
OF SAINTS AND EXILES

Damien, Marianne, and the last Lepers of Kalaupapa

A Documentary Film Proposal

Presented by
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Clarence “Boogie” Kahilihiwa, one of the last leprosy patients at Kalaupapa, is a central character of the film

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Trailer & Excerpts



Teaser Trailer

A 3 minute trailer for the film
Of Saints and Exiles

<https://vimeo.com/132556007>



"The Reunion"

A 1:23 minute excerpt of a reunion
46 years in the making.

<https://vimeo.com/132556006>



"Hula at the Vatican"

A 1:47 minute excerpt from Vatican City
on the eve of the canonization.

<https://vimeo.com/132556008>



"The Land of Long Goodbyes"

A 6:12 minute excerpt from
the last chapter of the film.

<https://vimeo.com/185685346>

www.ofsaintsandexiles.com

Overview

From 1866 to 1969 over eight thousand people afflicted with Hansen's disease (leprosy) in Hawai'i were condemned to forced isolation on Moloka'i's Kalaupapa peninsula. Seventeen survive today. *Of Saints and Exiles* is a one-hour documentary film that tells the touching story of these last lepers of Kalaupapa as they fight to preserve their settlement's history before they are all gone. Throughout much of the 150-year history of the Kalaupapa settlement the exiles were condemned to nameless obscurity, a fact that is reinforced by the vast number of unmarked graves.

Their story is indelibly linked to the work of two Catholic missionaries who devoted their lives to serving the lepers when few others would even dare make landfall in the settlement. Saint Damien of Molokai was canonized in 2009 for his works of mercy. The film journeys to Rome for the 2012 canonization of Saint Marianne Cope, whose Sisters of St. Francis serve at Kalaupapa to this day.

Of Saints and Exiles tells the inspirational story of the triumph of human dignity over the suffering and stigma of this most terrible disease.

The critical goals of this film are to provide public television viewers with an inspirational story of the triumph of human dignity over the suffering and stigma of this terrible disease. A century and a half before the modern hospice movement, the hard work and faith of a few courageous missionaries provided care and comfort to thousands of souls condemned to die in isolation. This is a little known and tragic piece of American history about the mistreatment of an underserved population in the face of fear of an uncontrolled epidemic.

Theirs is a human rights story that resonates globally today.

The sea cliffs as seen from Kalawao, near Father Damien's church

**Where there is
great suffering,
people are called
to great heroism.**

Most Reverend Larry Silva
Bishop of Honolulu





Synopsis

Sunset over the sea cliffs at Kalaupapa

From 1866 to 1969 over eight thousand people afflicted with Hansen's disease (leprosy) in Hawai'i were condemned to forced isolation at Moloka'i's Kalaupapa settlement. In October 2012, nine surviving Hansen's disease patients from Kalaupapa made a pilgrimage to Rome to celebrate the canonization of Saint Marianne Cope. A Sister of St. Francis, Mother Marianne arrived at Kalaupapa one year before the death of St. Damien of Moloka'i, the Belgian missionary who devoted his life to serving the lepers when few others would even dare make landfall in the settlement.

Of Saints and Exiles documents the pilgrimage to Rome while delving into the story of an underserved population that is fighting to preserve its history in the face of impending extinction. As the end of the settlement grows near, the residents and their kokua ("helpers") are fighting to preserve their stories and the stories of those who went before them. It has fallen on these last lepers of Kalaupapa to secure their place in history on their own terms.

Through interviews, archival photographs, and lyrical moving images the film recounts the circumstances at Kalaupapa that inspired the work of two Catholic saints. The Hansen's patients reflect on the legacy of Kalaupapa through their own stories of disease and exile, love and faith.

Since the end of forced isolation in 1969, when multiple antibiotic treatments for Leprosy became reliable and effective, the Kalaupapa population has slowly died off, leaving just a handful of residents bound by the common experience of condemnation to exile. Out of necessity, they turned to each other and became 'ohana ("family"). Because of this, and because it was the only home many had ever known since childhood, most patients chose to stay in the settlement for a lifetime, even though they have been free to make their homes elsewhere for the past 47 years. *Of Saints and Exiles* gives voice to the patients about what should become of their settlement when they are gone.

Story Treatment

"That's the quonset hut. That's the cottage where all us single guys stayed when we came to Kalaupapa." The voice is one of the strangest you have ever heard. Guttural and arrhythmic, the words are English but you're not sure. The dialect is called Pidgin. It's difficult to understand to the point that the filmmakers have provided subtitles. You're riding shotgun in an old pick-up truck through the deserted streets of the Kalaupapa settlement on Moloka'i. You've never heard anything like this voice and you want to hear more.

"To my right is the National Park headquarters. And to my left...is the...water hole of Kalaupapa." Then the owner of the voice laughs -- squeals really -- because he's obviously spent many nights in the bar he just passed. The tour resumes. "All of these houses... this was a patient's house but nobody occupies that house any more. They all went to heaven so..." he trails off. "This is our bookstore."

The tour guide is Clarence "Boogie" Kahilihiwa, 76. He is the youngest of the 17 remaining Hansen's disease (leprosy) patients in Kalaupapa. He drives us by the wind swept palm trees, the humble one-story houses, the bookstore where he works, the gas station where his wife, Ivy, works. Soon, we're driving by hundreds of graves along the beach. "To understand Kalaupapa you have to feel the soil," Boogie tells us. "You have to touch the ground. This is a sacred place."





