

**A THOUSAND PAPER CRANES**

WRITTEN

BY

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*"One death is a tragedy. A million deaths is a statistic."*

*Joseph Stalin*

*"Look for the helpers. There's always someone who is trying to help when things go wrong."*

*Mr. Rogers*

*THE FOLLOWING IS BASED ON ACTUAL EVENTS*

**COLD OPEN:** CLOSE UP OF MITSUO FUCHIDA'S FACE, EYES SHUT TIGHT

**INT. 'KATE' TORPEDO BOMBER COCKPIT - DAWN, DECEMBER 7TH, 1941**

COMMANDER MITSUO FUCHIDA, 40, opens his eyes. He looks out his cockpit glass beyond the deck of the aircraft carrier *Akagi* and over the wine-dark waters of the Pacific Ocean.

It's time. Mitsuo THROTTLES HIS ENGINE UP and rolls down the *Akagi's* runway. In an instant, he's airborne. Seconds later, he's thousands of feet above the *Akagi*.

Mitsuo turns around and watches as Imperial Japanese 'Zero,' 'Kate,' and 'Val' fighter, bomber, and torpedo planes launch from the carrier behind him.

**EXT. PACIFIC OCEAN - CONTINUOUS**

The planes climb into the blue sky above the rising sun. They're joined by other warplanes from five other carriers. Their propellers DRONE like a swarm of giant bees.

**INT. 'KATE' TORPEDO BOMBER COCKPIT - LATER**

Mitsuo spots his target: a FLOTILLA OF AMERICAN SHIPS at anchor in the jewel-blue waters of PEARL HARBOR. He pushes his transmitter close to his mouth.

MITSUO

Tenkai! Tenkai! Tenkai!

Mitsuo grabs the FLARE GUN near his feet and nervously fumbles with it.

He slides back the plane's glass canopy, stands up in his seat like a trick rider and raises the flare gun above his head.

Mitsuo FIRES off a SHIMMERING BLUE FLARE which trails DARK BLUE SMOKE as it arcs away backwards in the sky.

He sits back down and DIVES ON HIS TARGET.

PRE-LAP: A CUSTOM AGENT'S VOICE --

CUSTOMS AGENT (O.S.)

Your final destination?

**CUT TO:**

CLOSE UP OF TOM TAKAHASHI'S FACE

TOM

Japan.

**INT. CUSTOMS TENT, HONOLULU HARBOR - DAY, DECEMBER 4, 1941**

TOM TAKAHASHI, 15, is being interviewed by a CUSTOMS AGENT. Tom is Japanese-American and wears a navy blue suit. He speaks English with no accent. Tom's younger brother, DAVID, 10, and BETTY ITO, 15, Tom's girlfriend, stand nearby. David holds Tom's duffel bag.

The customs agent looks over Tom's passport.

CUSTOMS AGENT

What's the purpose of your travels?

TOM

Ask my dad.

CUSTOMS AGENT

Pardon?

TOM

Visiting family.

The customs agent hands Tom back his passport.

CUSTOMS AGENT

Enjoy your trip.

Tom joins David and Betty and gathers Betty in his arms.

BETTY

Your folks are waiting out on the pier.

TOM

This is our last chance to be alone until I get back.

Betty looks down at David.

TOM (CONT'D)

(to David)

Amscray.

David sighs and lugs Tom's duffel bag out of the tent as Tom and Betty KISS passionately.

**EXT. HONOLULU HARBOR, PIER - DAY**

David walks out of the LARGE, WHITE CUSTOMS TENT and out onto the crowded pier. David joins his dad HIRO, 44, mom TOMOKO, 38, and sister NANCY, 6. The family wears 'western' style clothing. Hiro speaks English with a sharp accent.

HIRO  
Where are they?

DAVID  
They're almost done.

On one side of the family looms a gigantic OCEAN LINER. On the other, looms the ALOHA TOWER. And all around are the blues of sky over water that make up the sea-scape of the Pacific Ocean recede to infinity.

Tom and Betty exit the tent.

HIRO  
All right, then. Time to go.

Hiro leads the way to the ocean liner's GANG PLANK and his family follows a few steps behind. David smiles wickedly at Tom and Betty, and they smile back, blushing.

The family and Betty walk along the crowded pier filled with men, woman, and children carrying luggage and either coming home or getting ready to leave. A loud DRONE from above competes with the cacophony on the pier as a squadron of olive-drab single-engine planes FLIES overhead.

David listens in as Tom speaks to their mom quietly.

TOM  
I don't want to go.

TOMOKO  
I know you feel that way.

TOM  
I'm going to tell dad. Right now.

TOMOKO  
He knows how you feel, too. Making a scene won't change anything. It'll just get us all upset.

TOM  
I don't care about Japan. I've never met these people. They might as well be strangers to me.

TOMOKO  
Do you have any idea how much this will mean to them? Or to your father? He wants you to know where your family comes from. I do too.

Tom sighs.

TOMOKO (CONT'D)  
It's only for two months.

Nancy runs ahead to walk alongside her father. Hiro smiles and takes her hand. The family arrives at the gangplank.

TOM  
I suppose this is it.

David watches as Nancy runs up to Tom and hugs him.

NANCY  
So long, Tom. Have a good trip.

TOM  
All right, Nance. You take care of your older brother, okay?

NANCY  
I will!

BETTY  
Tom, you must promise to write.

Tom takes Betty's hand.

TOM  
Every day.

Betty gives Tom a gentle, long kiss on the cheek and then steps back. Tom walks up to David. David holds on to Tom's duffel bag tightly, powerful emotions unexpectedly rising up within him.

TOM (CONT'D)  
So long, little buddy.

David nods.

TOM (CONT'D)  
This is where you say 'goodbye' ya know.

David realizes that if he says anything right now, he'll burst into tears. David swallows back his feelings and offers up Tom's duffel bag. Tom takes it. Hiro hands Tom a thick paper packet tied together with twine.

HIRO  
Give these to my mother.

TOM  
Yes, sir.

HIRO

You go to see where I come from,  
you see why I come here. You see  
why this is greatest country in  
world.

Tomoko hugs Tom, then backs out of the hug and gives him a perfect bow. Tom bows to his family, slings the canvas bag over his shoulder, and turns to ascend the gangplank.

TOM

Well, so long folks. See ya in the  
funny papers.

Betty and the rest of the family watch as Tom climbs up the gangplank. Tomoko starts to cry. Hiro puts a hand on her shoulder to comfort her. David can't take it anymore - he RUNS after Tom.

**EXT. GANGPLANK - CONTINUOUS**

David elbows his way up the gangplank, almost knocking people over the side, and makes it to Tom.

DAVID

Tom! Tom!

**EXT. OCEAN LINER, DECK - CONTINUOUS**

Tom turns and laughs with delight at his brother. David bursts into tears. Tom kneels down and hugs David. David takes a 1940 **JOE DI MAGGIO** card out from his pocket.

DAVID

I want to give this to you. So you  
don't forget me.

TOM

Buddy, I'll be back before you know  
it. I'm not going to forget you.

Tom gives David back his card.

TOM (CONT'D)

How about I bring you back  
something, okay?

David wipes the tears from his face.

DAVID

Like what?

TOM  
You think they got baseball cards  
in Japan?

DAVID  
I guess you're gonna find out, huh?

TOM  
If they got any, I'll bring you  
back some.

DAVID  
Okay.

TOM  
Go on back down to mom and dad now.

David hesitates.

TOM (CONT'D)  
I'm going to stand right up there  
at the railing and I'll wave to  
you, okay? I promise I'll keep on  
waving until the ship goes over the  
horizon. Okay?

DAVID  
Okay.

TOM  
Will you wave back to me?

David nods. Tom shakes his hand, and then David turns and  
heads down the gangplank.

**CUT TO:**

THE SHIP'S FOG HORN **BLASTS**

**EXT. HONOLULU HARBOR, PIER - LATER**

The ship pulls away from the quay and out into the ocean. The  
Takahashi family and Betty stand on the pier and wave to Tom  
at the railing. David waves back.

HIRO  
Time to go.

**EXT. OCEAN LINER, AFT DECK - SUNSET**

Tom stands on the ship's railing and watches the Hawaiian  
islands slip behind the horizon in the east.

**EXT. FARM FIELD - DAWN**

Hiro's employees (Hawaiian natives, Filipino, and Japanese field hands) load crates of vegetables into Hiro's small fleet of Ford pickup trucks. Each truck has the words **Iwasaki Produce** stenciled on the side. Hiro oversees as the trucks are loaded. David is by his side. Hiro flags down a FIELD HAND.

HIRO  
(in Hawaiian pidgin)  
Which truck is going to Pearl Harbor today?

FIELD HAND  
(in Hawaiian pidgin)  
Truck three.

HIRO  
(to David)  
This way.

Hiro leads David to Truck 3. Hiro talks to the DRIVER.

HIRO (CONT'D)  
(in Hawaiian pidgin)  
I'll handle this delivery. Thanks.

The driver nods and climbs out of the truck. Hiro and David climb aboard and drive off.

**EXT. KAMEHAMEHA HIGHWAY - MORNING**

Hiro drives along the Kamehameha Highway, a two-lane road lined by forest. Hiro drives south, and the trees surrounding the highway open up to reveal Pearl Harbor and the Pacific.

**EXT. PEARL HARBOR NAVAL BASE - MOMENTS LATER**

Hiro pulls his truck to the checkpoint at the entrance of the Pearl Harbor Naval base. Beyond the checkpoint the conning towers of the Pacific fleet's battleships tower above the glittering blue waters of the harbor.

Manning the sentry box is Petty Officer MAYNARD, 24, a red-haired kid with milk white skin covered in freckles.

MAYNARD  
You're early.

HIRO  
Better than late.

Maynard climbs out of the sentry box and heads over to raise the gate. He notices David in the passenger seat.

MAYNARD

You bring your boss with you today?

HIRO

This is my son David. David, this is Petty Officer Maynard.

MAYNARD

I didn't realize 'David' was a Japanese name. Howdy, David. What's the good word?

David notices Maynard's holstered sidearm.

DAVID

Is that gun loaded?

Maynard winks and smiles at David.

MAYNARD

One in the chamber too, kid.

DAVID

Swell!

Maynard finishes raising the gate, waves Hiro in.

**INT. HIRO'S TRUCK - MOMENTS LATER**

Hiro drives the truck through the harbor's supply yard. David gets a fantastic view of the Pacific fleet docked in the harbor. He can't believe his eyes. Hiro smiles with pride.

HIRO

The men on those ships eat the food we grow and deliver.

DAVID

Who is Iwasaki Produce?

Hiro laughs.

HIRO

Iwasaki is your grandfather family name. Produce is food. Vegetable. fruit. Iwasaki produce company. Your grandfather start the company. I come here when I am eighteen. I have nothing. Not one penny. I speak no English. Your grandfather give me first job. Field hand.

(MORE)

HIRO (CONT'D)

I work hard. After a while, I drive the delivery truck. I work hard at that too. Soon I know everything about the business. Your grandfather treat me like a partner. He treat me like a son. I make so much money, I send it home to my family. I make so much money that your grandfather let me marry your mother. Your grandfather have no sons, so when he gets to old for work, I take over. Now I'm the boss. That's why this is greatest country in world. No one care who you are or where you from. You work hard, you get ahead.

**EXT/INT PEARL HARBOR, MESS HALL - LATER**

Hiro and David unload crates of vegetables from the back of the truck and walk them up into the mess hall's kitchen. A NAVY STEWARD in an olive drab apron opens the crates and starts organizing the food.

CAPTAIN MOSELY, 32, wearing khaki fatigues, sees Hiro and David making their delivery. He greets him warmly.

CAPTAIN MOSELY

Well Good morning there, Hiro.

HIRO

Good morning, Captain Mosely. This is my son David. David, this Captain Mosely.

CAPTAIN MOSELY

Is this your first time making deliveries with your dad, David?

DAVID

Yes, sir.

CAPTAIN MOSELY

First time in Pearl Harbor, huh?

DAVID

Yes, sir.

CAPTAIN MOSELY

Did you get a good look at battleship row?

DAVID

I sure did!

CAPTAIN MOSELY

Well, maybe one day you'll consider  
a career in the United States Navy?  
See the world sailing on one of  
those battleships?

DAVID

Yes, sir!

CAPTAIN MOSELY

All right, then. Carry on, you two.

HIRO

Thank you, sir.

**EXT. TAKAHASHI HOME - EVENING**

Hiro pulls the family Ford into the driveway of a nice, one-story suburban Honolulu home on a palm-tree lined street. Nancy plays on the lawn while Tomoko does yard work.

NANCY

Daddy!

Nancy gets up and starts running for Hiro as Hiro gets out of the car. They hug. Hiro picks up Nancy. A loud DRONE descends from above. A squadron of olive-drab single-engine planes flies low over the neighborhood.

**INT. TAKAHASHI HOME, DINING ROOM - LATER**

The family sits down to supper.

HIRO

Nancy. Say Grace, please.

Nancy interlocks her fingers and bows her head.

NANCY

Bless us, oh Lord, for these thy  
gifts which we are about to receive  
through Christ, our bounty. Amen.

HIRO

Amen. Very good.

Everyone starts to eat.

**INT. TAKAHASHI HOME, CHILDREN'S ROOM - NIGHT**

Tomoko and Hiro put Nancy and David to bed. Tomoko tucks her children into separate beds and kisses them on the forehead.

Nancy grabs her stuffed bunny, gets up from her bed and climbs into David's. Hiro and Tomoko laugh - this happens every night. Hiro turns off the light.

**INT. CATHEDRAL BASILICA OUR LADY OF PEACE - MORNING**

The Takahashi family, dressed in their Sunday best, sit in church - a gorgeous cathedral built a hundred years before. They are the only Japanese-Americans there.

PRIEST

We see what's happening in France,  
what's happening in England, what's  
happening in the Orient. Everyday,  
the news makes us a little more  
fearful. It feels as though the  
world is slipping into chaos.

David stares off into space. Nancy blows spit bubbles. Tomoko whispers Japanese translation of the Priest's sermon into Hiro's ear to help along his English.

PRIEST (CONT'D)

We are living through a season of  
war. What does Jesus expect of us  
in such a season? In Matthew, Jesus  
tells us that if we're struck, we  
must turn the other cheek. Seems  
cowardly, doesn't it? To turn the  
other cheek. Seems like we're  
knuckling under. Giving in. Truth  
is, nothing could be more  
courageous. To turn the other cheek  
is to do good in the face of evil.

**EXT. CATHEDRAL BASILICA OUR LADY OF PEACE - LATER**

After church, the congregation files out the front door past the priest. Hiro shakes the priest's hand.

HIRO

Thank you, Father, for your sermon.

PRIEST

Good to see you and your family  
here today, Hiro.

**EXT. CHUO GAKUIN SCHOOL - LATER**

Hiro pulls the family Ford up to the front of a two-story school-house in downtown Honolulu with a sign in both Japanese kanji and English hanging over the door. It reads: **Chuo Gakuin School.**

Tomoko lets David and Nancy out of the back of the car. They join a dozen other children heading into the school as Hiro drives off.

**INT. CHUO GAKUIN SCHOOL - LATER**

Nancy, David, and the other children sit in rows of desks and write Japanese characters on rice paper with ink-dipped brushes. ERI NAGANO, 25, walks between the rows of desks and inspects the students' work.

As she walks quietly among the students, Eri hears a loud DRONE descend from above. Eri and David look up to the noise. Planes. The other children carry on with their work.

Eri and David look out the window. They see shadows quickly fly down the middle of the road - one after the other - like fast moving phantom street-cars heading downtown.

The rapid parade of shadows ends, the DRONE gets quiet and more distant, and David concentrates on his calligraphy again. Eri walks to David and watches over him.

**THUD.**

Eri and David look up. So do some other students.

**THUD. THUD.**

More children look up. Eri walks to the front door of the school and opens it.

**EXT. CHUO GAKUIN SCHOOL - CONTINUOUS**

Eri cranes her neck and looks down the street. In the distance, she sees black smoke rising up from over the harbor, the ocean behind it. Above the harbor are planes wheeling around in the sky like hawks. The planes take turns diving on the harbor.

**THUD. THUD. THUD.**

She starts to hear distant gunfire and sirens. Another DRONE descends from above. She looks up. A squadron of planes flies very low overhead; each passing plane momentarily silhouetted by the sun. The planes head toward the harbor.

**INT. CHUO GAKUIN SCHOOL - CONTINUOUS**

Eri heads back inside. The distant **THUDs** become an almost constant rumble now. More sirens WAIL. Eri has a horrified look on her face. She forces herself to look calm and then addresses the children.

ERI

Please put down your brushes. Let's head upstairs to the recital room.

The children stand and line up near the stairs.

DAVID

What's going on?

ERI

Whatever's happening is happening very far away. Let's go, children.

Eri leads the children up the stairs.

**INT. CHUO GAKUIN SCHOOL, RECITAL ROOM - MOMENTS LATER**

Eri sits at a piano in front of rows of seats arranged for an audience. Windows run along either side of the room. Eri starts to play. The window panes shudder with each **THUD, THUD** as the children stand in front of the piano and sing.

CHILDREN

(in Japanese)

Oh, rabbit on the moon. What are you jumping for? I shall jump soon at the large full moon.

**KRACK!** A deafening explosion bursts over the street just outside of the school. The windows on that side of the room **SHATTER**. Broken glass and metal shrapnel rake the recital room. In the blink of an eye, all the children are knocked sideways to the floor.

Eri is untouched by the blast. As the smoke and dust clears, she stands from her piano in a state of shock. It's quiet except for the distant explosions. **THUD. THUD.**

One of the children let's out a **SAD CRY**. Eri runs over. All the children have been peppered with broken glass and shrapnel. They all have small cuts all over them.

The child crying is a boy - **BILL**. A jagged piece of metal sticks through his wrist. He studies his wound with a look of horror on his face.

ERI

Don't touch it!

NANCY

David? David!

Eri looks to Nancy. She's in the corner, just standing back up. She presses her hand against a large wound on her neck. Blood flows over her fingers.

David and Eri run to Nancy. Eri picks Nancy up in her arms and tries to get a closer look at the wound on her neck.

NANCY (CONT'D)  
I want my mommy.

Eri looks around the room trying to decide what to do.

ERI  
Children. I want you all to...

**KRACK!!!** Another explosion bursts through the windows on the OTHER side of the room, shattering glass and knocking everyone flat again.

Eri holds onto Nancy through the blast as she falls to her knees. She gets up as quickly as she can and checks Nancy. Nancy is starting to look pale.

ERI (CONT'D)  
Everyone downstairs now!

**EXT. CHUO GAKUIN SCHOOL - MOMENTS LATER**

Eri carries Nancy outside. The children follow. The road is littered with glass and shrapnel. The windows of all the buildings on the street are shattered. The attack on Pearl Harbor rages on in the distance. **THUD. THUD.**

ERI  
Bill, I'm taking you and Nancy to the hospital. Everyone but David run home as fast as you can. Go!

The children scatter except David.

ERI (CONT'D)  
David. Run to your parents. Tell them to come to the hospital at once.

