

They go over the falls together.

EXT. CAMPUHAN RIVER - GROTTO - DAY

At the bottom of the falls, a clear pool sparkles in the sunlight. High walls, covered with dense tropical foliage, surround the pool. The sarong rips as the couple plunge in.

Heather lands in the water several lengths away from Skip and sinks. He pops up to the surface and desperately searches for her.

SKIP

Heather.

He dives, then surfaces with one hand holding her arm. He turns her face to the sky and swims to the shore.

Skip wades out of the water, carrying Heather in his arms.

He places her on the ground, tips her neck back, pinches her nose, then starts breathing into her mouth.

He puffs two breaths into her mouth, then lets her nose go.

SKIP
Please, baby, please.

He repeats the two breaths.

Heather coughs, spits out water, then takes a deep breath.

Skip scoops Heather into his arms.

SKIP
I thought I'd lost you.

She opens her eyes and smiles.

HEATHER
I remember your promise.

Skip looks puzzled.

HEATHER
On the log.

Skip taps his forehead.

SKIP
That's right.

He holds her hands and looks into her eyes.

SKIP
I promise I'll never let you go.

He kisses her again.

SKIP
I never want to be away from you. I
love you.

She smiles back.

HEATHER
I love you, too.

They kiss again.

Skip stands and helps her up.

SKIP
Where are we?

She looks at the jungle growth.

HEATHER
We're not far from the Monkey Forest.

SKIP

You mean we're not lost?

He grins. She punches his arm.

HEATHER

Stop kidding. It's getting late.

Skip spots an opening in the forest.

SKIP

Come on.

The opening is the beginning of a trail. Skip and Heather start up the ravine.

HEATHER

Next time, I'll wear hiking boots.

SKIP

Next time?

EXT. CAMPUHAN RIVER - RAVINE - DAY

They hold onto vines, branches, and roots as they climb.

SKIP

The ship leaves tomorrow.

Skip grabs a root and pulls himself up.

HEATHER

You haven't signed the papers.

Heather tries to keep up with him.

SKIP

They still have all my pots.

He reaches the top, climbs over the edge onto flat ground, and pulls Heather after him.

EXT. WATER TEMPLE - SUNSET

At the top of the ravine is a water temple surrounded by rice paddies. It glows in the last rays of the sunset.

SKIP

I know where we are.

HEATHER

Near Sanur Beach.

SKIP

And Kuta.

HEATHER

And home. I want a bath.

SKIP

I want my pots.

MONTAGE:

EXT. VILLAGE - NIGHT

Skip and Heather walk into a small group of huts.

They get a ride from a farmer.

They get out at a police station.

They talk to a police officer.

They ride in a police car.

He drops them off at a large office building.

END MONTAGE.

INT. GOVERNMENT BUILDING - CUSTOMS OFFICE - NIGHT

The drab office is bright from fluorescent overhead lights.

Skip and Heather stand in front of a uniformed customs officer who sits behind a desk.

CUSTOMS OFFICER

(to Heather)

We've been searching for you for two days. Your parents have been very worried. They are on their way now.

(to Skip)

We knew the Pearl was stolen, but we didn't know who did it. I've sent police to search the house.

SKIP

The burglars are headed towards the ship and my pots.

CUSTOMS OFFICER

Come with us. We'll need you to ID the burglars and the cargo.

Skip turns to Heather.

SKIP

You have to stay here.

HEATHER

I want to go with you.

She hugs him.

SKIP

It's too dangerous.

Heather looks at him with wide eyes.

HEATHER

Not anymore.

The officer gets up and walks around the desk.

CUSTOMS OFFICER

(to Heather)

He's right. You stay here. Your
parents will be here soon.

(to Skip)

Ready?

Skip kisses Heather.

SKIP

(to Heather)

I promise I will never leave you.

(to the officer)

I'm ready.

EXT. BENOA - DOCKS - NIGHT

Dark walkways to loading docks contrast with several brightly lit container ships. Four police cars stop in front of a large rusty cargo ship, piled high with containers.

Skip and the customs officer get out of a car.

Uniformed police officers get out of the other three cars and draw their guns. They walk towards the ship.

EXT. CARGO SHIP - GANGPLANK - NIGHT

Skip stops and looks up.

The officers march up the gangplank.

Skip follows.

EXT. CARGO SHIP - CONTAINER DECK - NIGHT

The men walk on a large wide deck, covered with shipping containers. They climb steps to an upper deck, then open the bridge door to the wheel house.

INT. CARGO SHIP - WHEEL HOUSE - NIGHT

Computer screens and brass gauges cover the console. The ruddy balding overweight SHIP'S CAPTAIN (40) and thin short MATE (30) study charts.

The captain turns around as the uniformed officers fill the bridge.

SHIP'S CAPTAIN
You're not the harbor pilot.

The customs officer flashes his BADGE.

CUSTOMS OFFICER
You have stolen cargo onboard.

The captain pushes a clipboard into the officer's hands.

SHIP'S CAPTAIN
I don't know anything about this.

He throws his hands up.

SHIP'S CAPTAIN
Search all you want, but I leave in
two hours.

CUSTOMS OFFICER
You'll leave when I say so.

He hands the clipboard to an officer.

CUSTOMS OFFICER
Check his papers.

EXT. CARGO SHIP - CONTAINER DECK - NIGHT

The men fan out over the ship.

They open bulkhead doors.

They pry open containers.