Left: Mother Marianne Cope, Sisters of St. Francis, Syracuse, New York. Right: Mother Marianne Cope (in wheelchair) shortly before her death in 1918 at Kalaupapa

Of Saints and Exiles tells the touching story of the last lepers of Kalaupapa as they fight to preserve their settlement's history before they are all gone. Their story is indelibly linked to the work of two Catholic missionaries who devoted their lives to serving the lepers when few others would even dare make landfall in the settlement. Saint Damien of Molokai was canonized in 2009 for his works of mercy. Saint Marianne Cope, whose Sisters of St. Francis still serve Kalaupapa, was canonized in 2012. Nine surviving patients from Kalaupapa made a pilgrimage to Rome to celebrate her canonization. Along the way they stopped in Syracuse, New York to visit the Sisters of St. Francis Motherhouse, pay respects at mother Marianne's reliquary, and say hello to some very old friends. *Of Saints and Exiles* documents all of these extraordinary moments.

The film is organized in a thematic structure, arranged in five chapters. Through these chapters we unveil the central tension of the film: The last lepers' struggle to preserve their stories and their

sacred land -- which is quite literally composed of the bones of their predecessors -- in the face of modern efforts to develop Kalaupapa into yet another Hawai'ian tourist destination.

With beautiful time-lapse photography, expressive moving images (shot with a Steadicam), and poetic compositions that play on shadow and light, we will come face to face with the brutal irony of the Kalaupapa environment: how can a place this beautiful be the site of such suffering? The landscape is a character in this story, as the settlement's remote isolation has played as much of a role in the patients' stories as any individual. This is a visual counterpoint to the grandeur of Rome in its gilded splendor, where the film takes us to witness firsthand the canonization in St. Peter's Square, among other pilgrimage sites in Italy. In the Eternal City, the Hawai'ians -- dressed in matching aloha shirts that celebrate Mother Marianne -- dance hula barefoot in centuries-old cathedrals.



“When I was in second grade ... we all had to line up and they would inspect us. And once in a while kids would disappear.”

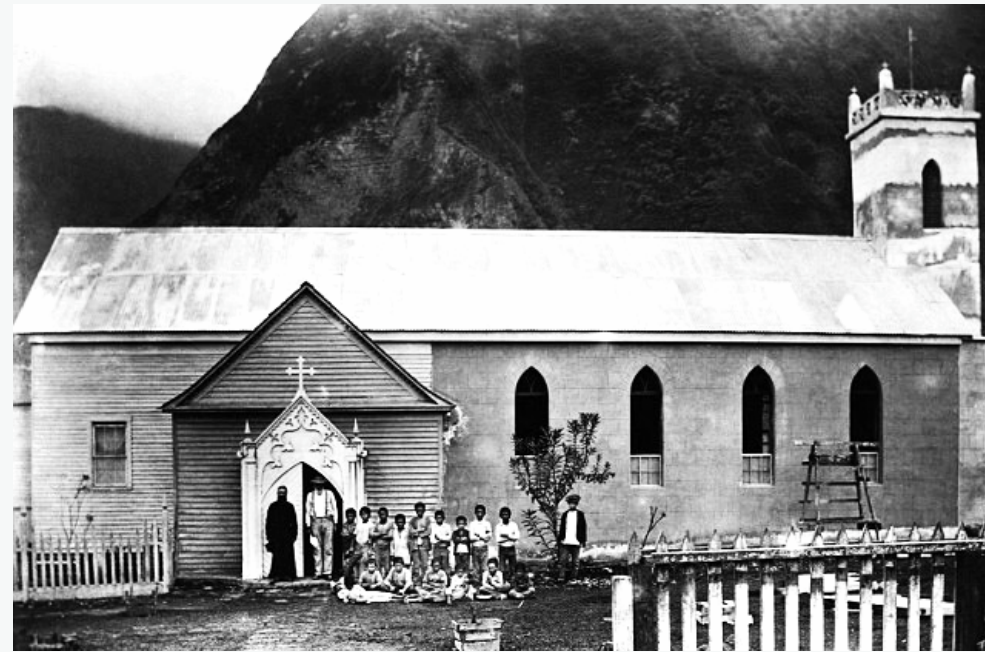
Sister Michaelleen Cabral
Sisters of Saint Francis

Kahuaki Kamekona, who was sent to Kalaupapa in 1906 at age 12. She died in 1921.

The film conveys significant parts of the narrative by way of archival photographs of the early history of the settlement, including images of Fr. Damien and Mother Marianne during their ministries. The unique features of the landscape are unchanged during the last century and a half, but the grotesque faces of leprosy have thankfully given way to patients who look, quite simply, elderly. Most poignant are the incarceration photos of the patients - young boys and girls who have recently been snatched from their families and “arrested” for the crime of contracting a disease.

The story of Kalaupapa is told throughout the film by interviews with nuns, priests, doctors, and the remaining patients themselves, who are all bound as ‘ohana (“family”) through their experiences in the settlement. Together they grapple with the same questions: Who will tell their stories when the patients are gone? What can we learn from their saints, Fr. Damien and Mother Marianne, whom the revere as very much their own in spite of their non-polynesian roots? And what does it mean to be the last patient?

The film’s narrative is carried by the most extraordinary of main characters, Clarence “Boogie” Kahilihiwa, the youngest of the remaining patients. Through Boogie we get to know the other patients, interact with the sisters who still live in the convent built by Mother Marianne, and experience the spectacle of the Vatican with the wonderment of a child.



Top: Fr. Damien, Brother Dutton, and some of the boys of Kalaupapa stand in front of St. Philomena Church. Bottom: Boogie Kahilihiwa.