NANCY  
No! Don't go!

David hesitates.

ERI  
She'll be all right.

David runs.

**EXT. STREETS OF HONOLULU - CONTINUOUS**

David runs down the empty, peaceful streets as fast as he can; the sound of the attack growing more distant.

**INT. QUEEN'S HOSPITAL - LATER THAT AFTERNOON**

The hospital waiting room is crowded and frantic. Wounded sailors and soldiers are everywhere. David leads Hiro and Tomoko into the room. They search anxiously for a doctor or nurse. Hiro catches the eye of a DOCTOR.

HIRO

Excuse me...

The Doctor gives Hiro a DIRTY LOOK and continues on his way.

ERI (O.S.)

Takahashi-san!

David pulls his parents by their hands toward Eri who is there waiting for them. Eri's blouse is stained dark brown with dried blood. She BURSTS INTO TEARS.

**INT. QUEEN'S HOSPITAL, OPERATING THEATER - MOMENTS LATER**

Tomoko stands near the door clutching David. She stares wide-eyed at Hiro's back. Hiro stands in front of a GURNEY with a blood-soaked blanket over it.

David tries to go to Hiro, but Tomoko holds him back. David breaks free and walks to his father and the gurney.

On the gurney, David sees Nancy's lifeless body. Hiro strokes Nancy's forehead, then covers her up.

**EXT. STREETS OF HONOLULU - MORNING**

A Civil Defense van drives very slowly through the empty streets of Honolulu escorted by 4 light tanks. On top of each tank's turret, machine gunners sit at the ready with their fingers on the triggers of their 50 cal's.

Citizens stand in their doorways and on the sidewalk and watch the van and tanks pass by. They listen as the loudspeakers on the roof of the van blares an ANNOUNCEMENT:

ANNOUNCEMENT

Governor Joseph Poindexter has declared martial law in the Territory of Hawaii. Effective immediately, Lieutenant General Walter Short will act as the military governor of the territory.

(MORE)

ANNOUNCEMENT (CONT'D)  
 Ordinances governing the conduct of the people of this territory will be published shortly. In order to assist in repelling the threatened invasion of our island home, good citizens will cheerfully obey this proclamation and the ordinances to be published.

**EXT. TAKAHASHI'S NEIGHBORHOOD - MORNING**

The van makes its way into the Takahashi's neighborhood. People stand on their porches and lawns and listen.

ANNOUNCEMENT  
 A strict curfew is now in effect. The streets must be clear between the hours of nine PM and six AM under penalty of arrest. All persons of Japanese descent must be in their homes by eight PM.

The van crawls past the Takahashi's home. Hiro, Tomoko and David stand on their porch and watch it past. They listen.

ANNOUNCEMENT (CONT'D)  
 Offenders will be severely punished by military tribunals.

As the tanks following the vans pass by, the machine gunners stare down at the Takahashis. Tomoko holds David tightly.

HIRO  
 Don't be afraid. They protect us.

**INT. CATHEDRAL BASILICA OUR LADY OF PEACE, RECTORY - DAY**

David, Hiro, and Tomoko wait outside the Priest's office. Sitting behind a secretary's desk is a NUN, 52. The nun gives Hiro and Tomoko the hairy eye-ball a few times.

After a moment, the door to the Priest's office opens and the Priest steps out.

PRIEST  
 Please come in.

**INT. PRIEST'S OFFICE - MOMENTS LATER**

Hiro and Tomoko sit across from the priest who sits behind his desk. David sits in the windowsill looking out at the grounds, listening.

PRIEST

I'm moved that you want me to celebrate your daughter's funeral mass. I'm afraid, though, in light of recent events, I must make a demand of you.

HIRO

Anything.

PRIEST

I have read that you people revere your Emperor as a God. Such reverence is incompatible with your faith in Jesus, your duties as a Catholic, and, I'd add, your duties as Americans. I ask that you renounce any belief you have in the Emperor's divinity. Under penalty of excommunication and eternal damnation.

Hiro is confused. Tomoko translates for Hiro.

PRIEST (CONT'D)

You must recommit yourselves to the God that you made a covenant with when you were baptized.

Tomoko translates for Hiro.

PRIEST (CONT'D)

You must recommit yourself to America.

HIRO

I renounce the Emperor.

The priest, surprised, lets out a little laugh. David looks over at his parents.

PRIEST

No, no. Not here. In front of the congregation. This Sunday. Both of you.

Tomoko speaks quietly, almost whispering, glancing at David occasionally to see if he's listening.

TOMOKO

I was born in Hawaii. My mother was born in San Fransisco. I'm as American as you.

Tomoko speaking up makes Hiro visibly uncomfortable.

PRIEST

The other members of the congregation are scared. Some of them have come to me and asked that I turn you away. What I'm asking you to do will help them accept you. Besides, I'm only asking you to renounce the man who's responsible for the death your daughter.

HIRO

We can do what you ask.

PRIEST

Your boy, too.

David looks up to the priest. Tomoko swallows her anger.

**INT. CATHEDRAL BASILICA OUR LADY OF PEACE - MORNING**

David, Hiro, and Tomoko sit in a pew, the eyes of the other parishioners glaring at them. The priest introduces them - pronouncing their names poorly.

PRIEST

The Takahashi family.

Hiro guides David and Tomoko up the aisle to the altar and they all turn to face the congregation.

HIRO

I renounce the Emperor. I deny his divinity.

Hiro taps David's shoulder.

DAVID

I renounce the Emperor. I deny his divinity.

Tomoko is trying to not look as mad as she obviously is. Hiro nudges her. She glares at him.

TOMOKO

I renounce the Emperor. I deny his divinity.

PRIEST

You must each do penance. Eight Rosaries.

HIRO

(to everyone)

I am sorry for what happened. Very sorry. Don't be afraid of us. We love America.

PRIEST

Thank you.

**INT. TAKAHASHI HOUSE - EVENING**

David whispers 'Our Father' to himself as he holds a bead from his rosary. He looks up and watches as Hiro does the same. Tomoko THROWS HER BEADS ACROSS THE ROOM and walks out.

**EXT. HONOLULU CEMETERY - DAY**

David, Hiro, Tomoko, and the Priest watch as Nancy's casket is lowered into her grave. Tomoko weeps. The Takahashi's extended family, friends, and employees look on. Planes fly overhead. The loud DRONE makes David cower for cover against his mother's side.

**INT. TAKAHASHI HOME, CHILDREN'S ROOM - NIGHT**

Tomoko and Hiro put David to bed and leave the room. David looks over at Nancy's empty bed; her stuffed bunny sits on her pillow.

David gets up, grabs the bunny, and runs out of the room.

**INT. TAKAHASHI HOME, TOMOKO AND HIRO'S ROOM - LATER**

David sleeps soundly between Tomoko and Hiro, clutching Nancy's bunny. Tomoko and Hiro are both still awake. Tomoko whispers to Hiro.

TOMOKO

I want to be with her. I want her to be with us. I want it so much. I've never wanted anything more in my life. I feel as I did when I gave birth to her. I remember pushing so hard so that she could finally join us. I was so excited, pushing so hard. And then she was with us. Now I'm pushing again, but this time I'm pushing against ... I don't know what. I'm pushing against reality. I'm trying to force this to not be real. If I push hard enough, I'll finally wake from this bad dream and she'll be back with us.

(MORE)

TOMOKO (CONT'D)

I know it's foolish to think this but I can't stop. I can't give up on her. I can't stop pushing. And at night I can't sleep even though I'm exhausted. I close my eyes and only see her face. So I keep pushing.

Hiro doesn't know what to say.

TOMOKO (CONT'D)

Why couldn't we cremate her?

HIRO

It's not done here.

TOMOKO

My family has always done it.

HIRO

Catholics don't do it.

TOMOKO

Our little baby is alone in the ground. I want to go down there and join her. She's cold. I can warm her. I know she's cold. She was always cold. She always needed a sweater.

HIRO

She's not cold. Is good place for her. Good earth. She was born here.

**EXT. HONOLULU HARBOR, PIER 9 - DAY**

David, Hiro, and Tomoko walk across the pier. Soldiers on patrol with rifles at the ready eye-ball the family with suspicion. All around sailors walk to and fro with purpose.

**INT. NYK LINE TICKET OFFICE - CONTINUOUS**

David and Tomoko follow Hiro as he walks through the doors of the NYK LINE TICKET OFFICE. **Visit the Exotic Orient!** enthuses the beautifully designed poster that still hangs above the entrance. David looks up at it and sees a gorgeous, dream-like vision of Japan, pink Cherry Blossoms in bloom.

There are no customers here, just soldiers and government AGENTS working behind the counter. Handsome paintings of the NYK line's various ships hang behind the counter. Hiro takes off his hat and timidly steps to the counter. David and Tomoko stand a few paces behind him. An AGENT sees Hiro and calls his boss over.

AGENT  
Director Fellows?

FELLOWS, 30s, double-breasted suit, walks over.

FELLOWS  
(perfunctorily)  
Civilian travel to the Empire of  
Japan has been suspended  
indefinitely.

HIRO  
No, sir, I am not here for ticket.  
My son sail for Yokohama on Yari  
Maru. The ship leave before the  
attack...

FELLOWS  
Let me stop you right there. The  
NYK line has been seized by the  
Federal Government. There will be  
no refunds.

HIRO  
Sorry, I am not clear. My English.  
Sorry. I am worried my son. He's on  
the ship. The ship come back to  
Hawaii?

FELLOWS  
I can't imagine why it would. But I  
really have no idea.

Tomoko steps forward.

TOMOKO  
Is the ship in danger?

FELLOWS  
From the Japs? It's a Jap ship,  
isn't it?

TOMOKO  
Have you been in contact with the  
ship?

FELLOWS  
Have I? No.

TOMOKO  
Has anyone?

MR. FELLOWS

I'm sure I don't know. I just arrived yesterday and my job is to liquidate this office.

TOMOKO

Will our navy attack the ship?

FELLOWS

Our navy?

TOMOKO

The American navy. Will they attack the ship?

FELLOWS

You'd have to ask them. Now if you'll excuse me, I have a lot to get done.

Fellows turns back to his work.

**INT. TAKAHASHI HOME, TOMOKO AND HIRO'S ROOM - DAWN**

David wakes up next to his mother. Hiro is up, getting dressed for work. Tomoko wakes up.

HIRO

Back to work. They need us now even more.

DAVID

I want to come too.

Hiro smiles proudly at his son.

TOMOKO

No.

HIRO

(to Tomoko)

It will be fine. I keep him safe.

DAVID

Please, mom.

Tomoko nods her reluctant approval.

**EXT. FARM FIELD - EARLY MORNING**

Hiro, David, and Hiro's field hands and drivers load up all the trucks with everything they have.

**EXT. ROAD INTO PEARL HARBOR - MORNING**

Hiro leads a caravan of his own trucks to Pearl Harbor.

**INT. HIRO'S TRUCK - CONTINUOUS**

As they drive toward the base, David and Hiro see thick smoke still issuing skyward.

**EXT. PEARL HARBOR NAVAL BASE - CONTINUOUS**

Hiro pulls his truck up to the heavily guarded checkpoint at the entrance of the Pearl Harbor Naval base. The gate is down and Petty Officer Maynard is there.

MAYNARD

HALT!

Maynard DRAWS HIS PISTOL on Hiro. The other soldiers at the checkpoint do the same with their rifles.

MAYNARD (CONT'D)

Hands above your head.

Hiro follows this order. Maynard swings his aim to David. David raises his hands.

MAYNARD (CONT'D)

Both of you out! NOW!

Hiro and David climb down from the truck.

MAYNARD (CONT'D)

Keep those hands UP! Lay down!

They lay on the ground. Maynard covers Hiro and David as an MP (a Military Police officer) hand cuffs them. Armed SAILORS climb aboard the trucks and search them.

Maynard kneels and pokes Hiro's temple with the gun.

MAYNARD (CONT'D)

Look at all the trucks you brought here today, huh? It's like a Goddamn invasion. Is that the plan? Sucker punch us from the air and then send in the sappers?

HIRO

We bring food.

MAYNARD

I bet you're a spy. I bet you've been spying the whole time, slanty-eyed bastard. You probably told them exactly where to drop the bombs, didn't you?

HIRO

No, sir.

MAYNARD

See, I think you're lying right now. That's all you people know how to do is lie.

Maynard drills his pistol into David's ear.

MAYNARD (CONT'D)

Tell me. Your dad a spy?

DAVID

No.

MAYNARD

Are you a spy?

DAVID

No.

MAYNARD

I wonder how your dad would feel if I blew the top of your head off? If I blew your brains out, you think your dad would care? Because he'd be the only one.

The MP looks uncomfortable. He casts around to see if any of the other sailors feel the same. A SAILOR hops down from the back of Hiro's truck.

SAILOR

It's clean.

MAYNARD

Clean? Two filthy rats were riding right up front.

(to Hiro)

If it was up to me, I'd exterminate you rats right here right now.

MP

They're not a threat.

Maynard glares at the MP.

MAYNARD

Not a threat? You know how many  
good men these rats killed?

DAVID

Dad...

MAYNARD

Shut up!

Maynard aims the gun at David's head again.

MP

You can't do that.

MAYNARD

The hell I can't. But killing you  
wouldn't be worth the paper work.

Maynard holsters his gun. The MP helps David to his feet.  
Maynard and the sailor do the same with Hiro. They put them  
in the back of the MP's jeep.

DAVID

Where are they taking us?

HIRO

It's all right.

As the MP starts to climb up into the jeep's driver's seat,  
Maynard pulls his gun and puts in Hiro's face again.

DAVID

Please. Don't.

MP

You want to spend the rest of the  
war in the brig?

Maynard PISTOL WHIPS Hiro across the nose. Blood starts to  
run from Hiro's nostrils. Maynard turns and walks back to his  
gate. The MP sighs and gets into the driver's seat. He starts  
up the jeep.

**INT. MP'S JEEP - CONTINUOUS**

The MP drives David and Hiro past Battleship Row. They see  
the smoldering wreckage of ships and planes everywhere. The  
harbor's water is black and orange with flaming oil slicks.

Hiro is still bleeding from his nose.

MP

Sorry about that back there.

**INT. WAITING AREA, CAPTAIN MOSELY'S OFFICE - LATER**

David and Hiro sit outside Captain Mosely's office. The MP uncuffs them both. Captain Mosely steps from his office and notices Hiro's bloody face and clothes.

CAPTAIN MOSELY

Come on in.

**INT. CAPTAIN MOSELY'S OFFICE - CONTINUOUS**

Captain Mosely closes the door as Hiro and David step in.

CAPTAIN MOSELY

Your nose...

HIRO

They're angry. I understand. I don't want trouble for them.

CAPTAIN MOSELY

I made no delivery request today.

HIRO

I know. We bring food. Lots of it this time. At no charge.

CAPTAIN MOSELY

Jap bombers knew precisely where to hit us. There's no way they could have pulled that off without inside information.

HIRO

My son and I come here to do our part for our country. And I come to ask you about the Yari Maru. My other son is on that ship. Does the Navy see to the ship?

CAPTAIN MOSELY

You come here uninvited and now you're asking me about the posture of U.S. Naval force and the location of enemy shipping?

HIRO

I just want to help. I worry for my son, also.

CAPTAIN MOSELY

Your vending contract with the Navy is hereby voided.

(MORE)

CAPTAIN MOSELY (CONT'D)  
 You're no longer allowed access to any military facility. You will not be charged with trespassing at this time, but your trucks will be impounded and you and your son will be escorted home.

HIRO  
 Then I come back and join the Navy.

CAPTAIN MOSELY  
 The FBI was here yesterday. They've launched an investigation into possible espionage by you people. I gave them your name. You should be hearing from them soon.

HIRO  
 I want to help. How can I help?

CAPTAIN MOSELY  
 Follow instructions. Stay out of the way. And when the war's over, go back where you came from.

**EXT. FARM FIELD - EVENING**

Hiro's employees stand in a semi-circle facing Hiro and David. Hiro stands on an overturned vegetable crate.

HIRO  
 (in Hawaii pidgin)  
 This isn't the end of our company. This is just temporary. I know you'll all need to find other work now, and I hope you find employers that value you as much as I do.

Some of Hiro's employees hold back tears as they listen.

HIRO (CONT'D)  
 (in Hawaiian pidgin)  
 We can always buy new trucks, but finding good people is hard. And you're the best. When all this is over, and Iwasaki Produce is up and running again, I will do everything I can to win you back.

Hiro's employees burst into APPLAUSE and CHEER.

HIRO (CONT'D)  
 (in Hawaiian pidgin)  
 My son will hand out your end-of-  
 year bonuses.

Hiro pats David on the back, and David steps from employee to employee handing out cash bonuses. Some of them refuse to take the money. Others try to give their bonuses back.

HIRO (CONT'D)  
 (in Hawaiian pidgin)  
 No, no! You earn it! It's yours!  
 David, give it back.

David holds out the money until the employees take it.

**INT. TAKAHASHI HOME, TOMOKO AND HIRO'S ROOM - LATER**

Hiro packs his suitcase full of clothes. He looks up to the family photos standing on his dresser. Hiro finds one that has everybody in it - including Nancy and Tom. He picks it up, packs it, and closes his suitcase.

David sits on Hiro's and Tomoko's bed and watches.

**INT. SAME - NIGHT**

Hiro and Tomoko lay in bed awake together, David lays asleep between them with Nancy's bunny.

TOMOKO  
 We don't even know how long you'll  
 be gone. What if they never let you  
 out?

HIRO  
 They let me go. I be back before  
 you know it.

TOMOKO  
 I don't know what I'll do.

HIRO  
 If you need, sell the car. The  
 house too. Sell it all. I build it  
 before with nothing. I come back, I  
 build it all again. This the  
 greatest country in the world.

**EXT. TAKAHASHI HOME - DAWN**

Hiro, Tomoko, and David wait at the end of the driveway. A canvas-covered Army truck trundles down the street and stops in front of them. Hiro kneels in front of David.

HIRO

You man of the house now. Be good.  
Take care your mother.

Two SOLDIERS climb out of the truck and walk toward Hiro. David is terrified. He clamps onto Hiro and won't let go.

SOLDIER

Hiro Takahashi.

Hiro lets go of David and stands. He and Tomoko kiss. Then Hiro steps away from his wife and the soldiers help him climb up into the back of the truck.

**INT. CANVAS-COVERED ARMY TRUCK - CONTINUOUS**

Hiro is crammed into the back of the truck with a bunch of other Japanese-American MEN. Everyone in the truck shakes in unison as the truck LURCHES forward and drives down the road.

**EXT. TAKAHASHI HOME - CONTINUOUS**

David and Tomoko stand at the end of their driveway and watch as the truck carrying Hiro drives away.

PRE-LAP: LIEUTENANT COLONEL JAMES DOOLITTLE'S VOICE --

DOOLITTLE (O.S.)

Revenge.

**CUT TO:**

CLOSE UP OF LIEUTENANT COLONEL JAMES DOOLITTLE'S FACE

DOOLITTLE (CONT'D)

That's why you're here. Revenge.