Skip wanders off from the others.

He peers into windows.

EXT. CARGO SHIP - LOWER DECK - NIGHT

Skip goes down a stairway and onto a covered deck. Doors open onto a long hallway, lined with doors, leading to a closed door.

INT. CARGO SHIP - LOWER DECK - HALL WAY - NIGHT

Skip cautiously walks halfway down the hallway then stops at a door. He opens it and looks inside.

INT. CARGO SHIP - LOWER DECK - CREW BUNK ROOM - NIGHT

Two sets of bunks line the wall. A snoring man lies on one bunk. Skip quietly shuts the door.

INT. CARGO SHIP - LOWER DECK - HALLWAY - NIGHT

Skip walks down the hallway to the end door. He hears men talking inside the room.

THE BOSS (O.S.)

I'm not paying you more.

CARGO MATE (O.S.)

I hid your pots and I want my money.

Skip whispers.

SKIP

It's them.

He puts his ear to the door again. The door suddenly opens.

Skip and the Boss stare at each other.

THE BOSS

You.

Skip turns and runs.

The Boss races after him.

Skip runs to the hall door, opens it, runs through, then slams it behind him.

EXT. CARGO SHIP - LOWER DECK - NIGHT

Skip tears down the deck and races up the stairs.

EXT. CARGO SHIP - CONTAINER DECK - NIGHT

Skip hides behind a large metal container.

The Boss stops at the top of the stairs.

THE BOSS

I know you're here.

Skip runs towards another container.

The Boss spies him and aims. BANG.

Skip ducks and keeps running.

The Boss FIRES again.

At the far end of the deck, the customs officer and his men hear the gunshots.

CUSTOMS OFFICER

Follow me.

They round a container and have a clear view of the Boss.

An officer fires but misses.

The Boss ducks and runs towards the gangplank.

The officers race after him.

The customs officer runs up to Skip.

CUSTOMS OFFICER

Are you all right?

Skip points toward the Boss, now fleeing down the gangplank.

SKIP

That's him. He stole the pearl.

CUSTOMS OFFICER

He won't get away.

They hear another gunshot.

The Boss, holding his arm, lies next to the gangplank, surrounded by uniformed officers. Skip and the cargo officer stare at The Boss.

CUSTOMS OFFICER

You know, there's a reward for returning the pearl.

SKIP

No.

Skip stammers.

SKIP

I mean, I didn't know. I didn't do it for the money.

The officer chuckles.

CUSTOMS OFFICER
I should be so lucky.

He nods towards the burglar.

CUSTOMS OFFICER
He goes to jail. And you can get
those pots shipped today.

EXT. OCEAN - SANUR BEACH - DAY

Waves sparkle in the early morning sunlight.

Dolphins leap high in the air.

Skip sits on a surfboard beyond the breakers, gazing at the
long lines on the horizon.

SKIP(V.O.)
The ocean is so peaceful. The earth
is breathing and you're lying on her
chest.

Skip leans forward, puts his arms into the water, and turns
the board toward the beach.

SKIP(V.O.)
There is a point on the wave where
you commit to it. You just do it.

He lies down and paddles.

SKIP(V.O.)
You want to be one with the wave.
It's an instinct.

He stands up and balances on the board.

SKIP(V.O.)
Your board comes alive. You drop
and turn parallel. Behind you is a
deafening freight train.

He cuts down the face of the wave.

SKIP(V.O.)
When you catch a wave, you're riding
pure energy.

Skip crouches in the middle of a white tunnel, then extends
his inward arm. His fingers skim the curling water of the
tube, leaving a white contrail in the turquoise wave.

SKIP(V.O.)

You hear the hiss of the board and
the beat of your heart.

Skip speeds out of the tunnel and out of the wave.

SKIP(V.O.)

As you emerge from the tube, you
shout for joy.

Skip brings both arms up in a victory salute.

SKIP(V.O.)

There's nothing like it.

INT. PLANTER'S HOUSE - LIBRARY - DAY

Skip and Heather stand next to the planter. Heather wears a
dress and heels. Skip wears a Hawaiian shirt and jeans.

Skip hands the Pearl to the planter, who carefully places it
into a display case.

Skip and Heather walk out double doors into a garden.

EXT. PLANTER'S HOUSE - GARDEN - DAY

Tropical flowers surround the couple.

SKIP

I have to settle up in Hawaii.

HEATHER

I know.

SKIP

The reward money paid all the bills
so I'm gonna buy the business from
Joe.

Heather looks down. A tear drops onto the ground.

Skip kneels down and touches it. He looks up.

SKIP

Baby, there's no reason to cry.

Still kneeling, he pulls a ring box out of his pocket.

SKIP

I hope those are tears of joy.

He opens it, revealing the pearl and diamond ring.

SKIP
Will you marry me?

Heather gasps, then hugs him.

HEATHER
Yes.

Skip puts the ring on her finger.

SKIP
I promise I will never leave you.

He kisses her.

SKIP
Except for board meetings, hostile
takeovers, or international mergers.

Heather laughs.

SKIP
And surfing, of course. I'll never
stop surfing.

EXT. KUTA - BEACH - DAY

Skip hangs ten in the middle of a perfectly formed wave.

EXT. KUTA - BEACH - SUNSET

The setting sun silhouettes tall palms.

Waves crash onto the sand.

Skip and Heather walk down the beach and into the sunset.

FADE OUT.

THE END