“In this place there is no law”

Chapter One

This chapter opens with a lilting montage of haunting Hawaiʻian scenery. A female voice sings a waltz in Hawaiʻian,

“He ‘ala nei e mapu mai nei,
na ka makani lau aheahe...”

A sepia toned photograph of a robust young Hawaiʻian woman appears on screen. A narrator informs us that she is Lizzie Kapoli Kamakao, a member of Princess Liliʻuokalani’s singing club and a close friend of the Hawaiʻian Royal family. She is now credited with composing a number of important Hawaiʻian hymns in collaboration with the Princess.



Lizzie Kapoli Kamakao



Left: Boys at Kalaupapa showing the effects of leprosy. Right: When suspected of having leprosy, Hawaiians were arrested and inspected at Kalihi hospital in Honolulu.

Cut to a period shot of an ornately dressed Polynesian woman standing as a silhouette in a palace window. The voice is identified as Princess Lili'uokalani. The year is 1888. "I received a letter from Kapoli telling me that she had been reported to the board of health and perhaps will be sent to Kalawao. Poor Lizzie--sat thinking of her all evening and writing music."

Cut to an archival photo of the same robust young Hawai'iian woman, but this time she's holding a sign that reads "Kalihi Hospital #3298." The narrator tells us that on May 1, 1888, Kapoli Kamakau, prisoner #3298, left Honolulu aboard the steamer Kilauea Hou along with 28 other people believed to have leprosy. At the age of 36 Kapoli arrived at Kalaupapa and disappeared from the history of Hawai'i and the history of Hawai'iian music.

“ Often times when the person left to go to Kalaupapa, the families would hold a funeral because they would never see that person again. ”
 Father 'Alapaki Kim, Nanakuli, Oahu

In this first chapter we journey back in time to the founding of the leprosarium in 1866 by edict of King Kamehameha V. Aided by visuals drawn from a rich photographic archive, we learn about the quarantine that was enacted as a desperate measure to halt the spread of the Mai Pake (Leprosy), which translates literally as "Chinese disease" among the Native Hawai'iian population that was ravaged by the foreign disease. Through contemporary interviews and archival accounts we learn of the horror and stigma of separation that haunted Hawai'iian families for generations, and the grim conditions that awaited their loved ones condemned to Kalaupapa.



Sisters of St. Francis who served in 1886 at the Branch Hospital for Lepers in Kakaako, Honolulu. Left to right: Sr. M. Rosalia McLaughlin, Sr. M Martha Kaiser, Sr M. Leopoldina Burns, Sr. M Charles Hoffmann, Sr. M. Crescentia Eilers, and Mother Marianne Cope. At center, rear: Walter Murray Gibson.

Great Love over Fear

Chapter Two

We open this chapter on a photograph of a stern but serene woman in full nun's habit. As the camera zooms in on her particularly deep eyes, a character voice -- American, with a hint of German -- speaks.

"I am hungry for the work and I wish with all my heart to be one of the chosen Ones, whose privilege it will be, to sacrifice themselves for the salvation of the souls of the poor islanders...I am not afraid of any disease, hence it would be my greatest delight even to minister to the abandoned lepers..." Mother Marianne Cope, July 12, 1883.

"Where there is great suffering, people are called to great heroism," intones the most Reverend Larry Silva, Bishop of Honolulu.

Bishop Silva and other interviewees tell the story of how, upon his arrival in 1873, Father Damien ministered to Leprosy patients to the best of his ability until he, himself, succumbed to the disease. They explain how Mother Marianne Cope and six other Franciscan nuns left their nursing positions at St. Joseph Hospital in Syracuse, New York, willingly chose a life of pilgrimage and exile, and sailed halfway across the Pacific Ocean to answer the call to help Father Damien and the other victims of the terrifying and little understood disease. She is officially Saint Marianne Cope of Moloka'i now, but in Kalaupapa she is still their "Mother Marianne" whose Sisters of St. Francis have pledged to remain as caretakers in the settlement until the last patient perishes.

Elderly Franciscan nuns -- some of whom served as nurses at Kalaupapa before the end of the quarantine in 1969 -- recount how Mother Marianne not only provided medical care to the patients, but she also planted flowers and fruit trees in the desolate landscape, educated children, helped women sew new beautiful clothes from bolts of fabric sent from New York, and reintroduced the patients to their own music and culture. They will explain how she, and Father Damien, before her, restored human dignity to outcasts who had been torn from their roots, and had lost all hope. We will understand how these two dedicated and self-sacrificing individuals paved their way to sainthood.