**INT. BRIEFING ROOM, USS HORNET - EVENING, APRIL 12, 1942**

The small briefing room with a low ceiling is CRAMMED with 80 bomber CREW MEMBERS. 79 of them are listening intently to the 80th: LT. COL. JAMES DOOLITTLE, 46; bald and short.

DOOLITTLE (CONT'D)

Since the Japs hit Pearl, it's been nothing but disaster for us. Guam, Wake Island, and now the Philippines. We've been taking body blow after body blow. And we haven't so much as laid a finger on these little yellow bastards. The American people are mad as hell. They want us to take it to 'em. They want revenge.

Everyone rumbles out a wounded, growling affirmation.

DOOLITTLE (CONT'D)

I was ordered to figure out how to get that revenge. So I did. I devised the top secret mission you all volunteered for. You've been training for weeks without knowing what it was exactly you were training for. Well gentlemen, now it can be told. You've been training for revenge. You'll be the first Americans in this war to drop bombs on Japan.

The room erupts into a LOUD CHEER.

DOOLITTLE (CONT'D)

The Japs don't think we can touch 'em, and with good reason. We don't have a base close enough to hit their home islands with our bombers. That's why we're currently steaming deep into enemy controlled waters. Once we're four hundred miles from Tokyo, we'll take off from the Hornet, fly to Japan, and attack our targets. This is a one way mission, gentlemen. Even if you could land a B-25 on an aircraft carrier, which you can't, the Hornet and her escorts will turn around and head home the minute our last plane leaves the flight deck. If we're lucky, we'll all land safely in unoccupied China. If we're not lucky, well, at least we'll all be heroes. Posthumously, of course.

Everyone LAUGHS.

DOOLITTLE (CONT'D)

If any of you wish to back out, now's your chance. No questions will be asked of you, no criticisms made against you, and no mention put down on your service record.

No one says a word.

DOOLITTLE (CONT'D)

Well, then. Let's get down to it.

ORDERLIES enter the briefing room and start handing out SEALED PACKETS to the different bomber crews.

DOOLITTLE (CONT'D)

Get to know your targets intimately. Study them day and night until zero hour comes; and it will come soon.

Everyone opens their packets and examines their targets.

CREW MEMBER

Which one of you lucky sons of bitches got the Emperor's Palace, and do you want to trade?

Everyone LAUGHS.

DOOLITTLE

Pipe down! None of you got the Emperor's Palace. And none of you are going to take an impromptu poke at it, either. We're not going to help the enemy out by giving them raw material for their propaganda machine. Every target you're being given is a military target. You are to avoid civilian casualties at all costs.

**CUT TO:**

CLOSE UP OF A MAP OF TOKYO

**CUT TO:**

**MONTAGE OF CREW MEMBERS STUDYING TARGET MAPS**

B-25 bombardiers, pilots, copilots and navigators TRACE THEIR FINGERS along the ROADS, RAILWAYS and RIVERS of JAPAN.

The crew members stay up into the wee hours of the night in their cabins and bunks hunched over their maps.

Doolittle, hunched over a map, squints down at his primary target which is labeled:

**Tokyo Armory**

Doolittle straightens up, rubs his eyes, stretches and yawns.

**CUT TO:**

**MONTAGE OF 500 POUND BOMBS BEING LOADED INTO B-25 BOMBERS**

Ordnance crews lift the bombs into the bellies of the 16 B-25 bombers on deck. The bombs have SLOGANS written on them:

"I don't want to set the world on fire. Just Tokyo!"

"You'll get a BANG out of this!"

"Made in America, laid in Japan!"

"May this be your last 'Rising Sun'!"

**EXT. PACIFIC OCEAN - MORNING, APRIL 18, 1942**

A storm with high winds rages all around the Hornet. The carrier turns into the gale and over the oncoming waves.

**INT. B-25, COCKPIT - CONTINUOUS**

Doolittle sits at the controls in the cockpit next to his copilot DICK, 29. The sound of the storm, the ocean, and the B-25's propellers is deafening. Behind them is HANK, 28, the navigator.

Doolittle and Dick sit in anxious silence, their hands gripping the plane's controls hard. They and Hank watch the prow of the aircraft carrier's runway RISE and FALL as the ship sails dead-on into the heavy seas.

When the prow is at its zenith, they are looking up into the gray skies, with no ocean visible. When the prow is at its nadir, they are looking down into the wild ocean, with no sky visible.

DOOLITTLE

We want to get to the end of the runway just as it's at the top of the roll.

DICK

Roger.

DOOLITTLE

So we have to start down the runway when the end is looking straight down into the sea.

DICK

Roger.

DOOLITTLE

I, uh, I must admit I didn't account for launching into a storm when I was planning all this out.

HANK

Sweet Jesus.

Doolittle, Dick, and Hank sit through a few more ups and downs without saying a word. The Hornet starts to roller-coasters DOWN the back of a wave again.

DOOLITTLE

Well, I guess here goes nothing.

Doolittle THROTTLES. The B-25 HURTLES FORWARD. From the cockpit's perspective, it looks as if they're going to drive straight into the ocean.

**EXT. PACIFIC OCEAN - CONTINUOUS**

The Hornet PITCHES UPWARD AGAIN as it starts to climb the front of the next wave. Doolittle's B-25 LAUNCHES OFF THE END OF THE RUNWAY and INTO THE AIR.

The B-25 hangs there, seemingly motionless, as it flies against the gale-force winds. And then, it lifts higher and higher and leaves the Hornet behind.

**INT. B-25, COCKPIT - CONTINUOUS**

Doolittle and Dick fly up through the storm clouds. A vast, white nothingness stretches out in all directions out their cockpit windows.

The plane flies above the cloud, and into bright sun and BLUE sky. The storm looks like a landscape of snowy hills below.

Hank starts laughing with relief. Doolittle and Dick smile.

**EXT. PACIFIC OCEAN - CONTINUOUS**

The rest of the SQUADRON OF BOMBERS follows Doolittle's example: each plane takes off from the Hornet one at a time.

**EXT. SKY - LATER**

Doolittle's B-25 flies away from the western end of the storm. The landscape of clouds gives out and reveals the SPARKLING, BLUE PACIFIC below.

**INT. B-25, COCKPIT - CONTINUOUS**

Doolittle, Dick, and Hank fly through a beautiful day. The sun is shining, there are no clouds, the ocean is blue and calm.

Hank points out the front window, dead ahead. There, 70 miles out, is Japan. Doolittle, Dick, and Hank look out the window in awe. Doolittle pushes his stick forward, and DIVES.

**EXT. JAPANESE COASTAL WATERS - CONTINUOUS**

The B-25 dives down to 200 feet off the surface of the water, and then LEVELS OFF. The bomber flies toward land.

We watch from a God's eye view as the plane CROSSES OVER THE BEACH, leaves the ocean behind, and flies inland.

**INT. B-25, COCKPIT - LATER**

Doolittle, Dick, and Hank look around in all directions.

DOOLITTLE

My best guess is we're either fifty miles north or fifty miles south of Tokyo.

HANK

We're north. Positively.

Doolittle banks south.

**EXT. JAPAN - CONTINUOUS**

The B-25 flies just above the tree tops over the bustling northern suburbs of Tokyo. Street-cars are running and the sidewalks are filled with people. Some of them SMILE AND WAVE AT THE PLANE as it passes overhead.

The Cherry blossoms are in peak bloom, accenting the sidewalks with bursts of pink color.

**INT. B-25, COCKPIT - CONTINUOUS**

Doolittle is waving back down at the people he sees. Dick is on his side of the cockpit, watching. Hank, behind them, cranes his neck forward and looks out the front of the plane.

DICK

They have no idea, do they?

DOOLITTLE

None whatsoever.

HANK  
Look at this!

Doolittle and Dick look forward as they fly towards a BASEBALL DIAMOND. A bunch of young men in team uniforms and caps are out on the diamond and in the middle of a game.

**EXT. BASEBALL DIAMOND - CONTINUOUS**

The B-25 ROARS overhead as the batter CRACKS into a home run.

**INT. B-25, COCKPIT - CONTINUOUS**

The crew laughs in delighted disbelief. Hank POINTS forward.

HANK  
That's the Sumida river. We can  
follow this right to our target.

**EXT. BANKS OF THE SUMIDA RIVER - CONTINUOUS**

The B-25 flies south over the river.

**INT. B-25, COCKPIT - CONTINUOUS**

The BOMBARDIER sits ahead of and under the pilots in a glass bubble at the nose of the plane. He watches the river fly by below as the plane ROARS toward Tokyo.

BOMBARDIER  
Approaching target.

DOOLITTLE  
Roger that.

**CUT TO:**

THE BOMB BAY DOORS OPEN REVEALING TOKYO RUSHING BY UNDERNEATH AND THE BOMBS THAT ARE READY TO BE DROPPED...

**INT. B-25, COCKPIT - CONTINUOUS**

Doolittle's eyes narrow as he approaches his target.

PRE-LAP: RAUCOUS LAUGHTER AT A PARTY --

**CUT TO:**

CLOSE UP OF YURIKO KAZUKI'S FACE AS SHE LAUGHS

*(The dialogue will be in JAPANESE from here on until noted)*

**INT. KAZUKI HOME, MAIN ROOM - AFTERNOON, APRIL 13, 1942**

YURIKO KAZUKI, 15, AT A PARTY, covers her mouth modestly while she laughs at her dad, AKIRA, 35, who toasts (and roasts) the party's guest of honor, TAKEO HOSHI, 19.

Akira and Takeo sit together on the floor with tatami tables in front of them. They are in full view of the rest of the party.

Yuriko, her mom FUMIKO, 32, and her little brother SOSEI, 11 sit on the wall next to Akira. On the wall Next to Takeo sits his dad HIROSHI, 38, mom KYOKO, 35, and younger brothers TAKESHI, 9, and HIDEO, 7.

Other families sit next to the two families, each partygoer with a tatami table of their own. Everyone is laughing, drinking sake, eating. All the women and girls at the party wear kimono. The men and boys wear a mixture of Western-style clothing and kimono. Takeo wears a TAN ARMY UNIFORM.

Akira has everyone in the room in stitches. Takeo is laughing as well, red-faced with embarrassment, and covering his eyes with his hands. Akira puts his hand on Takeo's shoulder.

AKIRA

Takeo begged me not to tell that story.

Everyone laughs. Akira shrugs impishly.

AKIRA (CONT'D)

Whoops.

Everyone laughs more.

AKIRA (CONT'D)

Should I tell you about the time when Takeo was eight and he asked me if he could marry Yuriko?

Everyone laughs.

AKIRA (CONT'D)

He's embarrassed enough already, right?

Everyone laughs and cheers for Akira to go on.

AKIRA (CONT'D)

I suppose I have to tell you now.

More laughter.

AKIRA (CONT'D)

He came to our book shop after school and asked me if we could talk privately. In my office. So I obliged. We went into my office, he took a seat and started laying out his case. I listened very attentively and then I said, 'Takeo. Yuriko is only five.' Takeo considered this thoughtfully. His face got very serious. And then he said, 'don't worry - the age difference won't matter so much in a few years.'

Everyone laughs. Takeo is still embarrassed.

AKIRA (CONT'D)

I can't remember how we left the conversation that day, but somehow the marriage plans fell through. I'm sorry Takeo, I'm sorry Yuriko.

Everyone laughs. Yuriko is cracking up and also embarrassed. She covers her red face as she laughs. Akira waits for the laughter to die down a bit.

AKIRA (CONT'D)

All kidding aside, I would be proud to call Takeo my son. Very proud. Not that I'm reopening the marriage negotiations here and now, of course.

More laughter.

AKIRA (CONT'D)

In many ways, I think of him as a son already. All the hours he spent reading the books in our store. Without paying for them.

The crowd chuckles.

AKIRA (CONT'D)

All the times he looked after our children like a loving older brother. The example he's set for our children in the past. The example he's setting for our community now.

Akira puts his hand on Takeo's shoulder again.

AKIRA (CONT'D)

It's just about time to walk Takeo to the train station. So a final drink before we say 'farewell'.

Akira pours Takeo some sake, and then pours himself some as well.

AKIRA (CONT'D)

(to Takeo)

As leader of our Neighborhood Association, it's my duty to throw this party for you and send you off in style. But it's also my pleasure and my honor. I've known you since you were a baby. I've seen you grow from a boy to a man. The Army is lucky to have you. The Empire is lucky to have you. Don't ever worry about making us proud. I know I speak for all of us here today when I tell you we're proud of you already. So very proud of you.

Takeo turns to Akira and bows to him.

TAKEO

Thank you. Thank you so much.

Akira raises his cup.

AKIRA

Bottoms up!

Takeo bows again.

TAKEO

Bottoms up.

Takeo drinks his cup of Sake. Everyone CHEERS. Akira and everyone else in the room drink their sake as well.

#### **EXT. TOKYO STREETS - SUNSET**

The sun is setting. It's a beautiful end to the day. It's mid April and the Cherry blossoms are in full bloom all around.

Akira leads the party in procession down the street behind Takeo and his family. The people out on the street cheer Takeo on when they see him pass.

Yuriko walks behind her father and brother, and side by side with her mother. Takeo looks back at her and, emboldened by the sake, gives her a flirtatious smile.

Yuriko blushes and looks away. She can't stifle her smile.

TAKEO  
(to everyone)  
How about a song for a soldier?

Takeo clears his throat.

TAKEO (CONT'D)  
(singing)  
In Manchuria, hundreds of miles  
from home, under the setting sun...

Hiroshi, Takeo's father, shakes his head disapprovingly.

HIROSHI  
No, no. Not that song.

Takeo keeps going.

TAKEO  
(singing)  
I think of my comrade, so alive  
yesterday, as I bury him with his  
gun. He fell as he led the charge  
up this hill. Will he now rest in  
peace where his blood did spill?

HIROSHI  
Let's sing something patriotic.

TAKEO  
This is patriotic!

HIROSHI  
It's depressing.

Akira bursts out laughing. Hiroshi is annoyed. Akira puts his hands on Takeo's shoulders again.

AKIRA  
You know, I didn't think I could be  
any more impressed with you, my  
boy. But you choose *that* song to  
sing as you march off to war? Maybe  
we should revisit this marriage  
idea of yours.

HIROSHI  
Come on, Akira. It's not  
impressive. It's sad.

TAKEO  
It's beautiful.

HIROSHI

You're drunk. People don't want to hear that song. You should sing ... I don't know. You should sing a song about victory. Let's sing the Imperial Anthem!

AKIRA

Your son is the one marching off to fight while we stay here safe and sound. I say he can choose the tune he marches to.

TAKEO

(to Akira)

Sing it with me, Mr. Kazuki!

AKIRA

I don't know if I remember the words. Something about how he fell with the flag in his hand?

Next to Yuriko, her mom, FUMIKO, starts WEEPING. She stops in her tracks. Yuriko stops as well, concerned.

YURIKO

Mom?

FUMIKO

I'm sorry.

The whole procession comes to a halt. Takeo walks back to Fumiko.

FUMIKO (CONT'D)

I'm sorry, Takeo. Thinking of you leaving home...

TAKEO

Don't be sad, Mrs. Kazuki. I'll be back before you know it.

Sosei breaks ranks with his dad, marches up to his mom, and stands at attention between her and Takeo.

SOSEI

Mom! You need to stop crying right now! Takeo's bravery should make you happy and excited! It shouldn't make you cry! Your tears could hurt Takeo's fighting spirit!

An awkward silence falls over the group. Fumiko is so surprised she stops crying.

Akira breaks the silence by bursting into laughter again. Everyone else starts laughing as well. Akira hugs his son.

AKIRA  
(to Hiroshi)  
Was that patriotic enough for ya?

Takeo turns and begins marching down the sidewalk again. Everyone follows.

TAKEO  
Banzai!

EVERYONE ELSE IN THE PROCESSION  
Banzai!

Takeo and the folks in the procession repeat this CALL AND RESPONSE TWO MORE TIMES. Yuriko comforts her mom.

YURIKO  
Are you all right?

FUMIKO  
I'll be fine, thanks.

**EXT. TRAIN STATION - LATER**

A train stands in front of the station ready to depart, steam chugging from its smokestack. The train and the station it stands in are festooned with 'Rising Sun' bunting.

The train is MOBBED by departing soldiers and their families and friends, many of them carrying little rising sun flags.

Yuriko's group thins out into a single file line working its way through the throng. Yuriko leads her mother by the hand and is in turn lead by Takeo.

**EXT. TRAIN STATION - LATER**

A train stands in front of the station ready to depart, steam chugging from its smokestack. The train and the station it stands in are festooned with 'Rising Sun' bunting.

The train is MOBBED by departing soldiers and their families and friends, many of them carrying little rising sun flags.

Yuriko and Fumiko try to stay with their group, but as they get closer to the train, the crowd gets thicker and they lose sight of Akira and Takeo. Yuriko holds Fumiko's hand and tries to guide her. Eventually, it gets too crowded to move.

Takeo PUSHES BACK THROUGH THE CROWD TO YURIKO. He smiles.

TAKEO  
It's such a mob scene!

YURIKO  
Yes!

TAKEO  
You don't have to come any farther.  
I'm just going to say goodbye to my  
family and get on the train. But I  
didn't want to leave without seeing  
you and saying goodbye.

YURIKO  
Thank you. I'm glad you did.

TAKEO  
We've had a lot of adventures, you  
and I.

YURIKO  
Yes. I'm sad you're leaving. But  
also ... I know you'll do well and  
come back to us soon!

TAKEO  
When I do, I'll sit down with your  
father again. To talk about  
marriage. And this time, I'll  
convince him.

Yuriko blushes and smiles.

YURIKO  
I would like that.

Takeo bows to Yuriko and then heads back into the crowd and  
toward the train. Fumiko laughs. Yuriko laughs, and then they  
back out of the crowd.

**CUT TO:**

CLOSE UP OF THE TRAIN WHISTLE WAILING

**EXT. TRAIN STATION - CONTINUOUS**

The train's engine starts to CHUG. The train pulls out of the  
station to the CHEERS of the surrounding crowd. They wave  
their little rising sun flags frantically. The soldiers hang  
out of the train's windows to cheer and wave back.

**EXT. TOKYO STREETS - EARLY EVENING**

Yuriko and Fumiko wait in front of the station on the sidewalk as the crowd disperses. Akira and Sosei find them.

AKIRA

There you are. Good job today,  
everyone. All right, let's head  
home and clean up.

Akira leads his family back down the street to their home.

SOSEI

How old do I have to be to join the  
army?

AKIRA

You will never be old enough to  
join the army because you're not  
allowed to join the army.

SOSEI

Everyone is allowed to join the  
army. Unless you're crippled or too  
old or too young. Or a girl. And  
the minute I'm old enough, I'm  
going to join. Just like Takeo.

Akira stops dead in his tracks. The rest of the family stops walking as well. Akira turns around and points at his son.

AKIRA

You are forbidden from volunteering  
for the army. Do you understand?

Sosei is confused.

SOSEI

I want to be a soldier.

Akira kneels down in front of his son and takes Sosei's shoulders.

AKIRA

You are forbidden from being a  
soldier. You are forbidden from  
being a sailor. You are forbidden  
from being a combat pilot. Do you  
understand?

Sosei says nothing.

AKIRA (CONT'D)

Do you understand?

Akira lets go of his son and stands. Sosei tries to hide the pain and sadness on his face, but he can't. He starts to cry.

Akira SIGHS. Yuriko hugs Sosei.

AKIRA (CONT'D)  
 Don't coddle him.  
 (to Sosei)  
 You want to be a soldier, huh?

Sosei nods 'yes.'

AKIRA (CONT'D)  
 Come with me. I want to show you something.

**EXT/INT KAZUKI BOOK STORE - LATER**

Akira leads everyone into the KAZUKI FAMILY BOOK STORE - a small, crowded, shop filled with tightly packed bookshelves. A picture window in the front looks out onto the street.

Inside the store is as quiet as a library. One of Akira's EMPLOYEES is at the counter manning a beautiful brass mechanical cash register.

EMPLOYEE  
 Hey, Boss! Didn't expect you here today. Good to see you all! How'd the send off go?

AKIRA  
 It was great. Don't mind us.

EMPLOYEE  
 You got it, chief.

Akira leads his family to the DOOR at the back of the store. Akira opens it.

AKIRA  
 (to Fumiko, quietly)  
 Don't let anyone in.

**INT. KAZUKI BOOK STORE, BACK OFFICE - CONTINUOUS**

Akira steps into the office and kneels down at his desk. He takes out a drawer, and then takes out some books he hid behind it. He selects two books, HIDES them in his KIMONO, and puts back the rest of the books and the drawer.

**INT. KAZUKI BOOK STORE - CONTINUOUS**

Akira walks up to his employee at the counter.

AKIRA

Why don't you take the rest of the evening off, all right?

EMPLOYEE

Really? Thanks, boss!

AKIRA

My pleasure. Enjoy!

The employee gathers his things. Akira LOCKS the store's door after the employee leaves, and DRAWS the window's blinds.

**CUT TO:**

A BOOK OPENING TO A PICTURE OF A SOLDIER'S CORPSE IN A TRENCH

The family stands around Sosei at the store's counter, and looks at the book Akira presents to Sosei. Sosei studies the corpse in the picture. The corpse's head is a bare skull. Its hands still have flesh on them. It's dressed in fatigues.

FUMIKO

Don't show him that.

AKIRA

This is what he wants to be.

(to Sosei)

This is a soldier from The Great War. In Europe. Tell me: why haven't any of his comrades buried him? Like in Takeo's song?

Sosei puzzles over the picture.

AKIRA (CONT'D)

No one cared. Or maybe no one was left alive to care.

Sosei looks up to his father.

AKIRA (CONT'D)

The Europeans have a good word for what a soldier really is. 'Cannon Fodder.' Food for the cannons.

Akira hands Sosei the other book - a Japanese translations of *All Quiet On The Western Front* by Erich Maria Remarque.

AKIRA (CONT'D)

The man that wrote this wanted to be a soldier too. He came home and wrote this book. Read it.

YURIKO

What about Takeo? All those things  
you said at his party...

AKIRA

I meant every word. But better  
Takeo go than Sosei.

Akira puts his hand on Sosei's shoulder.

AKIRA (CONT'D)

You're my flesh and blood. You mean  
the world to me. What kind of a  
father would I be if I didn't  
protect you?

SOSEI

I want to serve the Emperor.

AKIRA

You can. You can be more important  
to Japan and the Emperor than a  
thousand Takeos. How many soldiers  
have to die to win an inch of land  
for the empire? Here, in this  
family, you protect something far  
more precious.

Akira puts his hands on the book he gave his son as if he's  
about to swear on a bible.

AKIRA (CONT'D)

Truth. Knowledge. Our store has  
books from all over the world.  
Books from far into the past. Books  
that imagine far into the future.  
Why do we build an empire? To know  
all there is to know. To learn the  
truth. To tell the story of who we  
are on a million pages. Soon,  
you'll work in this bookstore  
alongside me. Someday, you'll run  
it.

YURIKO

Takeo was drafted.

SOSEI

What if I'm drafted?

Akira laughs.

AKIRA

We've conquered half of Asia and all of the Pacific. We've won every battle we've fought against the British and the Americans. By the time you're draft age, this war will be long over. The empire won't need soldiers. But people will still be reading books.

**INT. KAZUKI HOME, KID'S ROOM - NIGHT**

Fumiko puts Sosei to bed as Yuriko looks on from her tatami. Fumiko kisses Sosei on the forehead and leaves. She slides the door closed behind her.

The copy of *All Quiet On The Western Front* that Akira gave Sosei lies next to Sosei. He PUSHES IT away.

Yuriko picks up the book and starts to flip through it. She turns on the light next to her bed and starts to read it.

SOSEI

Is Takeo going to die?

YURIKO

No. He'll come back to us.

**INT. KAZUKI HOME, AKIRA AND MOMOKO'S ROOM - MOMENTS LATER**

Akira and Fumiko finish having sex - stifling their moans. Akira rolls off of Fumiko and smiles a confident, self-satisfied smile as he sighs with pleasure.

**EXT. TOKYO STREETS - MORNING, APRIL 18, 1942**

It's a beautiful morning and the street is bustling. Yuriko walks with Sosei to school. Their school building is a narrow structure on the corner, four stories tall.

**INT. YURIKO AND SOSEI'S SCHOOL, SOSEI'S CLASS - LATER**

Yuriko drops Sosei at his classroom. Sosei walks in and finds his FRIENDS while other students filter in through the classroom's door. SOSEI'S TEACHER, 50, reads the paper at his desk while the class assembles.

Sosei shows his friends his collection of BASEBALL CARDS of different JAPANESE BASEBALL PLAYERS.

SOSEI

You guys wanna trade?

Sosei's friends examine his new acquisitions.

SOSEI'S TEACHER

All right, let's settle down.

Sosei and his classmates sit and look forward.

**CUT TO:**

CLOSE UP OF THE CLASSROOM'S BELL RINGING

**EXT. YURIKO AND SOSEI'S SCHOOL, SCHOOL YARD - LATER**

Older students and faculty sit near the door at picnic tables talking, eating lunch, and smoking cigarettes. Some of them watch Sosei and his friends play BASEBALL in the yard.

Well-worn base lines cut through the grass near the yard's back fence to form the diamond. Behind the yard's back fence is a LARGE BUILDING.

Sosei waits for his turn at bat. His friend ICHIRO is up.  
STRIKE ONE.

SOSEI

Come on, Ichiro!

STRIKE TWO. Sosei claps his hands.

SOSEI (CONT'D)

Hit Pearl Harbor with this one!

Everyone laughs. The pitcher pitches, Ichiro swings. STRIKE THREE. Ichiro hands Sosei the bat. Sosei steps up to the plate. He settles into his stance and stares down the pitcher like a pro. The pitcher goes into his wind up.

A loud DRONE fills the air. Behind the pitcher Sosei sees a B-25 flying across his field of vision, just above the city's rooftops.

The pitcher pitches the ball, and it sails right past Sosei as Sosei watches the B-25 BANK LEFT AND HEAD TOWARD THE BUILDING BEHIND THE SCHOOL YARD.

The other kids turn around and look up. They shade their eyes and stare up at the bomber which is now lined up to pass right overhead. Some of the kids start waving as the plane gets closer.

Sosei watches as the B-25 ROARS over the building behind the school yard. IT DROPS A BOMB FROM ITS BELLY. The bomb OPENS UP, like a flower bud, releasing dozens of 'bomblets', each with its own set of fins. The bomblets fly through the air like a bunch of fat darts.

Most of the bomblets hit the building behind the yard and EXPLODE INTO FLAMES. Three of the bomblets overshoot their target and sail toward the school yard.

THE B-25 FLIES RIGHT OVER SOSEI'S HEAD as the overshoot bomblets fly into the school yard. Two bomblets bury themselves into the yard's turf near the baseball diamond. The third HITS SOSEI IN THE CHEST.

Sosei falls to the ground and starts CONVULSING. Everyone in the school yard SCATTERS - shouting in fear as they run for cover.

**INT. YURIKO AND SOSEI'S SCHOOL, YURIKO'S CLASS - CONTINUOUS**

A muffled **THUD** from outside startles Yuriko and her classmates as they sit at their desks up on the fourth floor. The school SHAKES.

YURIKO'S TEACHER, 35, and some of the girls in her class run to the classroom windows which look out over the Tokyo skyline. Yuriko joins them and sees pillars of smoke rising up here and there.

YURIKO  
What's happening?

YURIKO'S TEACHER  
It could be some kind of drill.

**THUD.** An AIR RAID SIREN starts to sound. The classroom door FLIES OPEN. It's ICHIRO.

ICHIRO  
Yuriko! You have to come with me!  
It's your brother!

**INT. YURIKO AND SOSEI'S SCHOOL, HALLWAY - MOMENTS LATER**

Ichiro leads Yuriko down a hall to the door that leads out to the school yard. At the door are a gaggle of students, faculty, and Sosei's teacher looking out the window, their backs turned to Yuriko.

They turn to face Yuriko as she approaches and make way for her as she gets closer. Yuriko stops at the door and looks through its windows out onto the school's yard.

Yuriko sees Sosei laying motionless on the ground where he fell. The bomblet that hit him lays next to him unexploded. The other two bomblets stand half buried in the ground like crashed miniature rocket ships. The building behind the school yard is burning. Air Raid sirens **WAIL** in the distance. The **CRACKLE** of anti-aircraft fire echoes around the city.

Yuriko grabs the door to open it. SOSEI'S TEACHER slaps his hand against the door to bar her way.

SOSEI'S TEACHER

You can't go out there. Those bombs haven't gone off.

YURIKO

Please let me through! I have to help him!

SOSEI'S TEACHER

There's nothing you can do.

Yuriko looks back to Sosei. He's motionless. She realizes he's dead, but she still desperately wants to run to him.

YURIKO

I have to go get him!

SOSEI'S TEACHER

You must go to your father and bring him here right away.

**EXT. TOKYO STREETS - MOMENTS LATER**

Yuriko jogs down the sidewalk; as if getting to her father in a hurry will make any difference to Sosei. All around her people are stopped in the street looking up at the sky. Air raid sirens ring throughout the city.

Two planes FLY RIGHT OVER HEAD. Yuriko SCREAMS and crouches down against the exterior wall of a shop. Everyone in the street looks up with excited curiosity, some even laughing.

**EXT. KAZUKI BOOK STORE - CONTINUOUS**

Yuriko makes it to the store. She can see her father and his three EMPLOYEES through the store's picture windows. They're looking through the glass and up at the sky, talking excitedly.

Yuriko opens the door, heads into the store, and calls to her father. Akira looks over to her. Yuriko quickly explains what's happened. The employees turn and listen as well.

Akira's face loses all color. One of the employees covers his mouth with his hand in horror. Akira SWOONS and STAGGERS backwards. His employees catch him as Yuriko lunges forward to help Akira steady himself.

**CUT TO:**

A BLACK AND WHITE PICTURE OF SOSEI STANDING ON A TABLE

**INT. KAZUKI HOME, MAIN ROOM - DAY**

The picture of Sosei stands next to SOSEI'S COFFIN on a table at the head of the room. An INCENSE URN stands near the coffin. Akira and Fumiko sit next to one another at the table, dressed in black and looking grim.

The Kazuki's neighbors, friends, and family - familiar faces from Takeo's send-off - line up to burn incense in the urn as an offering to Sosei. Everyone carries small BLACK AND SILVER envelopes to give to the Kazukis.

Takeo's father and mother arrive to pay their respects. Yuriko walks over to them.

YURIKO

Thank you for coming.

KYOKO

We're so sorry.

HIROSHI

How are you all holding up?

Yuriko tries to put on a brave face, but her expression cracks into sadness. She holds back tears. Kyoko comforts Yuriko. Hiroshi walks to Akira and kneels next to him.

HIROSHI (CONT'D)

We're so sorry for your loss. We're just sick about what happened. Sosei was such a wonderful child. Such a wonderful son. So brave and strong. I can't believe this happened.

Akira says nothing. Fumiko bows. Kyoko joins her husband and offers their black and silver envelope.

KYOKO

If there is anything we can do for you, anything at all...

FUMIKO

Thank you for being here. Thank you so much for your kind words. You've always been such good friends.

HIROSHI

I wrote a letter to Takeo. To let him know what happened. We decided he should know. We thought it might inspire him. To fight harder.

AKIRA

You talk to me about your son at my  
boy's funeral?

Hiroshi, Kyoko, and Fumiko don't know how to respond.

AKIRA (CONT'D)

Answer me.

Hiroshi fumbles for words. Fumiko takes Akira's hand.

FUMIKO

Sweetheart...

Akira YANKS his hand from his wife. He stands.

AKIRA

(to Fumiko)

Quiet!

(to Hiroshi)

Your son is a soldier at war. My  
boy was a child at school. He was  
at school! It should have been your  
son, not mine. It should have been  
yours!

No one knows what to say. The room, already quiet with  
solemnity, is now stunned into a HORRIFIED SILENCE. Yuriko  
tries to intervene.

YURIKO

Daddy...

AKIRA

(to Hiroshi)

Get out.

Hiroshi is mortified. Akira ATTACKS HIM - shoving him  
violently. Yuriko tries to hold her father back.

AKIRA (CONT'D)

Get out!

The rest of the men there move to intervene. Some of them  
hold back Akira as others usher Hiroshi and Kyoko out.

AKIRA (CONT'D)

Get out! All of you! Get out!

**CUT TO:**

SOSEI'S COFFIN IS LOADED INTO A CREMATION CHAMBER

**INT. CREMATORIUM - DAY**

The coffin has burned to ashes and Sosei with it. Yuriko, Akira, and Fumiko stand over the cremation chamber and PICK SOSEI'S BONES OUT OF THE ASHES WITH CHOPSTICKS. They gently pile the bones into a beautiful URN.

**CUT TO:**

FUMIKO OPENS THE DOORS OF THE KAZUKI'S HOME SHRINE

**INT. KAZUKI HOME, DINING ROOM - NIGHT**

The ornate wooden shrine, called a butsudan, stands on the wall across from the table. Fumiko places the URN next to the black and white picture of Sosei. She lights some incense.

Akira reaches out and touches the urn. Then, he picks the urn up from the shelf in the butsudan, and cradles it like a newborn.

**INT. SAME - LATER**

Akira, Fumiko, and Yuriko sit at the dining room table, food in front of them. SOSEI'S URN STANDS IN FRONT OF AKIRA.

Fumiko and Yuriko force themselves to take some small bites. Akira doesn't touch his food. He pushes his bowl away, gets up, picks up the urn, and leaves the table.

**INT. KAZUKI HOME, HALLWAY - MOMENTS LATER**

Yuriko brings Akira's food upstairs to give it to her father. She looks in her parent's room, but it's empty. She comes to her room. The door is closed.

Yuriko slides open the door a crack and looks in. Akira is in there, sitting on Sosei's bed, his back to the door. Yuriko puts the food just inside, and closes the door.

Out in the hall, Yuriko sees the copy of *All Quiet On The Western Front* laying on the floor. She picks it up.

**INT. KAZUKI HOME, AKIRA AND FUMIKO'S ROOM - DAWN**

Yuriko reads the book in her mom and dad's bed next to Fumiko, who sleeps fitfully. The sun is coming up and the room is filling with light.

Fumiko WAKES UP WITH A START FROM A NIGHTMARE. Yuriko puts down her book and rubs her mom's back.

FUMIKO

I had a dream that I woke up from this. All of this had been a nightmare. None of it had happened. Sosei was fine. It was a beautiful morning. We all had breakfast together. But then you two went to school, and it all happened again.

Fumiko cries. Yuriko hugs her mother.

**INT. KAZUKI HOME, KID'S ROOM - MOMENTS LATER**

Akira sits where Sosei once slept. He cradles Sosei's urn in his arms. Behind him, Fumiko slides open the door. She kneels there; doesn't cross the threshold.

She notices the untouched food left for Akira.

FUMIKO

Sweetheart...

AKIRA

It's my fault. It's because I said it'd be better Takeo die than my own son. I brought this down on us.

FUMIKO

You know it doesn't work like that.

AKIRA

I can't even imagine what everyone must be saying about me. How cruel I was at the funeral. How out of control. I can never show my face again.

FUMIKO

Our neighbors are good people. They'll understand. Come with me now. Have something to eat. When was the last time you ate something?

Akira doesn't answer. He lays down. Fumiko picks up the URN and backs into the hall. She slides the door closed.

**CUT TO:**

FUMIKO PUTS SOSEI'S URN BACK INTO THE BUTSUDAN

**INT. KAZUKI HOME, DINING ROOM - MOMENTS LATER**

Yuriko sits at the table and eats some rice halfheartedly.  
Fumiko joins her.

FUMIKO

I think for the time being, we're going to have to act as though your father is ill. Like the time he had the flu last year. Do you remember? He was so sick, he couldn't do a thing.

YURIKO

And you ran the book store.

FUMIKO

Exactly.

YURIKO

Please let me help you at the store. Don't make me go back to school. I don't ever want to go back there again.

Fumiko reaches across the table and takes Yuriko's hand.

**CUT TO:**

THE KAZUKI CASH REGISTER DRAWER OPENS WITH A MUSICAL RING

**INT. KAZUKI BOOK STORE - LATER**

Yuriko and Fumiko stand behind the book store's counter. Yuriko smiles and hands a CUSTOMER his change while Fumiko smiles and bows to him.

FUMIKO & YURIKO

(in sing-song unison)

Thank you so much! Please come again!

Fumiko closes the register. Yuriko steps out from behind the counter, and stands in an empty aisle. She continues to read from *All Quiet On The Western Front*.

Yuriko looks up for a moment to see that one of the store's EMPLOYEES is watching her with pity in his eyes. He looks away quickly. Yuriko looks back to her book.

Yuriko hears an EMPLOYEE walk up to Fumiko and talk:

EMPLOYEE

Mrs. Kazuki...

Yuriko looks up and watches as the Employee leans in toward Fumiko. He expresses his deep condolences to Fumiko in whispered tones. Fumiko smiles and bows as she listens to him. Then she starts to cry. The employee withdraws, bowing.

Yuriko rushes over to her mother. She holds her hand under the counter. Fumiko works to stifle her tears.

Two CUSTOMERS enter the store in mid conversation.

CUSTOMER 1  
(to Customer 2)  
... It was a desperate move. No  
other way to look at it.

Fumiko and Yuriko put on smiling faces instantly.

FUMIKO & YURIKO  
(in sing-song unison)  
Welcome to our store!

CUSTOMER 2  
Thank you.

Customer 2 starts browsing. Customer 1 hangs by 2's side, excitedly continuing his analysis of recent events.

CUSTOMER 1  
They say it means what's left of  
the American fleet must be very  
close to Japan. On account of the  
range of their planes. And that  
means our navy can finish them off  
in one stroke. They say the war  
will be over by the end of the  
summer.

CUSTOMER 2  
Here's hoping.