“

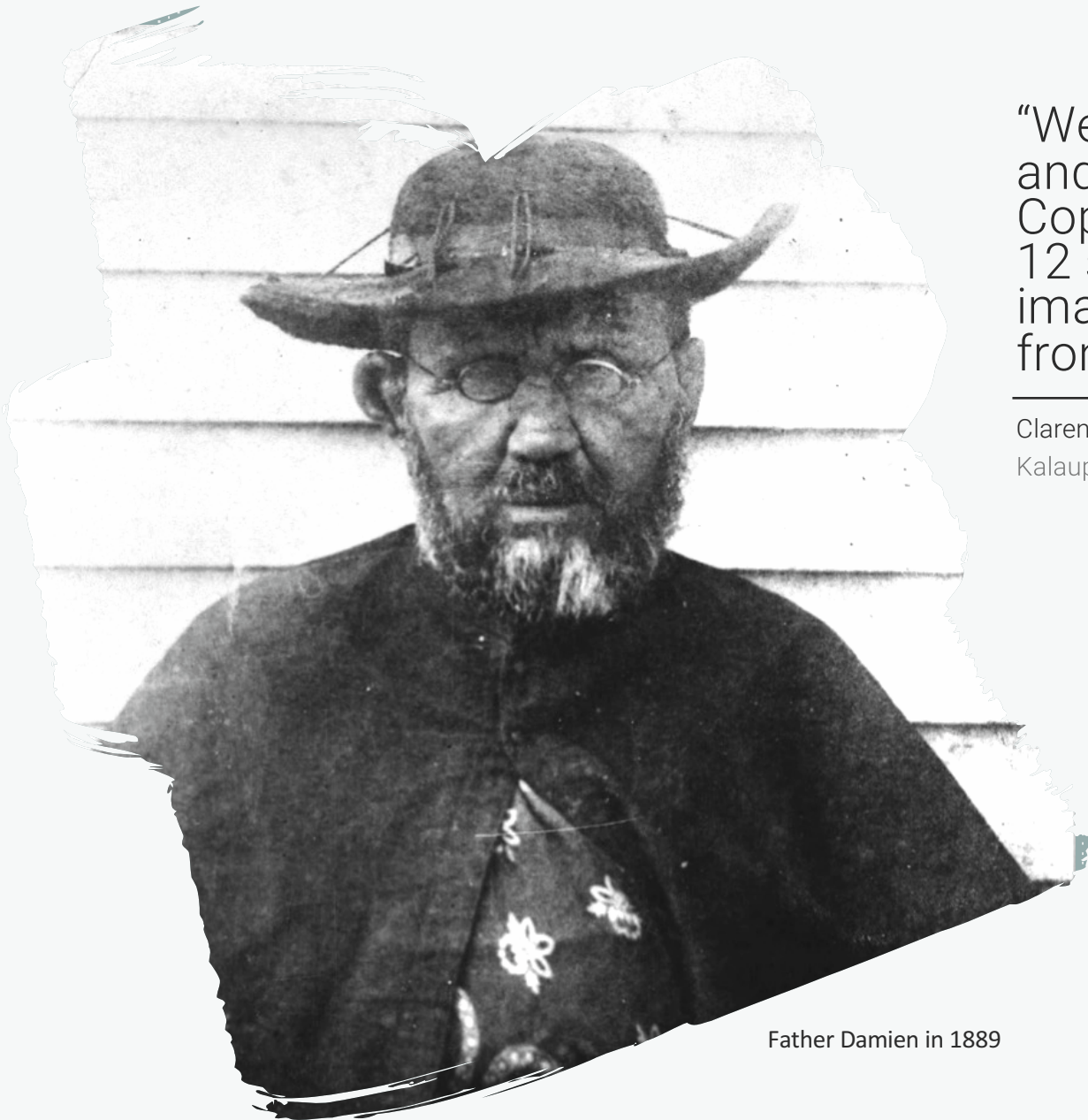
Kalaupapa was a natural prison. The cliff was too difficult for them to climb, and the shark infested waters...

Sister Christopher Dixon
Kalaupapa Nurse, 1958-66

”

“We have Saint Damien
and Saint Mother Marianne
Cope. It’s just a small area,
12 square miles. And
imagine, to have two saints
from the same peninsula!”

Clarence “Boogie” Kahilihiwa
Kalaupapa Patient



Father Damien in 1889

Pilgrims of Moloka'i

Chapter Three

"I don't think I've ever had a patient visit us before." We're at the Sisters of St. Francis Motherhouse in Syracuse, New York. Sister Mary Christopher Dixon is giving a tour of their modest museum dedicated to Mother Marianne when she stops to talk about their visitors. "One of them was named Boogie...and he was a villain," she says with a twinkle in her eye. "It was good for us. We got so used to caring for older people." She caresses a beautiful wooden display box containing a crucifix made from the ironwood trees planted by Mother Marianne to protect the convent on Kalaupapa from the fierce winds. "Many of the sisters took him under their wing because he was young. It's going to be good to see you Boogie."

We're traveling with nine of the elderly Hansen's patients as they make their pilgrimage, some leaning on canes or riding in wheelchairs, from their remote Hawai'iian peninsula to celebrate the canonization of Mother Marianne Cope at the Vatican in Rome, Italy.

On the way the pilgrims stop in Syracuse, New York to visit Mother Marianne's reliquary at her home convent, where she was reinterred from her original grave in Kalaupapa. There, the patients and the Franciscan nuns who cared for them share an emotional reunion. Sister Christopher first encountered Boogie when he was about sixteen years old. We are there at the moment when she tearfully meets Boogie again for the first time in over forty years.



Top: Sister Christopher Dixon met Boogie when he was sixteen years old.
Bottom: Boogie and Sister Christopher meet in 2012.



The Basilica of St. Francis in Assisi, Italy.



Pope Benedict VII blesses the crowd in St. Peter's Square.