CUSTOMER 1  
You must admit, that raid was  
pathetic. Just pathetic. It didn't  
do any real damage!

Fumiko turns her back quickly to avoid crying in front of customers. Yuriko turns her back as well. Both of them start to weep, both try to stifle their tears.

CUSTOMER 2  
If that's the worst they can do?

The two customers laugh.

**INT. KAZUKI HOME, KITCHEN - EVENING**

Yuriko cooks FRIED RICE at the stove in a large pan. Fumiko sits at the dining room table behind her, staring into space. Both of them listen to a drenching THUNDERSTORM falling outside, rattling on the roof and windows.

**KNOCK KNOCK KNOCK.** Yuriko and Fumiko look up.

**INT/EXT KAZUKI HOME, FRONT DOOR - CONTINUOUS**

Fumiko, with Yuriko behind her, opens the door. Two MEN in double breasted suits stand in the doorway. They have serious expressions on their faces. They both quickly bow, and then one of them FLASHES A BADGE. These are agents of the **Tokubetsu Koto Keisatsu**; the secret police. **Tokko** for short.

AGENT HONDA

Good evening, ma'am sorry for the intrusion. I'm Agent Honda, and this is Agent Tanaka. We're with the Tokko.

AGENT TANAKA

Is your husband home? We'd like to talk to him. And you.

FUMIKO

Please, come in. Dry off.

Fumiko and Yuriko usher in the two agents.

FUMIKO (CONT'D)

Yuriko. Go get your father.

**INT. KAZUKI HOME, DINING ROOM - MOMENTS LATER**

Yuriko leads her father into the main room. His face is gray and he moves like an invalid. Agent Honda, Agent Tanaka, and Fumiko are seated at the table. Yuriko helps Akira sit and then heads into the kitchen.

AGENT TANAKA

Good Evening, Mr. Kazuki. I'm Agent Tanaka. This is Agent Honda.

Akira says nothing. He stares down at the table top. Fumiko smiles graciously.

FUMIKO

How can we help you gentlemen?

AGENT HONDA

In an effort to improve our civil defense procedures and assess our enemy's capabilities, we've been interviewing the families of those killed or injured in the American raid.

Yuriko returns with a pot of tea and some cups. She pours tea for everyone, herself last, and sits next to Fumiko.

AGENT TANAKA

We're also here, Mr. Kazuki, because we have received anonymous complaints about your conduct.

Fumiko's ingratiating smile turns to an anxious frown. Akira doesn't react. He keeps staring at the table top.

FUMIKO

What kind of complaints? From who?

AGENT HONDA

They are *anonymous* complaints, Mrs. Kazuki. But there are several, and they corroborate each other. They pertain to your husband's conduct in his capacity as leader of your Neighborhood Association. Their common accusation is that your husband expressed defeatism at a neighborhood function.

FUMIKO

Which function?

AGENT HONDA

Your son's funeral.

AGENT TANAKA

Mr. Kazuki, as you well know, you hold an important position with great responsibility. Our most powerful weapon in this war is the spirit of our people. In that sense, Neighborhood Association leaders act as commanders on the front lines. Defeatism, especially coming from someone in your position, is more destructive to our nation, our people, and our cause than any bomb our enemies might drop on us.

AGENT HONDA

How do you respond to these accusations?

Akira still stares down at the table top.

YURIKO

Dad's barely talked since Sosei died.

FUMIKO

Yuriko.

YURIKO

He hasn't left the house. He hasn't gone to work.

FUMIKO

Yuriko!

YURIKO

He doesn't eat. I don't know if he sleeps. I don't sleep well. Mom and I have been doing all we can to keep him and us going...

AKIRA

That's enough!

Akira sits up straight. He speaks with a full-throated voice, making eye contact with the two agents.

AKIRA (CONT'D)

Agents Tanaka and Honda. Please excuse my daughter. She's exhausted and still very distraught. I'm aware of the incident at my son's funeral that must have lead to the accusations you received. I take responsibility for my failure in communicating my thoughts clearly. I make no excuse when I tell you that I never meant to express defeatism. I understand if this was the interpretation of some who were there. If it's acceptable to you, I would like to discuss with you, in private, how I plan to make amends.

AGENT HONDA

Of course.

AKIRA

Girls.

Fumiko stands. Yuriko hesitates until her mother places a hand on her shoulder. Fumiko leads her daughter out of the room.

**INT. KAZUKI HOME, MAIN ROOM - MOMENTS LATER**

Fumiko and Yuriko stand at the door to the dining room trying to eavesdrop through the paper window. They hear laughter.

YURIKO  
What are they saying?

FUMIKO  
Shhh. I can't hear.

Fumiko cracks the door open and peeks through. Yuriko looks as well. They watch as the three men stand up from the table and head to the front door. Akira, all smiles, bows at the agents, and the agents bow back as Akira shows them out.

Then, once the agents have left, Yuriko and Fumiko watch Akira march into the kitchen, and march back out with a huge bowl of the fried rice Yuriko had been cooking.

AKIRA  
(mouth full, calling from  
the dining room)  
You two can come back in now.

**INT. KAZUKI HOME, DINING ROOM - CONTINUOUS**

Fumiko and Yuriko rejoin Akira at the table. Akira WOLFS DOWN HIS FOOD.

AKIRA  
I'll try not to eat all of this.  
Maybe you should make some more.

Yuriko and Fumiko exchange confused glances. Akira's bearing is totally transformed. He sits tall.

AKIRA (CONT'D)  
We must get to work. We have  
another neighborhood function to  
plan.

**CUT TO:**

A BLANK DISK SPINS ON A RECORD RECORDING MACHINE. A NEEDLE IS LOWERED DOWN ONTO THE DISK, AND STARTS CUTTING A GROOVE.

**INT. KAZUKI HOME, MAIN ROOM - AFTERNOON**

The MACHINE, emblazoned with the **NHK** logo, is in the corner of the room. A TECHNICIAN with HEADPHONES monitors it. Agents Honda and Tanaka stand nearby.

The room is packed with the same people who were at Takeo's send off and Sosei's wake. There are also REPORTERS and PHOTOGRAPHERS. Flash bulbs POP and SNAP all over the room.

Akira, wearing a SOLDIER'S UNIFORM, stands behind a giant microphone which is tethered to the recording equipment by a thick cable.

Seated on the floor at Akira's side are Fumiko and Yuriko. Both of them look as if they're sitting through yet another wake.

The technician NODS to Agents Honda and Tanaka. The Agents nod to Akira. Akira nods back and CLEARS HIS THROAT. He speaks into the microphone, reading off of a slip of paper.

AKIRA

My fellow subjects: I am honored to speak to you today over the airwaves, wherever in the empire my voice finds you. My name is Akira Kazuki. My son, Sosei, was killed by the American raiders who attacked our cities. The Americans bombed his school yard while he and his friends were outside playing. Sosei was my only son. The Americans stole my family's future from us. I'm the leader of my Neighborhood Association. This has always been a great honor for me. I felt that this was the best way I could serve the Empire. But today I start a greater service with higher honor. Today, I resign my position as leader of the neighborhood association. I have enlisted in the army. It is my intention to spend the balance of my life avenging the death of my son and dying a glorious death for Japan.

**INT. KAZUKI HOME, DINING ROOM - MOMENTS LATER**

Akira stands in front of the butsudan, bows to Sosei's urn.

AKIRA

I won't let you down.

**EXT. TOKYO STREETS - LATER**

Akira marches down the street, leading his own procession to the train station. Fumiko and Yuriko follow along with devastated expressions on their faces. Photographers take pictures of the family. Flash bulbs POP in Yuriko's face periodically.

**EXT. TRAIN STATION - MOMENTS LATER**

A train stands in front of the station ready to depart, 'Rising Sun' bunting everywhere. The train is MOBBED by departing soldiers and their families and friends.

Akira leads Fumiko and Yuriko into the crowd, and then stops. He turns around and faces his wife and daughter.

AKIRA

The crowd is so thick, we should say goodbye here. I won't spare your feelings: I can't promise I will come home to you. You need to know it's my intention to die on the battlefield.

Yuriko looks down. Fumiko's eyes well with tears.

AKIRA (CONT'D)

I suppose I can't rule out my return. I certainly wish to see you both again, but my personal desires no longer matter. I can promise to stay in contact through letters as long as I can.

Fumiko can take no more. She SCREAMS.

FUMIKO

Why are you doing this?

AKIRA

Get a hold of yourself!

FUMIKO

Tell me!

AKIRA

Sweetheart...

FUMIKO

Tell me!

AKIRA

How dare you speak to me like this  
in public?

FUMIKO

You forbid Sosei from doing this!  
You said Takeo was a fool for doing  
this! No, worse than that! You  
called him food for the cannons!

AKIRA

That was before they took my son  
from me.

FUMIKO

They took Sosei from me too. And  
now I'm losing you as well!

AKIRA

There's no hiding from this, no  
safe place. I have to take the  
fight to our enemy. And win. To  
protect you.

FUMIKO

We need you here!

AKIRA

Please. You must understand. *I'm  
doing this for you.*

Fumiko breaks down into sobs. Akira hugs her. She cries into  
his chest. Akira looks over to Yuriko and reaches out to her.

YURIKO

Don't say you're doing this for us.  
You're not doing this for us.

Fumiko looks up from her hug to listen to Yuriko.

YURIKO (CONT'D)

When I was little, I thought you  
knew everything. But now I realize  
you just *think* you know everything.  
When Sosei died, it made you feel  
stupid. Didn't it? That's why  
you're leaving. You're not bravely  
going to face the enemy. You're  
running away from feeling stupid.

Akira recoils from Yuriko's words.

AKIRA

This might be the last time you see  
me, and you spend it being cruel?

YURIKO

I won't spare *your* feelings! You're  
a coward for leaving us like this.  
If you die out there, no matter how  
you die, you'll die a coward.

Yuriko turns around and starts quickly **SHOVING HER WAY** back  
through the crowd. Akira calls after her.

AKIRA (O.S.)

Yuriko! Yuriko!

THE TRAIN WHISTLE WAILS behind Yuriko. The farther she gets  
through the crowd, the less she can hear her dad's calls.

PRE-LAP: VOICES SINGING THE JAPANESE IMPERIAL ANTHEM --

TOYO (O.S.)

(singing)

May your reign...

**CUT TO:**

CLOSE UP OF TOYO ODAGIRI'S FACE

TOYO (CONT'D)

(singing)

... last for a thousand - no -  
eight thousand generations!

**INT. TOYO'S SCHOOL, CLASSROOM - MORNING, MARCH 1, 1945**

TOYO ODAGIRI, 17, stands with the rest of her classmates (all  
female). They sing **The Kimigayo** - the Japanese Imperial  
Anthem. Toyo's classroom is on the first floor, and its  
windows look out onto a suburban landscape.

At the head of the class stands the school's HEADMASTER, 50.  
Two UNIFORMED OFFICERS flank him; LIEUTENANT SABURO  
ICHIMONJI, 21, and LIEUTENANT MURAKAMI, 23. The Headmaster  
and the two officers sing as well.

TOYO & EVERYONE IN ROOM (CONT'D)

(singing)

Until the pebbles grow to boulders,  
covered in moss!

The Headmaster smiles proudly.

HEADMASTER  
Excellent. Beautiful. Please sit.

Toyo and her classmates sit.

HEADMASTER (CONT'D)  
I have some very exciting news to share with you today. Very exciting. We are suspending your classes until further notice.

Toyo's class MURMURS with curiosity.

HEADMASTER (CONT'D)  
From now on, you'll be taking part in something far more important to your future than your regular course of studies. This school will be transformed into something of a factory, and you will be its workers. What you build here will be instrumental in helping Japan win the war.

The Headmaster gestures to the officers.

HEADMASTER (CONT'D)  
This is Lieutenant Ichimonjo and Lieutenant Murakami. They're here to explain to you what you'll be doing and oversee this project. Think of them as your new teachers. In fact, as many of you know, Lieutenant Ichimonji has a sister in your class. Miko.

MIKO, the girl next to Toyo, waves. A TITTER bubbles up from the kids. Toyo leans close to Miko.

TOYO  
(whispering)  
That's Saburo?

Miko smiles and nods.

TOYO (CONT'D)  
(whispering)  
He became so handsome!

HEADMASTER  
(to the Lieutenants)  
Gentlemen?

The Headmaster bows to Lieutenant Murakami and Saburo. They bow back. Lieutenant Murakami clears his throat.

LIEUTENANT MURAKAMI

As I'm sure you're aware, the Americans can now reach our home islands with their B-52s. For months now, we've suffered under their air raids. Many have lost their homes, and their loved ones. Schools are bombed, hospitals, whole neighborhoods turned to ash. The Americans are barbarians, killing women, children, and elders indiscriminately. The Emperor has demanded that we find a way to retaliate. Japan has no airfields close enough to attack America, it's true. But Japan has the unrivaled fighting spirit of our people, and the creative ingenuity of our best minds. We have found a way to answer the Emperor's call. And starting today you will help us. You'll be building a super-weapon right here in your school. This project is a top-secret military operation. That means you cannot tell anyone what we do here. Not even your parents. You'll only be told what you need to know. You won't know exactly how the weapon works or exactly when it's deployed. But I promise you, when we unleash this weapon on the people of America, it will bring them to their knees! The work you do here will bring vengeance to the souls of our dead, an end to this war, and a great victory to Japan!

Right on the heels of Lieutenant Murakami's words, Saburo steps forward, raises his hands, and yells with great enthusiasm:

SABURO

Banzai!

EVERYONE ELSE IN THE ROOM

Banzai!

Saburo leads this CALL AND RESPONSE 2 more times, and then everyone in the room breaks into excited APPLAUSE and CHEERS.

**CUT TO:**

CLOSE UP OF BOILING, BUBBLING WATER IN A POT BEING STIRRED

**CUT TO:**

**MONTAGE OF TOYO AND HER CLASSMATES MAKING PAPER**

In a classroom CONVERTED INTO A MAKESHIFT PAPER FACTORY, Toyo's classmates, wearing white headbands and aprons, churn out sheet after sheet of WASHI (a sturdy Japanese paper) while Saburo and Lieutenant Murakami oversee.

Some of the girls stand at giant vats of boiling water. They STIR and STIR. Some girls stand at tables POUNDING BALLS OF PULP FLAT WITH WOODEN BATS.

Some girls rock wooden-framed screens with pulp and solution in them BACK and FORTH. Some girls hang freshly made sheets on racks to dry.

**INT. CONVERTED CLASSROOM - DAY**

Toyo and Miko stand at the final station of the washi-making process. They paint dried sheets of washi with glue, then carefully lay another sheet on top. Then they run a rubber squeegee over the conglomerate. They do this four more times and hangs the five-layered sheets up to dry. Saburo walks by and stops at his sister Miko. He points to Toyo.

SABURO

Miko, tell me: is that little Toyo?  
From down the street?

Miko looks up from her work and smiles.

MIKO

That's her.

SABURO

Impossible. Little Toyo was just a kid when I left home. This is a woman.

Toyo laughs.

TOYO

Stop it, you.

SABURO

I suppose I can't call you little  
Toyo anymore.

TOYO

And I can't all you little Saburo.  
Looks like they're feeding you well  
in the army.

SABURO

Are you saying I got fat?

Saburo and Toyo laugh. Lieutenant Murakami comes along.

LIEUTENANT MURAKAMI

All right, that's enough. Every  
minute you waste flirting is a  
minute we delay Japan's victory.

Toyo and Saburo smile at each other and get back to work.

**CUT TO:**

CLOSE UP OF PAPER SHEETS BEING GLUED INTO LONG STRIPS

**CUT TO:**

**MONTAGE OF TOYO AND HER CLASSMATES ASSEMBLING THE PAPER**

On the school's yard, Toyo and Miko and the rest of the class assemble the long strips side by side until they have a TUBE. They seal one end of the tube off by gluing a round piece of paper over the opening.

Then, the girls, under Saburo's and Lieutenant Murakami's supervision, install a METAL COUPLING into the open end of the paper tube. Saburo and Lieutenant Murakami attach a hose to the metal coupling.

**EXT. TOYO'S SCHOOL, SCHOOL YARD - DAY**

Toyo and her class watch as their paper creation FILLS WITH HYDROGEN GAS and begins to TAKE SHAPE. It's clear now that the girls have built a LARGE, SPHERICAL BALLOON, 33 FEET IN DIAMETER.

SABURO

The first of a thousand!

Everyone breaks into a loud CHEER. The balloon FLOATS ten feet off the ground like a paper moon. It strains against the ropes tethering it to the ground.

TOYO  
It's awfully bare. Can we paint  
some kind of decoration on it?

MIKO  
A slogan!

SABURO  
Terrific idea!

LIEUTENANT MURAKAMI  
Absolutely not! This is a weapon,  
not a toy!

**EXT. SAME - LATER**

Miko, Toyo, and Saburo eat lunch sitting on the school yard grass back near the school. They look over at the balloon as they eat and watch Lieutenant Murakami obsessively check the balloon for leaks. The trio shares a laugh at Murakami's fussiness.

TOYO  
I don't get it. They're going to  
put a bomb on it?

SABURO  
That's the basic idea.

TOYO  
Won't it just go up and up until it  
pops?

MIKO  
And drop back down on us! Boom!

Miko and Toyo laugh.

SABURO  
The way it works is a military  
secret. I can't tell you.

TOYO  
Come on. We won't tell anyone.

MIKO  
Come on, Saburo. We promise!

SABURO  
Sorry.

TOYO  
I guess he doesn't know.

SABURO

I do!

TOYO

Prove it.

SABURO

I can't tell you everything but ...

Saburo points up to the sky. Toyo and Miko look up.

SABURO (CONT'D)

Way above us, way up in the sky, there's a river of wind. Scientists discovered it a few years ago. This river of wind always runs west to east. And its current is very swift.

Saburo plucks a dandelion seed head from the soil.

SABURO (CONT'D)

We put a bomb on the balloon, the balloon rises until it floats up into the river of wind.

Saburo makes the dandelion seed head rise up and then fly to the side.

SABURO (CONT'D)

And then it's carried along eastward. And who is to the east of us?

TOYO

America.

SABURO

America.

Saburo stops the dandelion seed head, and then makes it descend to the ground.

MIKO

Boom!

The trio laughs again. Saburo blows the seeds off the seed head at Toyo. She squeals with delight like a little kid.

**EXT. MOUNTAIN TOP CLEARING - DAY**

Saburo, Lieutenant Murakami, and the rest of their unit are up on a clearing at the top of a mountain preparing to release A DOZEN COMPLETED AND ARMED BALLOONS.

Attached to each of the balloons' couplings is a ring of MECHANISMS. BOMBS hang from the ring. COUNTERWEIGHTS hang on lengths of rope from the ring as well, like the last few dreadlocks on a balding man's head.

Three soldiers hold the balloons while a fourth pumps in hydrogen. Once the balloon is full, the fourth soldier then carefully ARMS the balloon's BOMBS and STARTS the mechanisms on the balloon's ring. The balloons are ready for release.

LIEUTENANT MURAKAMI

Banzai!

EVERYONE ELSE IN THE UNIT

Banzai!

Murakami and everyone in the unit do this call and response twice more, and then everyone RELEASES THEIR BALLOONS. Saburo and Murakami smile with pride and excitement.

SABURO

Farewell! Bon Voyage!

Everyone cheers and laughs. The balloons float upwards quickly. In moments, they're thousands of feet high.

**EXT. SKY - DAY**

The 12 BALLOONS break through a layer of clouds and into the dazzling sunlight above. They fly in tight formation like some kind of flock of sky jellyfish.

**EXT. CLOSE UP OF A BALLOON'S MECHANISM - CONTINUOUS**

The balloon's mechanism is **TICKING**. The pace of the **TICKING** slows as the balloons gain altitude.

**EXT. SKY - CONTINUOUS**

When the balloons reach Saburo's 'river of wind', they SHOOT EASTWARD; their big, bulbous heads leading the way.

**EXT. PACIFIC OCEAN - SUNSET**

The 12 balloons fly eastward at 30,000 feet. Below them, the pacific ocean sparkles golden as the sun sets. Their formation is stretched and scattered now.

**EXT. SKY - NIGHT**

The full moon reflects off the 12 balloons. They look like small moons themselves. The balloons start to LOSE ALTITUDE, GRADUALLY SINKING LOWER AND LOWER.

**EXT. CLOSE UP OF A BALLOON'S MECHANISM - CONTINUOUS**

As the balloon LOSES ALTITUDE, the pace of the **TICKING** on its mechanism QUICKENS. Once the **TICKING** reaches a fevered pace, there's a **SIZZLE** and a **POP!**, and a little, controlled explosion severs one of the ropes holding one of the balloon's counterweights.

**EXT. SKY - CONTINUOUS**

A counterweight and its rope fall away from 11 of the balloons. Those 11 start to REGAIN THEIR ALTITUDE.

The 12th balloons's charge fizzles, and the counterweight doesn't fall way. The balloon continues to sink as the others sail on.

**EXT. PACIFIC OCEAN - MORNING**

The balloons fly eastward over the Pacific, its water sparkling golden as the sun rises. They are all scattered now, miles apart in the sky.

**EXT. SKY - DAY**

One of the balloons loses altitude. It sinks from its scattered comrades into a thick cloud. **SIZZLE, POP!** A counterweight falls away. The balloon rises. When it comes back up above the clouds, the balloon is alone.

**EXT. PACIFIC OCEAN - NIGHT**

The lone balloon flies over the ocean, the water sparkling with moonlight.

**EXT. PACIFIC OCEAN - DAWN**

The lone balloon flies over the ocean. The sunrise casts long shadows of landforms westward over the water's surface. The balloon is approaching land.

The balloon CROSSES OVER THE BEACH, leaves the ocean behind, and flies inland.

**EXT. SKY - DAY**

Once again, the balloon starts to lose altitude. This time, there are no more counterweights to cut away. The balloon falls toward the lush, forest-covered mountains below.

The balloon falls closer and closer to the tops of trees, it's mechanism **TICKING** frantically.

PRE-LAP: THE SOUND OF A TELEPRINTER PRINTING --

JEAN (O.S.)  
 The Navy Department regrets to  
 inform you...

**CUT TO:**

CLOSE UP OF JEAN MCPARTLIN'S FACE

JEAN (CONT'D)  
 ... that your son John Powell,  
 Pharmacist's Mate First class...

*(The dialogue will be in ENGLISH from here on until noted)*

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - MORNING, MAY 5, 1945**

JEAN MCPARTLIN, 17, sits in a cramped switchboard and telegraph office, reading the words that issue from the Teletype machine on a ribbon of paper.

JEAN (CONT'D)  
 ... Was killed in action in  
 performance of his duties.

Jean's mom HELEN, 40, reads over Jean's shoulder as Jean gathers the ribbons of type, cuts them into lengths, and tapes them down onto a blank WESTERN UNION Telegram form.

Jean looks back up at her mom. Helen frowns. Also in the office is Jean's sister, MARY, 15. Mary tries to get a look at the telegram as well.

MARY  
 Johnny? He got killed? Gee, that's  
 awful sad.

HELEN  
 His poor mother.

Jean writes down the time in the telegram log and then on the telegram.

JEAN  
 I suppose I ought to bring this to  
 her right away.

HELEN  
 Let me handle it. Mother to mother.

Jean hands Helen the completed telegram and HUGS Helen. Helen strokes Jean's hair.

JEAN

He taught me how to catch a  
baseball when I was ten.

HELEN

He was a real good boy.

Helen bends down and kisses Jean on the top of her head.

HELEN (CONT'D)

You make sure your sister doesn't  
get left behind by Pastor Glen, all  
right?

JEAN

All right, mom.

HELEN

(to Mary)

And you have fun at your picnic.

MARY

I will.

Helen holds up the telegram.

HELEN

And don't gossip about this to your  
friends. This is private.

MARY

I won't.

Helen kisses Mary on the forehead and leaves.

**EXT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Telegram in hand, Helen walks down a short set of stairs to  
the sidewalk, and then heads across the town's MAIN STREET.

**EXT. MAIN STREET, BLY, OREGON - CONTINUOUS**

Helen crosses the main street of Bly, Oregon, a ONE-HORSE  
TOWN. Directly across the street from the switchboard office  
is a GAS STATION. Next to that is a GENERAL STORE, and a  
CAFE. Down the street is a THEATER and a CHURCH.

Behind the short main drag, pastureland stretches out toward  
gorgeous forest-covered mountains.

At the gas station, Helen sees Pastor GLEN PETERSON, 24,  
pumping gas into a green, wood-lined 1941 Ford station wagon.  
Helen waves and walks toward Glen.

**EXT. GAS STATION - CONTINUOUS**

HELEN

Well, speak of the devil! Morning,  
Pastor Glen.

GLEN

Morning, Helen.

CAROL PETERSON, 22, rolls down the Ford's passenger window.

CAROL

Morning, Helen.

HELEN

Morning, Carol.

Helen sees four kids in the back seat - DANNY, 11, STELLA,  
11, RALPH, 13, and JANE, 14.

HELEN (CONT'D)

Morning, gang.

KIDS IN BACK SEAT

Good morning, Mrs. McPartlin.

GLEN

I was just headed across to your  
place.

HELEN

Jean's manning the switchboard  
today. Mary's in there waiting for  
you.

GLEN

All right.  
(nods to the telegram)  
That good news or bad?

HELEN

You'll hear soon enough.

Glen understands, and shakes his head with sorrow.

HELEN (CONT'D)

(to all in the backseat)  
Room enough for Mary back there?

DANNY

Sure thing!

Glen finishes pumping and heads into the gas station to pay.  
Helen leans on the car's roof and smiles at Carol.

HELEN  
How you holding up, sweetie?

CAROL  
Oh, I'm doing fine.

HELEN  
You look a little green around the gills.

CAROL  
(whispering)  
Morning sickness.

HELEN  
I figured as much. I had it too, both times. I'll tell ya, it was worse than the labor for me.

CAROL  
And I had to bake a cake this morning for the picnic.

Carol mimes holding back vomit. Helen laughs. Glen returns and stands by the car, smiling politely at Helen.

HELEN  
Well, hang in there.

CAROL  
We'll see you when we drop Mary back home.

Helen raps twice on the roof of the car DONK DONK.

HELEN  
Have a nice time, all.

GLEN & THE KIDS  
Good bye, Mrs. McPartlin!

Helen walks on her way. Glen leans down and winks at Carol.

GLEN  
Sight tight. I'll be right back.

Glen straightens up, and walks across the street.

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Jean sits at the switchboard with a head set covering her ears. Mary sits next to her flipping through a *Life* magazine.

KNOCK KNOCK. Glen opens the door and pops his head in.

GLEN  
Morning, girls. You ready, Mary?

MARY  
Yep!

Mary puts down the magazine and stands up.

GLEN  
(to Jean)  
We'll save you some cake.

JEAN  
Swell.  
(to Mary)  
Have fun!

MARY  
Bye, sis.

Mary and Glen leave.

**EXT. GEARHEART MOUNTAIN, LOGGING ROAD - LATER**

Glen drives the Ford up a mountain on a well-worn logging road with dense forest on either side.

**INT. GLEN & CAROL'S FORD - CONTINUOUS**

The car shakes around. The kids in the back enjoy the ride. Carol does not. Her arms cover her stomach. She winces with each bump. Glen notices.

GLEN  
You all right?

Carol rolls down her window again. Glen follows suit.

CAROL  
I'm looking forward to getting off  
this road.

Glen pretends to chew with his mouth open.

GLEN  
But then you have to watch us all  
eat. Chewing with our mouth open.

Carol laughs.

CAROL  
Don't make me laugh. It makes it  
worse.

Glen reaches out and gently rubs Carol's tummy.

GLEN

What a rude baby! Making mamma feel sick like that.

The car drives by some LOGGERS walking near the road. One of them, RICK, 35, waves a gloved hand to Glen and Carol. Glen and Carol wave back. Glen slows to a stop.

GLEN (CONT'D)

Howdy, Rick.

RICK

Morning, Pastor Glen. Where you all headed?

GLEN

Bible study class picnic in God's natural splendor. I might get a little fishing in too, if I'm lucky. You should come up later for some cake if you can.

RICK

That sounds nice.  
(to the kids)  
Hey, kids.

KIDS IN BACK SEAT

Good morning!

RICK

Well, don't let me hold you all up.

Rick steps back from the car and Glen starts to drive away.

GLEN

All right, then.

RICK

Have fun.

Glen honks the horn MEEP MEEP.

**EXT. GEARHEART MOUNTAIN, CLEARING - LATER**

Glen parks the station wagon at the edge of a clearing carpeted by soft grass and fallen pine needles. It's a beautiful day and a nice spot for a picnic.

**INT. GLEN & CAROL'S FORD - CONTINUOUS**

Glen puts on the parking brake, turns off the engine.

GLEN

Honey, let me get the picnic set up. You just get out and get some air with the children, all right?

CAROL

Well that'd be just fine, thanks.

Carol opens her door and climbs out of the car.

CAROL (CONT'D)

Come on, gang.

The kids all hop out.

**EXT. GEARHEART MOUNTAIN, CLEARING - CONTINUOUS**

The kids fan out and start wandering around the clearing in a loose pack. Carol follows after them at a leisurely pace.

Glen gets out of the car, heads to the back of the station wagon, and opens the tailgate. In the back is a large wicker picnic basket, the cake dome, and a folded gingham picnic blanket.

Glen starts stacking the items into a pile so he can carry everything. The kids start YELLING ABOUT SOMETHING.

MARY (O.S.)

What is that?

Glen stops what he's doing and looks over to see.

Some distance from the car, the kids have found THE BALLOON. It's deflated and hung up on the branches of a pine tree. The mechanism ring and BOMB are hanging just about 6 feet off the ground.

Glen has no idea what he's looking at. He squints at the thing. The 5 kids start to gather around the tree the balloon hangs from. Carol catches up with them.

GLEN

What is it?

Carol looks back to Glen, not having heard him.

CAROL

Look at this!

GLEN

(louder)

What do you think it is?

Carol looks back at the balloon and back to Glen.

GLEN (CONT'D)  
Is it a parachute?

CAROL  
It looks like it's made of paper.

JANE  
I think I heard about this in  
science class. I think it's a  
weather balloon.

Glen looks back to his picnic pile and picks it up. He heads toward the kids and Carol gathered around the BALLOON.

GLEN  
What's that hanging down from it?

Danny PICKS UP A STICK and starts to PROD the balloon's mechanism as Glen gets closer.

MARY  
Danny. Don't mess with it.

GLEN  
All right everyone, I think we  
should maybe stand back and give  
that thing a wide berth...

**BOOM!** The BOMB GOES OFF. All five kids and Carol are instantly knocked flat, SHRIEKING in unison as they fall. A white fireball BURSTS out from the tree in smoking tendrils.

Glen is knocked onto his back. The picnic basket and cake spill all around him.

**EXT. GEARHEART MOUNTAIN, LOGGING ROAD - CONTINUOUS**

Rick and his crew hear the echoing blast and look up the mountain.

**EXT. GEARHEART MOUNTAIN, CLEARING - CONTINUOUS**

Glen opens his eyes and remembers where he is and what's happened. He SPRINGS UP and RUNS TO THE TREE.

As Glen gets closer, he sees that the tree is on fire. So is the ground in a ten foot radius around the tree's trunk. The children and Carol all lie motionless on that burning ground.

Glen runs to Carol. She's on the ground COVERED IN WOUNDS, her clothes and flesh ON FIRE. She's not moving.

GLEN  
Carol! Carol!

Glen starts trying to PUT OUT THE FLAMES on Carol with his BARE HANDS. He can't get the fire to stop and his hands are getting burnt.

GLEN (CONT'D)  
Carol!

Carol doesn't answer, doesn't move. Glen backs away for a second and looks around at a scene of utter carnage. The children are all shot through with shrapnel and on fire. None of them move, none of them make so much as a whimper.

Everything is quiet except for the sound of burning, and everything is still except for the leaping flames.

Glen runs back to where he dropped all the picnic stuff and grabs the BLANKET. He runs back to Carol and smothers her flames with the blanket.

Glen picks up his wife. She's still smoldering under the blanket. She's limp.

Glen rocks back and forth, cradling his wife. He SHUTS HIS EYES TIGHT and starts fervently whispering a PRAYER.

A PICK UP TRUCK drives up to the clearing and stops short of Glen. Rick LEANS HIS HEAD out the truck's window. Rick sees the burning tree, ground, and bodies.

GLEN (CONT'D)  
Go get help!

**CUT TO:**

RICK JERKS HIS TRUCK INTO REVERSE, SLAMS HIS FOOT ON THE GAS

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - LATER THE SAME DAY**

Rick BURSTS into the switchboard office, startling Jean who's reading the *Life* magazine Mary was flipping through.

RICK  
I need an outside line! It's an emergency!

Jean hands Rick the headset.

JEAN  
To where?

RICK  
Get me the base at Lakeview.

Jean patches Rick in.

RICK (INTO HEADSET) (CONT'D)  
Hello, yes? I need to speak to  
someone in charge over there. I'm  
calling from Bly and we have an  
incident involving some kind of  
bomb. (beat) Yes, thank you.

Rick waits for his call to be transferred.

JEAN  
What happened?

Rick holds up his index finger: 'hang on.' He listens on the  
line intently until he's connected.

RICK (INTO HEADSET)  
Hello, sir. My name is Rick  
Calhoun. I'm over here in the town  
of Bly. I'm a forester, and my crew  
and I are working up on Gearheart  
Mountain. We've had an incident  
involving some kind of bomb. People  
are hurt. (beat) Beats the hell out  
of me. I figured you all would  
know. (beat) Yes, sir. (beat) Yes,  
sir, I'm in the switchboard office.  
The operator is right here. (beat)  
Yes, sir. (beat) Yes, sir. (beat)  
All right. (beat) Thank you, sir.  
(beat) I'll be back up on  
Gearheart. The operator here can  
tell you the way. (beat) All right,  
thank you, sir.

Rick puts down the headset.

JEAN  
What happened?

RICK  
I'm not entirely sure and I'm not  
allowed to say. That was a  
Commander Evans, over there at  
Lakeview. He tells me that you're  
to keep these lines clear. No calls  
in or out. If anyone asks what's  
going on, you just say you don't  
know. Understood?

JEAN

Yes, sir.

Rick hands back the headset.

RICK

I'll be back. The Commander gets here before then, send him up Gearheart on the logging trail. We're up at the end.

Rick leaves. Jean stands and watches him through the door's window as he gets in his truck and drives off.

**INT. POWELL HOME, PARLOR - LATER**

Helen sits with BRENDA POWELL, 44, on a sofa. Helen is HOLDING Brenda, gently stroking her hair. Helen stares straight ahead while Brenda weeps into Helen's cheek.

The telegram sits open on the coffee table in front of them.

HELEN

(softly, sincerely)  
There, there.

BRENDA

What if there's been a mistake?

Brenda backs out of Helen's embrace and sniffles. Helen hands her a handkerchief. Brenda takes it, wipes her eyes.

BRENDA (CONT'D)

What if he's just missing or something?

HELEN

When your boy goes missing, they put that in the telegram. I've seen that before. It says 'missing in action'. Or 'missing, presumed dead'.

BRENDA

Maybe someone else died and they thought it was Johnny?

HELEN

Honey...

BRENDA

Every morning when I wake up, the first thing I think about is my Johnny.

(MORE)

BRENDA (CONT'D)  
Only, it's not so much me thinking  
about him. It's as if I'm  
connecting with him. I can feel him  
out there. I close my eyes...

Brenda closes her eyes.

BRENDA (CONT'D)  
... And I can see him. Clearly.  
Doing his duty. Or eating. Or  
standing on the deck of his ship,  
looking out over the sea.

Brenda opens her eyes.

BRENDA (CONT'D)  
This morning was no different. I  
felt Johnny out there. Alive.

Brenda picks up the telegram.

BRENDA (CONT'D)  
You bring me this telegram that  
says he's dead. That says he was  
dead long before this morning. But  
this is just words on paper. I felt  
him alive this morning, and I still  
feel him right now.

Brenda closes her eyes.

BRENDA (CONT'D)  
I see him so clearly. I can hear  
the ocean. I can almost smell it.

Brenda opens her eyes.

BRENDA (CONT'D)  
I've never even been to the ocean  
and yet I can hear it and smell it.  
A mother's bond with her child is  
very powerful.

Brenda puts down the telegram. Helen says nothing. Brenda  
stares ahead for a moment, and then starts to weep again.

Brenda leans into Helen's side and cries into her cheek.  
Helen strokes Brenda's hair gently.

HELEN  
(softly, sincerely)  
There, there.

As Helen comforts Brenda, she starts to hear a distant SIREN WAILING. It gets closer and closer until the SIREN and the sound of RUMBLING TRUCKS pass by RIGHT OUTSIDE.

**EXT. POWELL HOME - CONTINUOUS**

Helen opens the door and steps out to see a JEEP leading several ARMY TRUCKS and an ARMY AMBULANCE down the road.

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - MOMENTS LATER**

Jean watches as the JEEP, TRUCKS, and AMBULANCE come up Main Street. They all stop in front of the GAS STATION.

COMMANDER ADAM EVANS, 32, climbs down from the jeep. He looks around town until he sees the switchboard and telegraph office. The minute he sees it, he orders a Petty Officer with an M1-30 to FOLLOW HIM. The two march right across the street.

Jean backs up from the door as Commander Evans BURSTS in. The Petty Officer comes in behind him.

COMMANDER EVANS

This is the town switchboard?  
You're the operator?

JEAN

Yes, sir.

COMMANDER EVANS

I'm Commander Evans. I'm with the  
Navy.

JEAN

Yes, sir. I'm supposed to send you  
up the logging trail on Gearheart  
mountain.

Commander Evans takes a MAP from under his arm and spreads it on the table.

COMMANDER EVANS

Show me.

Jean traces her finger along the main street and onto the logging trail.