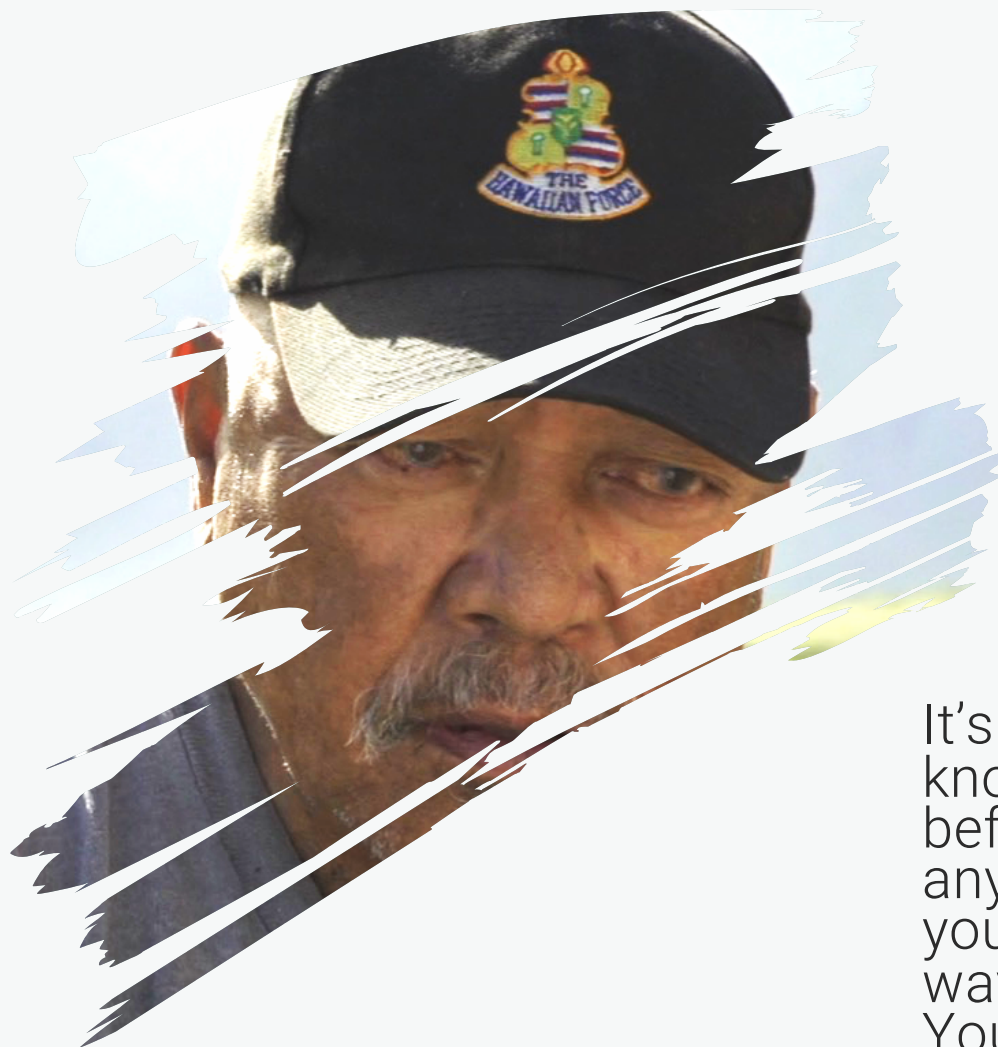


St. Peter's Basilica during the Canonization mass.



Hula at the Basilica of St. Francis, Assisi, Italy

Upon the arrival in Rome, the pilgrims enjoy Hula dancing at the Vatican City, attend mass at the Basilica of St. Francis in Assisi, join an audience with the Holy Father Pope Benedict XVI in St. Peter's Square and finally witness the canonization of Mother Marianne Cope. We share all the moments with Boogie and the other patients, firsthand.



It's time for us to let the public know how we feel, you know before it was taboo for anybody to bring it up...I'll tell you the story, its better this way. People want to know. You tell them the truth.

Clarence "Boogie" Kahilihiwa
Kalaupapa Patient

Ka 'Ohana 'O Kalaupapa

Chapter Four

In contrast to the grand canonization ceremony at the Vatican, we open the next chapter at 6am mass at St. Francis church in Kalaupapa. It's dark and the mass is attended by five people. Among them are patients Boogie Kahilihiwa, Meli Watanuki, and Pauline Chow. Sister Rose Ahuna and Sister Theresa Chow from Mother Marianne's Bishop Home convent are there. They read the scripture passages. The mass is presided over by Fr. Pat Killilea, of the Congregation of the Sacred Hearts of Jesus and Mary. Like the Franciscan sisters, the priests of Fr. Damien's order have pledged to remain at Kalaupapa until the patients are no more. The empty church is visual reminder of how few remain. The congregation recites a particularly humble prayer asking for blessings from their beloved saints.

In this chapter, we delve deeply into the efforts of the Ka 'Ohana 'O Kalaupapa, the "Family of Kalaupapa," who are working to preserve and protect the legacy of the eight thousand souls who have perished here.





Of the eight thousand souls who have perished at Kalaupapa, only about one thousand are in marked graves



Kalaupapa patient Gloria Marks.



Sister Rose Ahuna, Sisters of St. Francis of the Neumann Communities

We visit patient Gloria Marks in the cantina she has operated since her husband's passing in 2008. It's the same watering hole that so amused Boogie during his driving tour in the opening scene. She talks poignantly about the health policy that prohibits children from the settlement - including the harsh policy of immediately separating a newborn child from its mother at birth for fear that it might contract Hansen's disease. Gloria has experienced this horror first hand.

We encounter a man in a graveyard who is overcome with emotion because he has just found the grave of his uncle. The man is a temporary military contractor who is investigating the possible presence or unexploded ordnance from WWII on the peninsula and has spent his evenings wandering the graveyards. Nearly every native Hawai'iian family has relatives who have perished in Kalaupapa.