JEAN

You meet up with the logging trail  
here, and just keep heading up. Mr.  
Calhoun says that's where he'll be.

Commander Evans stares at the map until he's internalized Jean's directions, and then he folds it up.

COMMANDER EVANS  
Have any calls come in?

JEAN  
No, sir.

COMMANDER EVANS  
Have you allowed any out?

JEAN  
No, sir.

COMMANDER EVANS  
We're going to keep it that way.  
This officer will make sure no one  
comes into the switchboard. And I  
want you to stay in here until I  
get back. No matter what.

JEAN  
Yes, sir. Can I ask what happened?

COMMANDER EVANS  
You can ask.

JEAN  
It's just ... my sister is up there  
on the mountain.

COMMANDER EVANS  
If anyone comes here and asks you  
what's going on, you tell them you  
don't know. We've got to keep a lid  
on the rumor mill.

JEAN  
Yes, sir.

COMMANDER EVANS  
That's a good girl.

Commander Evans and the Petty Officer step out of the office. Jean watches out the door's window. The Petty Officer stands sentry on the steps out front. Commander Evans crosses back over the street and climbs into his jeep. He drives off. The TRUCKS and AMBULANCE follow him.

**EXT. MAIN STREET, BLY, OREGON - CONTINUOUS**

Helen walks down main street toward the switchboard and telegraph office. She sees the convoy of trucks driving off into the distance.

Helen notices the Petty Officer standing in front of the switchboard and telegraph office's front door. Helen crosses the street and walks up to the switchboard office door.

**EXT/INT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

The Petty Officer stands between Helen and the door.

HELEN

Excuse me.

PETTY OFFICER

Sorry, ma'am. No one's allowed in.

Jean hears her mom outside the door and looks up from the *Life* magazine. She goes to the window.

HELEN

Jean? What's going on?

JEAN

I don't know.

HELEN

That's my daughter in there.

PETTY OFFICER

Sorry, ma'am. No one's allowed in or out.

HELEN

Why?

PETTY OFFICER

I'm not allowed to say.

HELEN

Well that's no kind of an answer.

PETTY OFFICER

Orders is orders.

HELEN

Jean. What's going on?

JEAN

I don't know and I'm not supposed to say.

HELEN

Jean McPartlin you tell me what's going on this minute.

PETTY OFFICER

Ma'am...

HELEN

Jean!

JEAN

Mr. Calhoun said they found a bomb on Gearheart. Somebody got hurt.

HELEN

Oh, Lord.

PETTY OFFICER

(to Jean)

Miss, the Captain told you not to say anything.

HELEN

(to Jean)

Isn't that right where Mary is?

JEAN

She's up there!

PETTY OFFICER

Ma'am.

HELEN

She's not back?

JEAN

None of them are!

PETTY OFFICER

Ma'am.

HELEN

Could she be upstairs?

JEAN

No.

PETTY OFFICER

Ma'am!

HELEN

Well are they safe?

JEAN

I don't know!

PETTY OFFICER

Ma'am! I'm going to have to ask you to step away from this door and carry on about your business.

HELEN

I live right up those stairs. That's my daughter. All my business is here.

PETTY OFFICER

Well, you're not allowed in here right now.

HELEN

Where am I supposed to go?

PETTY OFFICER

Anywhere but here.

Jean shrugs at her through the window.

HELEN

Well. I'll be back.

Helen turns on her heels and walks down the stairs.

**CUT TO:**

HELEN STARTS UP THE FAMILY FORD AND JAMS IT INTO FIRST

**EXT. ROAD - LATER**

Helen drives her Ford toward Gearheart Mountain.

**INT. MCPARTLIN FAMILY FORD - MOMENTS LATER**

Helen sees a ROAD BLOCK at the head of the logging trail. A TRUCK is parked across the road and two SOLDIERS stand in front with MIs. Helen stops at the road block and leans her head out of the window.

SOLDIER

You have to turn back, ma'am.

**EXT. CAFE - LATER**

Helen PARKS in front of Bly's cafe, which is right next to the gas station. She gets out of her car and looks across the street at the switchboard office as she walks into the cafe.

**INT. CAFE - LATER**

Helen sits at a table right under the cafe's front window. She nurses a cup of coffee and looks out the window at the Petty Officer standing guard at the switchboard office.

**EXT. GEARHEART MOUNTAIN, LOGGING ROAD - AFTERNOON**

Commander Evans drives Glen back down the mountain. Glen's hands are wrapped in bandages and he holds them out in front of himself. Glen is in shock. A TRUCKS rumbles along behind the jeep.

**INT. CAFE - MOMENTS LATER**

From the cafe window, Helen sees Evans' jeep and the truck park in front of the switchboard office. Commander Evans hops down from the jeep and helps Glen step down. Helen SPRINGS UP from her seat and RUSHES outside.

**EXT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Helen comes charging across the street as Commander Evans leads Glen up the stairs toward the switchboard office door.

HELEN

Pastor Glen? Are you all right?

Five soldiers hop down from the truck and stand in front of the switchboard office's stairs with the Petty Officer.

HELEN (CONT'D)

What's going on? Where's Carol?  
Where's Mary?

The Petty Officer lets Glen through the switchboard office door and Commander Evans turns to Helen.

COMMANDER EVANS

I'm Commander Evans from the  
Lakeview Naval base. I'm in charge  
of this situation.

HELEN

What situation?

COMMANDER EVANS

I am not prepared to make a  
statement at the moment. You should  
head home for now.

HELEN

That's my home! Above the office.  
And my daughter's in there and this  
officer won't let her out or me in.  
And my other daughter was with  
Pastor Glen!

COMMANDER EVANS

I'll make a statement shortly.  
Until then, you'll just have to sit  
tight.

Commander Evans turns from Helen and heads into the  
switchboard office. The Petty Officer and SOLDIERS keep Helen  
back from the stairs. Helen's face turns frantic.

HELEN

Let me in!

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Glen sits next to Jean. He's still in a state of shock, still  
holding his bandaged hands out in front of him. Everyone can  
hear Helen outside still YELLING to be let in.

COMMANDER EVANS

Put me through to Lakeview please.

Jean stares at Glen's bandaged hands.

COMMANDER EVANS (CONT'D)

Operator. Now, please.

Jean stops staring and connects the line to Lakeview.

JEAN

Sorry. You're connected.

COMMANDER EVANS (INTO HEADSET)

Yes, hello? This is Commander  
Evans. Give me Captain Holt.

As Commander Evans waits to be connected, he looks out the  
window at Helen, who is still loudly demanding to be let in.  
Across the street FOLKS ARE STARTING TO GAWK.

Jean looks at Glen's face. He can't look her in the eye.

COMMANDER EVANS (INTO HEADSET)

(CONT'D)

Yes, hello sir. (beat) Yes, as we  
suspected. (beat) We've recovered  
what's left of it, which isn't  
much.

(MORE)

COMMANDER EVANS (INTO HEADSET)  
 The thing was mostly paper.(beat)  
 No, sir, it was high explosive.  
 (beat) If I had to guess? Twenty-  
 five pounds. (beat) Six dead. One  
 wounded.

A look of horror comes over Jean's face as it dawns on her something catastrophically bad happened.

JEAN  
 (to Glen, quietly)  
 Is my sister all right?

Glen doesn't answer. He stares down at the floor.

COMMANDER EVANS (INTO HEADSET)  
 It's very sad, yes, sir. (beat)  
 Yes, sir. (beat) Yes, sir. (beat)  
 Yes, sir. (beat) Understood, sir.  
 Loud and clear.

JEAN  
 Pastor Glen, please...

Commander Evans takes off the headset.

COMMANDER EVANS  
 (to Glen)  
 I'd like you to assemble the  
 families of the children in your  
 group. Gather everyone together in  
 that cafe across the street. Tell  
 them there's been an accident but  
 nothing more. I'll be back shortly.

Jean is still waiting for an answer from Glen. Commander Evans steps out of the door. Glen slowly looks up at Jean, but can't bring himself to speak.

Jean SHOOTs UP FROM HER CHAIR as if she's been stung by an insect. She covers her mouth with her hand.

Jean goes to the window. Commander Evans and his men are standing between Helen and the stairs. Helen ignores them and YELLS to her daughter through the window.

HELEN  
 Jean!

COMMANDER EVANS  
 Ma'am, I need you to go  
 across the street, please!

JEAN  
 Mom! Something happened to  
 Mary!

Commander Evans climbs into his jeep and starts it up.

PETTY OFFICER  
Step across the street, ma'am.

Helen SCREAMS at Commander Evans as he drives off.

HELEN  
What happened to my daughter?

**EXT. GEARHEART MOUNTAIN, CLEARING - SUNSET**

Rick and his forestry crew help Evans and his men load Carol's and the children's bodies into an Army truck.

**INT. CAFE - EVENING**

The place is packed with the gathered families of the children who went on the church picnic. It's quiet and tense. Glen sits in a corner looking down at the floor. Helen and Jean sit at one of the tables, staring straight at the Pastor, as if lost in a trance.

HELEN  
(whispering to Jean)  
You said he said 'six dead, one wounded.' Maybe Mary's the one wounded.

PARENT 1  
(to Pastor Glen)  
Where is my son?

Glen doesn't answer.

PARENT 1 (CONT'D)  
If I don't get an answer from you,  
so help me God...

Evans MARCHES through the cafe's front door followed by Rick, his forestry crew, and Evans' detachment of soldiers.

COMMANDER EVANS  
Ladies and Gentlemen, I'm sorry to  
have kept you waiting.

The room erupts with questions SHOUTED at Evans. Evans climbs up onto a chair.

COMMANDER EVANS (CONT'D)  
Please, folks. Please.

PARENT 2  
We want answers!

COMMANDER EVANS

Pastor Glen and all those with him for the Sunday school picnic up on Gearheart Mountain were the victims of a Japanese bombing attack.

A gasp sweeps across the room.

COMMANDER EVANS (CONT'D)

It's my sad duty to inform you that, other than Pastor Glen, there were no survivors.

Evans barely gets his words out as the room fills with mournful moans and wails. Helen breaks down into sobs.

HELEN

No! No!

Jean holds her and tries to comfort her. Evans waits for it to quiet down before going on.

COMMANDER EVANS

We've recovered your loved ones and brought them back down to you. You all have my deepest condolences.

MOANS of grief fill the room. One of the FATHERS RUSHES Glen.

FATHER

Why did you survive? Huh?

Soldiers and some of the foresters intervene and hold back the father. Glen looks terrified.

COMMANDER EVANS

Stop that! None of that! This isn't Pastor Glen's fault. His wife was killed too. This is the Japs' fault. The enemy attacked us with a fleet of balloons armed with bombs with delayed fuses. The balloons were carried here by wind currents. One just happened to come to rest where your children were picnicking. It could have just as easily blown off in the middle of the night when no one was around. The Japs have no way of knowing if their bombs even made it to America. It's a weapon of desperation, folks.

(MORE)

COMMANDER EVANS (CONT'D)

If they find out what happened here today, they'll send more balloons with more bombs. It's imperative that no one in this room breathe a word of what I'm telling you now to anyone. Especially to a newspaperman. By keeping the full truth under wraps, you'll be saving another parent somewhere else from suffering what you suffer now.

**EXT. CEMETERY - MORNING**

Helen and Jean stand near a freshly dug GRAVE in a small cemetery out on the pastureland. Helen weeps and Jean holds her as the pallbearers and undertakers LOWER Mary's casket down into the ground with ROPES. Jean's GRANDFATHER reads from the family bible.

GRANDFATHER

In the sweat of thy face shall thou eat bread, til thou return unto the ground. For out of it was thou taken. For dust thou art. And unto dust shall thou return.

**EXT. CHRISTIAN MISSIONARY ALLIANCE CHURCH - SUNSET**

The church, just down the street from the switchboard office, is simple and white. It looks handmade. A short steeple rises above the front door.

Jean, carrying a plate with a gingham napkin draped over it, walks up to the church and slowly opens the door to enter.

**INT. CHRISTIAN MISSIONARY ALLIANCE CHURCH - CONTINUOUS**

The church is empty. Jean sees Glen sitting alone in the front pew. She walks down the aisle and stands at his pew.

GLEN

It's Mary's funeral today, isn't it? I'm sorry I wasn't there. You should be with your mother.

JEAN

She's not alone right now. I brought you some fried chicken and biscuits.

Jean hands Glen the plate. Glen puts it next to him on the pew without even peaking under the napkin. Glen makes room for Jean. Jean sits down.

JEAN (CONT'D)

You haven't held a service since everything happened. School's out. My sister's dead. A lot of my friends are dead. I'm not allowed to say what happened to anyone. It's like my whole life just up and disappeared overnight. And I can't talk about it with anyone.

GLEN

I'm sorry. I can't be your pastor right now. I can't even pray with you. I'm sorry.

JEAN

That's not why I'm here. I hadn't seen you since your wife's funeral. And I asked around. Nobody's come in to check on you since then that I heard about. I just thought someone should come by and see how you were. And then I thought that 'someone' might as well be me. Oh, boy, does this sound stupid now I hear it coming out of my mouth.

GLEN

No, it doesn't.

JEAN

I almost started to feel mad at people around for not checking in on you. Even my own mother.

GLEN

Don't be mad at them. That's just people being people, is all. I remind them of what they lost. I make them angry when they see me because I survived and their child didn't. It's my job to know that and to hold their faith for them now. To guide them back to God by showing them his plan. But there's no way I can do that. When I was up there on the mountain, after the thing went off, I held Carol. She was dead and I prayed over her and for the first time in my life, I didn't feel God there with me. I felt like I was just talking to myself.

(MORE)

GLEN (CONT'D)

I didn't feel abandoned by God, I just saw myself as being alone in the woods. Like it'd always been that way. I felt like a fool out there talking to myself. God's either everywhere or he's nowhere. And I don't feel God in any of this. Just people being people.

Jean and Glen sit in silence for a moment. After a bit, Glen lifts the napkin off the plate, gets himself a drumstick, and takes a bite out of it.

**INT. CANVAS-COVERED ARMY TRUCK - DAY**

Dozens of JAPANESE-AMERICANS are CRAMMED into the back of an army truck. Men, women, the elderly, children - they're all SWELTERING in the heat and swaying back and forth as the truck trundles along the road.

FRANK, 5, sits on his mom's lap looking as though he's about to pass out. His mom, HANA, tries to keep him from falling over with every bounce of the truck.

FRANK

I want water.

Hana strokes Frank's hair.

**EXT. MAIN STREET, BLY, OREGON - CONTINUOUS**

The army truck rumbles down Bly's main street and pulls into the gas station.

**INT. CANVAS-COVERED ARMY TRUCK - CONTINUOUS**

Everyone in the back PITCHES FORWARD as the truck LURCHES to a halt. Hana hears the door of the truck's cab open and close. She sees a SOLDIER PASS BY the back of the truck on his way to the gas pump.

HANA

Excuse me? My son needs water.

The soldier outside doesn't answer. Hana hears him start to pump the gas. DING, DING, DING.

HANA (CONT'D)

We need water in here!

The soldier walks up to the back of the truck.

SOLDIER

You need to pipe down in there,  
understand?

HANA

My son needs water.

SOLDIER

It's just an hour til we make the  
camp. He'll be fine.

The soldier leaves and goes back to pumping gas. Hana strokes Franklin's hair again.

HANA

I'll be right back, honey.

Hana puts Frank down and climbs over the other prisoners.

FRANKLIN

Mommy!

**EXT. GAS STATION - CONTINUOUS**

Hana climbs down from the truck.

SOLDIER

What the hell do you think your  
doing?

Hana looks around at the handful of people out on Bly's main street.

HANA

Can someone please bring me some  
water? For my baby?

The soldier walks toward Hana. Hana moves away from him. The folks on the street look stunned and confused by Hana's presence.

SOLDIER

Hey, I'm warning you!

The soldier grabs Hana's arm. She pulls away.

HANA

(yelling)  
Can anyone please bring some water!

**INT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Jean is at the switchboard desk when she hears the commotion.

HANA (O.S.)  
Please! We need water!

Jean looks out the front window. She sees the truck at the gas station and Hana pulling herself free from the soldier's grasp. A CROWD IS GATHERING.

HANA (CONT'D)  
Does anyone have water?

Jean watches as the soldier grabs Hana forcefully. He frog-marches her back to the truck. Jean gets up from her seat.

**EXT. SWITCHBOARD AND TELEGRAPH OFFICE - CONTINUOUS**

Jean and Helen live above the telegraph office. There is a flight of wooden stairs connecting the office to Jean's home above. Jean climbs them.

HANA (O.S.)  
Please! We need water!

**INT. JEAN'S KITCHEN - CONTINUOUS**

Jean walks into the kitchen from the outside stairs. Helen is at the sink WASHING DISHES.

HELEN  
What's going on out there?

Jean grabs a PITCHER from a cabinet.

JEAN  
There's a lady down there who needs water. In an army truck.

Helen walks to the window, pulls back the curtain and looks down on the street while Jean fills the pitcher with water.

HELEN  
She's a Jap. Must be a truckload of Japs headed to the prison camp at Tule Lake.

Helen shoots Jean a puzzled, angry look.

HELEN (CONT'D)  
You're gonna help them?

JEAN  
She needs water.

HELEN

Bring enough to drown the yellow bastards.

Helen leaves the kitchen. Jean takes the pitcher outside.

**EXT. MAIN STREET, BLY, OREGON - CONTINUOUS**

Jean walks down the stairs from her place to the sidewalk and starts to cross the street with the pitcher of water.

**EXT. CHRISTIAN MISSIONARY ALLIANCE CHURCH - CONTINUOUS**

Glen, watching from the steps of his church, sees the commotion at the gas station and then sees Jean walking into it. Glen trots across the street.

**EXT. GAS STATION - CONTINUOUS**

There's a BIG, ROWDY CROWD around the truck now; blocking the truck from leaving. The soldier in the cab is blowing the HORN. The other soldier is standing at the back of the truck, keeping the crowd at bay.

SOLDIER

Get back, all of you!

The crowd moves in on the truck, packing denser around it.

MEN IN CROWD

Let us at 'em! Give 'em over to us!

Jean walks toward the crowd, looking for a way through.

**EXT. GAS STATION - CONTINUOUS**

Jean tries to make her way through the crush to the truck. The soldier at the back of the truck CLIMBS UP ONTO THE TRUCK'S REAR BUMPER.

SOLDIER

You all need to get back!

**INT. CANVAS-COVERED ARMY TRUCK - CONTINUOUS**

Everyone in the truck is terrified by the mob they can hear outside. Hana Holds Franklin close.

**EXT. GAS STATION - CONTINUOUS**

Glen looks for Jean in the crowd. He sees men in the crowd start to crouch down and PICK UP ROCKS. Glen looks to the soldier on the truck's rear bumper - the soldier PUTS HIS HAND ON HIS PISTOL.

Glen finds Jean making her way through the crowd. Glen watches as a MAN notices Jean has water - the look on the man's face is pure outrage.

Glen shoves his way to Jean and puts his hands on her shoulders. He guides her back from the crowd.

GLEN

We need to get away from here.

Glen guides Jean back across the street. Jean is confused.