One cannot overstate the importance of 'Ohana in Native Hawai'iian culture. Forced separation from loved ones is like losing them to death. Fr. Alapaki Kim, a Native Hawai'iian Catholic priest who joins the pilgrimage to Rome tells us that "often times when the person left to go to Kalaupapa the families would hold a funeral because they would never see that person again."

"It's time for us to let the public know how we feel," Boogie tells us. "You know before it was taboo for anybody to bring it up. I'll tell you the story, it's better this way. People want to know. You tell them the truth."

The Land of Long Farewells

Chapter Five

The final chapter opens on a mournful walk through one of many graveyards on Kalaupapa. The walk continues through Father Damien's St. Philomena church, past his grave and out to the sea. We hear the singing of a kanakau (a chant of mourning) that was composed by Kapoli Kamakau before her exile. We're in one of many graveyards where the diseased have been buried since the establishment of the leprosarium in the mid 1800s. In spite of the preponderance of gravesites, there are fewer than a thousand headstones in these graveyards, although more than 8,000 souls have perished here. Leprosy condemned you to death and nameless obscurity.

"When we talk about the future here, we often say 'when there are no more patients.' We emphasize the word 'zero.' But maybe there is no zero – there is only 'ohana. We need to make sure that the voices of Kalaupapa are heard, even if the people are not physically with us anymore." These are the words of Sol P. Kaho'ohalahala, a founding member of Ka 'Ohana O Kalaupapa whose family ties at Kalaupapa go back to the 1800s.



This chapter draws heavily on interviews with patients, kokua, clergy, national park workers, and medical staff at Kalaupapa. Each person has his or her own perspective on the future of the settlement. Some hope it will be preserved solely by the National Park Service. Others prefer that it be designated as sacred Hawaiʻian land. One thing they agree on, though, is that Kalaupapa should serve as a reminder of this difficult piece of American history, and perhaps that it should also serve as a warning to prevent something like it from happening again.

We raise the issue of the last patient, a notion one kokua says is the greatest fear of the remaining lepers. “No one wants to be the last.” The Kalaupapa physician, Dr. Kalani Brady, says that one patient has symbolically chosen to be the last. Boogie gets the final word. “I hope there is no last patient,” he says. “In time there will be nobody but, our hope is that the patients should go on. Whether we die or what, our legacy still lives.” Under a colorful, moody Hawaiʻian sky, the sun sets behind the cliffs and Boogie walks in silhouette to the palm lined shore.



One of the many graveyards in the Kalaupapa settlement



Boogie Kahilihiwa watches the sunset at Kalaupapa

Kalaupapa patient Meli Watanuki,
holding the crew's boom microphone





The team sets up a steadicam shot at Mother Marianne Cope's gravesite with Sister Alicia Damien Lau and Kalaupapa patient, Pauline Chen.

Production Team

A team of skilled filmmakers with deep experience documenting public health issues has come together to produce *Of Saints and Exiles*.

John Harrington

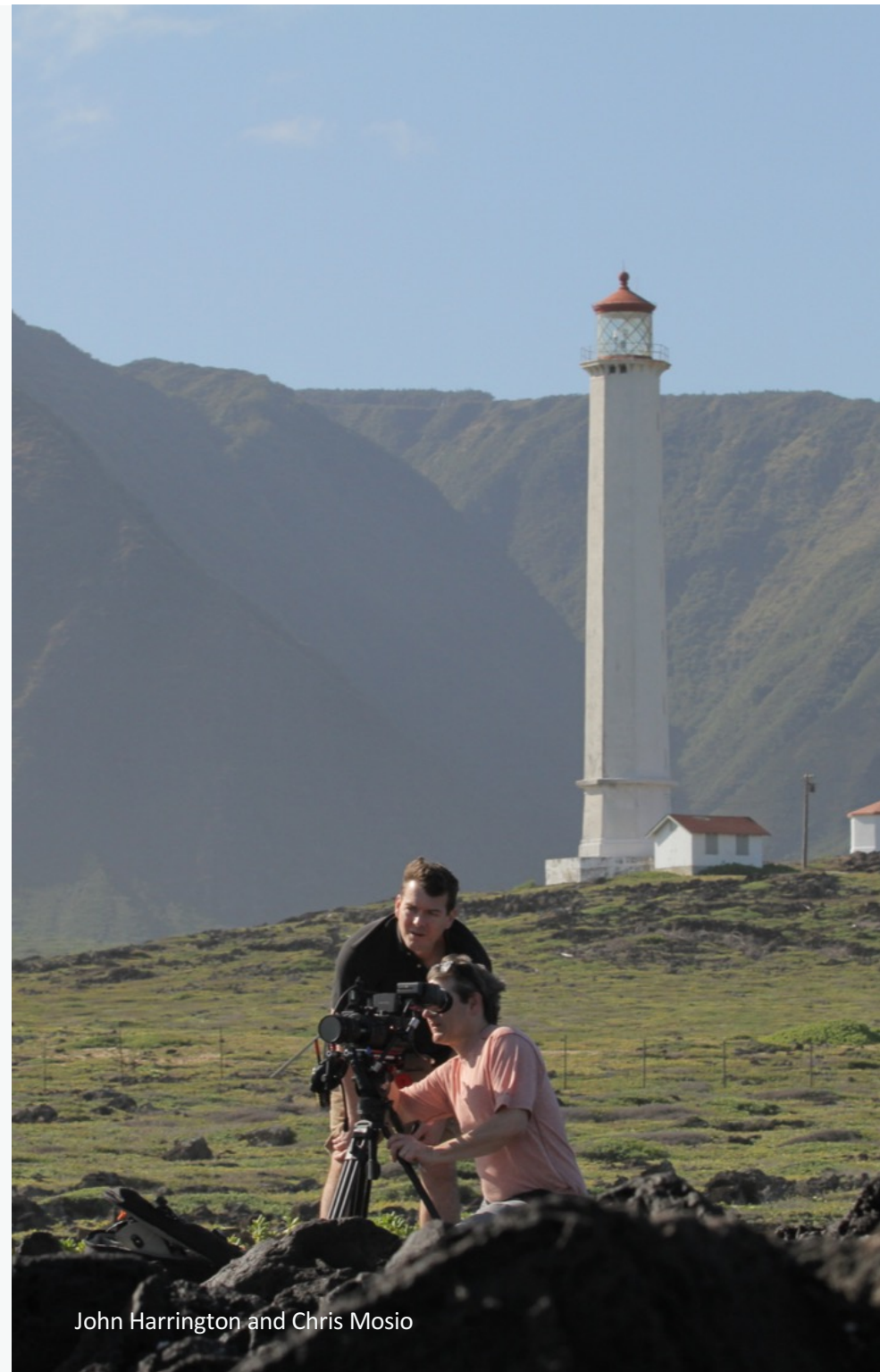
Producer/Director

John Harrington is a veteran producer of broadcast and interactive media, and a successful entrepreneur who has been recognized with numerous awards including two Emmys®.

John's work has appeared on all major networks and his interactive media clients include the Smithsonian, NASA, PBS, the Department of Defense, Colonial Williamsburg, and the National Institutes of Health. He produced and directed the documentary film *The Cultivated Life: Thomas Jefferson & Wine*, which aired nationally on PBS from 2005-2008.

From 2007 – 2012, John produced the *Native Voices* exhibition for the National Library of Medicine, which comprised over 200 interviews with Native American, Native Hawaiian and Alaska Native healers physicians and tribal leaders. The exhibition is traveling to 104 sites around the country through 2020.

John is a graduate of the USC School of Cinema-Television.



John Harrington and Chris Mosio



Left to right: T.J. Williams, Anne Altemus, patient Meli Watanuki, John Harrington, Chris Mosio, Griff Partington, at the Kalaupapa airport.

Anne Altemus

Associate Producer

Anne is the Acting Chief of the Audiovisual Program Development Branch at the National Library of Medicine (National Institutes of Health) where she oversees video and new media production related to public health and medical informatics.

Anne's R&D interests include the application of her artistic and technical expertise in combination with her medical knowledge to identify applications of emerging technologies for visual information. In her role at the NLM, she oversees the development of demonstration materials featuring medical and consumer health information for diverse audiences including allied health professionals, patients, families, and the public.

From 2007-2012, she served as the Executive Producer for the *Native Voices* exhibition at the NLM. These interviews took place all over the United States, including the island of Moloka'i, where the inspiration for this documentary originated.

Anne received her Master of Arts in Medical and Biological Illustration from the Department of Art as Applied to Medicine at the Johns Hopkins School of Medicine. She earned her Bachelor of Arts in both Fine Art and Sociology with a Minor in Biology Cum Laude, from University of Richmond.

Chris Mosio

Cinematographer

In addition to commercial and music videos, Chris has worked on over two-dozen feature films. His range of experience covers both the micro-budgeted independent film and the Hollywood studio production.

His documentary work has taken him around the globe from the jungles of Brazil to flooded villages in Bangladesh, to devastated areas of Haiti. “The Cultivated Life: Thomas Jefferson & Wine” garnered him an Emmy® Award, a Telly® Award, and an Aurora Award for cinematography.

Chris is a graduate of the USC School of Cinema-Television.

Kelli Boyd

Editor

Kelli is an accomplished documentary editor with feature film and broadcast credits including NOVA and National Geographic Explorer. Her work has appeared on numerous broadcast networks including National Geographic Channel, Discovery Channel, Animal Planet, and HGTV.

She says that her job as an editor is to play “random viewer” and question every story point envisioned by the director with “am I interested or am I not interested?”

Kelli received her Master of Fine Arts in Film and Electronic Media from American University.



Chris Mosio



Left: Father Damien's St. Philomena Church in Kalawao. Right: Father Damien with boys from the settlement, 1889

Distribution Plan

National PBS Broadcast

Madisonfilm has a track record of successful national PBS distribution with *The Cultivated Life: Thomas Jefferson and Wine*, which aired nationwide in 2005. Press coverage included a front page article in the "Life" section of *USA today*.

Madisonfilm is pursuing a distribution deal with PBS Plus, which is the soft feed that supplies programming to all PBS stations in the U.S. for airing at their discretion.

Successful PBS Plus distribution is most successful when accompanied by an integrated communications effort designed to raise awareness of the film among PBS station managers. The budget contains a line item for promotional efforts to ensure maximum exposure.

Other highly popular and well-regarded PBS programming, such as the POV and the American Experience series, include historic and current American stories and stories of Native Americans, subject matters directly raised in *Of Saints and Exiles*.

Audience & Appropriateness

Of Saints and Exiles targets an audience of social capitalists as PBS defines them: viewers who are engaged in, contributing to, and participating in their communities. They are civic-minded and active in public affairs. By providing a compelling portrait of a remote world that is at once full of tragedy, love and unparalleled natural beauty, the film provides an inspirational story with themes of Social Justice, Human Rights, and Personal Dignity at the end of life. PBS caters to curious, intellectually probing individuals who are formally or self-educated. As such, PBS audience members who have an interest in American history, Native American experience, and current and historic topics in religion and health will find *Of Saints and Exiles* meaningful, entertaining and poignant.

Of Saints and Exiles will resonate with Pacific Islanders of all ages who may learn about the dramatic history of their own people that took place on their own land. The story about the last surviving Hansen's disease patients has not been told in documentary form, and time is running out, as the youngest among the survivors is 76 years old. In a broader sense, the film will also appeal to the larger Native American audience, who share a common bond with Native Hawaiians as indigenous people struggling against colonialism, introduced disease, and second class status in their own homeland. These are key underserved audiences that *Of Saints and Exiles* can reach through PBS and ITVS.

While the film focuses on the work of Catholic missionaries, and will appeal to Catholic viewers, the themes of social justice and dignity of the human being transcend any one religious congregation. As such, the film speaks to a larger audience by showcasing an inspiring example of people who rolled up their sleeves and did good work for those in greatest need simply because it was the right thing to do. In a time that is dominated by social media and the 24 hour news cycle which has given voice to hyper-partisanship, xenophobia and a general distrust of our fellow man, this is a human rights story that resonates globally today.

The production team cultivated deep relationships in the Native Hawai'ian community while producing a seven-year oral history project about Native Concepts of Health and Wellness for the National Library of Medicine (NIH). This experience exposed us to beauty of America's indigenous cultures. These relationships also provided access to the patients while traveling to Rome and when home at Kalaupapa that would not be possible to other filmmakers.



Meli Watanuki



Boogie Kahilihiwa

Project Status

Madisonfilm commenced principal photography in October 2012 and wrapped in March 2013. Post-production has been on hold pending additional funding and the completion of other projects that involve the producer/director.

FUNDING NEEDS:

Madisonfilm is seeking \$299,000 in completion funding.

CURRENT ACTIVITIES:

- Madisonfilm is pursuing completion funding in the amount of \$299,000 for post-production Q1 – Q2 2017
- Madisonfilm is pursuing a Presenting Station to act as fiscal agent for the project.
- Madisonfilm is pursuing national PBS distribution for Fall 2017.

Completion Plan upon receipt of funding

1. Add a researcher to the team to scour various photo archives and secure usage rights. We would target the following archives: Hawai'ian Historical Society, Hawai'i State Archives, IDEA Archives, SS.CC. United States Province, SOSF of the Neumann Communities archive.
2. Film additional interviews - we did not get to interview the last Franciscan nun who actually worked as an RN at Kalaupapa (she retired in October 2012). Also, we do not currently have anyone on camera making a case for opening Kalaupapa up for resort tourism.
3. Film pick-up b-roll shots as needed after we complete a rough cut.
4. Compose and record original music score
5. Scriptwriting and record narration – celebrity narrator TBD
6. Online edit, color correction, captioning, screeners, and all other technical finishing required for broadcast.

Production Timeline

PRE-PRODUCTION: COMPLETED

Research, Treatment, Production Planning..... June 26 – October 5, 2012
Pre-Production Visit to Kalaupapa..... September 15 – 20, 2012
Pre-Production Visit to Syracuse..... October 2-3, 2012

PRODUCTION (PRINCIPAL PHOTOGRAPHY): COMPLETED

Syracuse/Utica, NY..... October 13 – 16, 2012
Rome, Italy..... October 17 – 22, 2012
Audience with the Holy Father..... October 18, 2012
Assisi, Italy..... October 19, 2012
Canonization..... October 21, 2012
Kalaupapa..... January 11 -12, 2013
Honolulu/Kalaupapa..... March 3-10, 2013

POST-PRODUCTION TO DATE

Teaser trailer..... Spring, 2016
Sample scenes..... Summer, 2016

INCOMPLETE, PENDING FUTURE FUNDING

Additional Research..... Spring 2017
 Photo Archives: Hawai'i State Archives, Sisters of St. Francis Archives
Post-Production..... Spring – Summer 2017
Distribution..... Fall 2017



The historic leprosy colony is located on the isolated Kalaupapa peninsula on Moloka'i's north shore, at the base of the world's highest sea cliffs.

Budget Summary

Pre-Production	\$10,000.00
Producing Staff	\$55,000.00
Rights, Music, Talent	\$30,000.00
Crew & Personnel	\$45,000.00
Travel & Related Expenses	\$45,000.00
Production	\$30,000.00
Post-production	\$115,000.00
Insurance	\$8,000.00
Office & Administration	\$5,000.00
PBS Required Items	\$6,000.00
GRAND TOTAL	\$349,000.00

Itemized budget available upon request

Grants Received

In the fall of 2012, Madisonfilm was awarded a \$50,000 Catholic Communication Campaign Grant given by the US Conference of Catholic Bishops for the production of *Of Saints and Exiles* (the working title of the film at the time the grant was awarded was "The Pilgrims of Moloka'i").

The CCC funds media projects – print, television, radio and Internet – that further the U.S. Conference of Catholic Bishops' religious, charitable and educational purposes. Proposals funded by the CCC must meet a number of ethical criteria. Among others, subject matters that promote "life and dignity of the human person" receive high priority.

The grant money was used to finance some of the travel and production expenses to Rome in October, 2012 and a second trip to Moloka'i, in March 2013.

OF SAINTS AND EXILES

Damien, Marianne, and the last Lepers of Kalaupapa

A Documentary Film Proposal

Presented by

Madisonfilm, Inc.

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