JEAN

But that lady needs water.

Jean looks back at the truck and the crowd just as the FIRST ROCK is thrown at the people in the back of the truck. In an instant, the crowd is PELTING the truck with a HAIL OF ROCKS. The truck's horn BLARES. The crowd ROARS.

**INT. CANVAS-COVERED ARMY TRUCK - CONTINUOUS**

Everyone in the truck cowers. Some SOB and some SCREAM. Hana covers Franklin in a protective embrace.

**EXT. GAS STATION - CONTINUOUS**

Jean watches as the soldier on the back shields his face from the flying rocks, then climbs into back of the truck.

GLEN

They would have hurt you, too.

The soldier reaches out and FIRES his pistol into the air. The crowd scatters just enough to let the truck start to drive forward. The truck picks up speed down the main street, with the people of Bly chasing behind it and throwing more rocks.

**CUT TO:**

CLOSE UP OF ATOMIC BOMB 'LITTLE BOY' RISING OUT OF DARKNESS AND INTO THE LIGHT

**EXT. AIRFIELD, TINIAN ISLAND - DAWN, AUGUST 6, 1945**

Little Boy, the first atomic bomb, rises out of square pit in the center of the airfield and up into the open belly of **The Enola Gay**, a B-29 Superfortress bomber. The bomb looks like a big version of a conventional bomb.

The crew of The Enola Gay, lead by Colonel PAUL TIBBETS, 30, walks over the tarmac toward The Enola Gay and past a crowd of onlookers standing on the airstrip's apron.

MOVIE CAMERAS WHIR, FLASH BULBS BURST. The crew waves and smiles for the camera as they climb into the plane.

Tibbets pops his head out one of the cockpit windows and waves to the cameras below as he starts to taxi the aircraft.

**EXT. PACIFIC OCEAN - MORNING**

The Enola Gay, gleaming silver in the morning sun, flies toward Japan.

**INT. THE ENOLA GAY, BOMB BAY - CONTINUOUS**

Second Lieutenant MORRIS JEPPSON, 23, crawls under the suspended Little Boy and pulls out 3 GREEN PLUGS the size of car cigarette lighters. He replaces them with 3 RED PLUGS.

The bomb bay doors OPEN.

**INT. THE ENOLA GAY, COCKPIT - CONTINUOUS**

Major THOMAS FEREBEE, 27, in the bombardier seat - the glass dome at the bottom front of the plane - looks 30,000 feet down through his Norden sight to the city of HIROSHIMA below.

FEREBEE  
Approaching target.

Above and behind Ferebee sits Tibbets and the co-pilot.

TIBBETS  
Control is yours.

There's an anxious, quiet pause and then:

FEREBEE  
Ten seconds. Ten. Nine. Eight.  
Seven. Six. Five. Four. Three. Two.  
One.

**INT. THE ENOLA GAY, BOMB BAY - CONTINUOUS**

Little Boy drops from the plane.

**INT. THE ENOLA GAY, COCKPIT**

FEREBEE  
Detonation in less than a minute.

PRE-LAP: TOM TAKAHASHI'S VOICE --

TOM  
(in Japanese)  
Where?

**CUT TO:**

CLOSE UP OF TOM TAKAHASHI'S FACE LOOKING OUT A WINDOW

**INT. TOM'S SCHOOL - MORNING**

TOM, now 19, is in a school room, wearing a school uniform, with a class of boys all a few years younger than him. They're all gathered at the window looking up into the clear blue sky on a sunny, summer day.

TOM'S CLASSMATE  
(in Japanese)  
I hear it. A B-29.

TOM  
(in Japanese)  
I don't hear a thing.

Everyone keeps looking. Tom gives up, turns from the window, and walks back into the classroom. Just then a BLINDING FLASH FILLS THE CLASSROOM followed by an UNIMAGINABLY LOUD SOUND.

**CUT TO:**

CLOSE UP OF TOM TAKAHASHI'S FACE AS HE OPENS HIS EYES

**INT. SAME - MOMENTS LATER**

Tom looks around. There is no way the place he is in now is the room, the world, he was in a moment before. Tom lays under a pile of debris. It's dark. It's quiet except for the SOUND OF FLAMES, the sound of a RUSHING WIND, and the MOANS of the children. Tom's face is covered in blood.

TOM'S CLASSMATE 2  
(in Japanese)  
Mommy! Mommy.

Tom lays there helpless as the MOANS die away. After a bit, no one calls out anymore.

Tom pushes the debris off himself and climbs free. He sees that all the furniture and children have been blasted to the wall opposite the windows. Tom tries to help his classmates, but they're all dead; their bodies hideously mangled.

The room is on fire. Debris is everywhere. The ceiling is gone and a black sky hangs above Tom. The MUSHROOM CLOUD rising above looks like a fire typhoon.

Tom looks out where the windows used to be onto where Hiroshima used to be. Outside is a world of fire.

**CUT TO:**

CLOSE UP OF TOM TAKAHASHI'S FACE LOOKING INTO THE SUNRISE

**EXT. OCEAN LINER, PROW - MORNING, MARCH 15, 1946**

Tom, 20 now, his face healed but gaunt, stands on the deck of an ocean liner. He looks east toward the rising sun. Between the ocean and the sun, Tom can make out the silhouette of the GOLDEN GATE BRIDGE.

**EXT. PORT OF SAN FRANCISCO, PIER - DAY**

Tom walks down the gangplank onto the crowded pier. He scans the pier looking for his family. People rush to find their families or get aboard their ship, lots of soldiers and sailors and airmen walk too and fro. Tom walks down the pier.

Finally Tom sees them: HIRO, now 48 and looking much older than his years, TOMOKO, now 42, and DAVID, looking totally transformed as a tall, skinny 14 year old. They stand on the pier waiting and looking for Tom. They look right past Tom, not recognizing him.

Tom smiles at his family and walks right toward them for a while, until it finally dawns on them that this is Tom, this is who they're looking for.

Tom and Tomoko hug. Tom and Hiro hug. Tomoko, Hiro, and Tom all hug. David watches. Hiro puts his hands on Tom again, as if reassuring himself this his son is really there.

TOM  
Where's Nancy?

No one answers.

**INT. DINER - LATER**

Tom and his family sit in a booth at a diner. No one talks. Tomoko nurses her coffee. David stares out the window.

Tom notices that white people in the diner are staring at him and his family. Tom notices that Hiro notices this as well.

Tom takes out a small rectangular packet from his pocket, and hands it across the table to David.

TOM

These are for you. I held onto these through the whole war.

David takes the packet and opens it.

TOM (CONT'D)

I got them the first day I was off the boat, in Hiroshima. I lost everything I brought over there - all my clothes; everything. But I held onto these.

David studies the JAPANESE BASEBALL CARDS Tom brought him.

DAVID

They're baseball cards?

TOM

You asked me to bring them back. Remember?

DAVID

I don't.

TOM

I do.

David slowly looks through the cards. Hiro looks across the table at Tom. His eyes well up with tears.

HIRO

Welcome home.

**CUT TO:**

CLOSE UP OF YURIKO KAZUKI'S FACE

*(The dialogue will be in JAPANESE from here on until noted)*

**EXT. TRAIN STATION - EARLY MORNING, APRIL 10, 1946**

YURIKO, now 19, and FUMIKO, now 36, carrying their luggage, step down off of a train that's just pulled into a mostly empty station.

Yuriko notices HAND MADE FLYERS have been hung up all over the exterior walls of the station; people hoping to connect with loved ones and friends. Yuriko scans them while Fumiko hangs back.

Yuriko stops looking and leads her mother out of the station.

**EXT. TOKYO STREETS - MORNING**

Yuriko and Fumiko walk down the sidewalk past some AMERICAN SERVICEMEN who are getting their shoes shined by JAPANESE MEN wearing their old, tattered Japanese Army Uniforms. A serviceman WHISTLES at Yuriko.

AMERICAN SERVICEMAN

Hey! How much? For both of you?

The servicemen laugh. The shoe-shiners don't look up. Yuriko and Fumiko don't look back.

**EXT. KAZUKI HOME - LATER**

Yuriko and Fumiko come to their abandoned home. Many of the houses in their neighborhood have been leveled by bombs or gutted by fire. Yuriko and Fumiko have been lucky - their house is only lightly damaged.

**INT. KAZUKI HOME, DINING ROOM - MOMENTS LATER**

Yuriko and Fumiko walk inside their empty, quiet house. They put their luggage down on the table and start to unpack.

Fumiko takes out the URN with SOSEI'S ASHES, and SOSEI'S PICTURE. She walks them over to the BUTSUDAN, opens the shrine's doors, and places the URN and PICTURE inside.

**EXT/INT KAZUKI BOOK STORE - LATER**

Yuriko and Fumiko come to the book store. They left it locked up and shuttered. Fumiko UNLOCKS and OPENS the door.

Yuriko and Fumiko head inside. It's dark and quiet. They walk around as if they're in a crypt. A layer of dust covers everything. Yuriko walks over to the beautiful brass cash register and opens it up. The RING startles Fumiko.

Yuriko and Fumiko DRAW THE BLINDS, PROP OPEN THE DOOR and start SWEEPING and DUSTING.

**EXT. TOKYO STREETS - EVENING**

Yuriko and Fumiko walk home through a Tokyo transformed by war: an expanse of empty lots crisscrossed by empty streets.

**INT. KAZUKI HOME - EVENING**

Yuriko cooks some FRIED RICE while Fumiko sits at the dining room table going over the days records from the book store. Yuriko brings the food out to the table. The two women start to eat.

**KNOCK KNOCK KNOCK.** Yuriko and Fumiko look up.

**INT/EXT KAZUKI HOME, FRONT DOOR - CONTINUOUS**

Yuriko, with Fumiko behind her, opens the door. Standing on the threshold is CORPORAL KUROSAWA, 29. Corporal Kurosawa is thin as a rail and wears a tattered army uniform. He bows very formally, then straightens up and stands at attention.

CORPORAL KUROSAWA

I am sorry to trouble you both. My name is Corporal Kurosawa. I served with Corporal Akira Kazuki. This is his home? You must be his daughter, Yuriko? His wife, Fumiko?

FUMIKO

Yes.

CORPORAL KUROSAWA

I'm glad. Since I came back, I've checked here periodically to see if you were home. No one has answered until now.

FUMIKO

We left Tokyo to stay with relatives in the country. We've only just returned.

CORPORAL KUROSAWA

I'm glad you're safe. And now I can finally present you with this.

Corporal Kurosawa hands Yuriko a little wooden box with an INSCRIPTION on it.

CORPORAL KUROSAWA (CONT'D)

This is from Corporal Akira Kazuki.

Corporal Kurosawa bows deeply again.

YURIKO

Thank you so much. We're just sitting down to dinner. Please join us.

CORPORAL KUROSAWA

Thank you. That's a very kind offer, but I must decline. I have more deliveries to make. Good evening.

Corporal Kurosawa bows again. Yuriko and Fumiko do as well.

YURIKO & FUMIKO  
Thank you very much.

Corporal Kurosawa leaves. Yuriko closes the door behind him.

**CUT TO:**

YURIKO'S HANDS HOLDING THE BOX WITH THE INSCRIPTION

Yuriko and Fumiko sit at the table and study the little wooden box. Fumiko reads the inscription out loud:

FUMIKO  
"The heroic soul of the late  
Corporal Akira Kazuki."

Fumiko reverently opens the box. Inside there are no ashes, only a small slip of paper. Fumiko carefully picks it up - it has writing on it. Yuriko reads it:

YURIKO  
"Remains."

Fumiko puts the paper back in the box and closes it. Fumiko and Yuriko sit quietly with the box for a moment. Then, Yuriko picks up the box and GETS UP.

**CUT TO:**

YURIKO OPENS THE DOORS TO THE BUTSUDAN AND PLACES THE BOX NEXT TO SOSEI'S URN AND PICTURE

**CUT TO:**

CLOSE UP OF TOYO'S HANDS FOLDING ORIGAMI CRANES

**INT. TOYO ODAGIRI'S HOUSE, LIVING ROOM - DAY, JUNE 5, 1992**

*(The dialogue will be in ENGLISH from here on unless noted)*

TOYO, now 65, sits at the dinning room table FOLDING ORIGAMI CRANES. Her old friend MIKO, now 64, and some of their former classmates are there as well - they all fold colorful sheets of paper into ORIGAMI CRANES.

Two of the women STRING the completed cranes together into STRANDS.

**EXT/INT JAPAN AIRLINES BOEING 747 - DAWN**

A Japan Airlines Boeing 747 flies east over the pacific.

Toyo, and Miko, and 2 of the other crane-folding women sit in the economy section of the plane and look out the window at the rising sun.

**CUT TO:**

CLOSE UP OF JEAN MCPARTLIN'S FACE, EYS CLOSED IN PRAYER

**INT. CHRISTIAN & MISSIONARY CHURCH - MORNING**

Jean, now 64, kneels in a pew of the empty church. She finishes her prayer, opens her eyes, and sits up.

Jean moves around the church tidying up and sweeping here and there with her broom.

**EXT. CHRISTIAN & MISSIONARY CHURCH - MOMENTS LATER**

Jean opens the front doors and starts to sweep the church's front steps. Jean looks across the street to the gas station. A lot of PEOPLE are assembled in the gas station's parking lot. A SCHOOL BUS is parked out front. Jean looks back down to her sweeping.

A 1989 TOYOTA COROLA pulls up to the church. Out climb Jean's grown children, MARY, 44, and GLEN JR., 41. Jean smiles and heads down the steps to great them.

JEAN

Good morning.

MARY & GLEN JR.

Morning, mom.

Mary and Glen Jr. each give Jean a little peck on the cheek.

JEAN

How was your drive?

GLEN JR.

Easy as can be.

JEAN

You two hungry? Need anything? Need the bathroom?

MARY

I'm fine.

GLEN JR.

Same here.

JEAN

Well, I suppose we oughta go get  
this over with.

GLEN JR.

That's why we're here.

Jean stands up her broom inside the church, and all three cross the street and head to the gas station.

**EXT. GAS STATION - MOMENTS LATER**

As Jean, Glen Jr., and Mary approach the gas station, a 1991 HONDA ACCORD pulls up, parks, and professor FRED ABE, 66, climbs out. Toyo, Miko, and the other 2 women in their party climb out of the Honda. Fred pulls SUITCASES out of the trunk. People start BOARDING THE BUS.

**INT. SCHOOL BUS - LATER**

Jean, Mary, and Glen Jr. sit on a seat in the bus. All three rock from right to left as the bus bounces up the old Gearheart Mountain logging trail.

**EXT. GEARHEART MOUNTAIN, CLEARING - LATER**

The bus parks at the edge of the clearing, still carpeted by soft grass and fallen pine needles. The bus DOOR OPENS and people start climbing down, including Toyo, Miko, the 2 other women in their party, and Fred.

Some of the folks who were waiting at the gas station in Bly help carry the ladies' over-sized suitcases.

**EXT. GEARHEART MOUNTAIN, TREE & MEMORIAL - LATER**

Jean and her children and everyone else from the bus are gathered around a short MEMORIAL OBELISK with a brass plaque on it. The obelisk stands where the balloon bomb went off.

Toyo stands in front of the obelisk facing the crowd. Miko and the 2 other women stand at her side.

Toyo holds a PIECE OF PAPER in front of her and reads from it to all gathered. Toyo speaks IN JAPANESE. Fred translates.

FRED

When I was a young girl, my  
classmates and I helped make the  
balloons that were sent here. We  
were told it was our patriotic duty  
to do so, so we did it. Back then,  
we were never told about what  
happened with the balloons.

(MORE)

FRED (CONT'D)

The war ended, life went on, and after a while, I forgot all about my experience with the balloons. And then not long ago, Professor Abe here contacted me. He told me what happened here. He told me the names of the children who died...

Fred has to stop because Toyo has stopped. Toyo stands silently, her face blank. She's holding back tears. Miko comforts her, and Toyo carries on with a wavering voice.

FRED (CONT'D)

I told my former classmates. We had to face what we had done.

Miko and the 2 other women in her party open the SUITCASES and reveal the colorful strings of PAPER CRANES they so painstakingly made before.

FRED (CONT'D)

There's an old legend in Japan that if you make a thousand paper cranes, your wish will come true. We folded these cranes because we wish for forgiveness. We wish for a lasting peace. We wish that no one has to feel our sorrow or yours ever again.

Those gathered at the memorial APPLAUD. Some take PICTURES. Jean walks forward and studies the cranes.

**INT. CAFE - SUNSET**

Everyone in the group gets dinner at Bly's cafe. They pass some of the strings of cranes from table to table.

Jean and her two children sit at a booth in the front window of the cafe. Jean looks over at Toyo who sits with Miko, the 2 other women in their group, and Fred at one table.

Jean watches as they speak to one another in Japanese. Toyo and looks around the cafe and SNAPS PICTURES with a compact camera. At Jean's table, Mary is handed one of the STRINGS OF CRANES.

MARY

They're very pretty.

GLEN JR.

(to Jean)

How does all this make you feel, mom?

JEAN

Fine.

Glen Jr. laughs and shrugs.

GLEN JR.

Suit yourself.

JEAN

What?

MARY

Come on, mom. Communicate with us.

JEAN

I am communicating with you. What do you want me to say?

MARY

How you feel.

JEAN

I told you. I feel fine.

Glen Jr. laughs again.

GLEN JR.

Okay.

JEAN

(quietly)

I'll tell you one thing. You'd never catch me going to Japan and apologizing for America, that's for sure.

MARY

You think they shouldn't have come?

JEAN

I don't know. Part of me thinks it's brave, I guess.

GLEN JR.

Must bring back painful memories.

JEAN

Not particularly.

MARY

How can it not?

JEAN

You can't bring back memories of something you never forgot.

GLEN JR.

You never talk about it.

JEAN

Don't I?

MARY

No, you don't.

JEAN

Well, okay. I suppose I don't.

Jean, Mary, and Glen Jr. Go back to eating and sipping their coffee. After a moment, Jean starts to talk again.

JEAN (CONT'D)

You know your father lost his first wife in the bombing. I lost my sister Mary, your father lost his wife, and a baby on the way, too. Without the bombing, we never would have fallen in love or gotten married. You two wouldn't exist. I've thought about that a lot. You two wouldn't be here if it weren't for that bomb going off up on Gearheart Mountain, killing your father's wife, killing my sister, killing all those kids. I don't know what it means or even if it means anything at all. Was it God's plan? If it was, I'll never understand it. I've felt guilty about it. I've wondered if the good of my life is enough to balance out all the bad that made it possible. But even if it weren't, I wouldn't trade it back if I could. Maybe that's selfish. Maybe that makes me a bad person, benefiting from the pain of others. But I'd never make that trade. How could I? You two are the lights of my life...

Jean is crying. She didn't even realize it until now. She stops speaking and tries to get control herself. Glen Jr. gets up out of his seat and goes over to her side of the booth.

Glen Jr. sits next to his mom and puts his arm around her. Mary reaches out and holds Jean's hand across the table. Jean struggles through her next words, holding back her tears as best as she can.

JEAN (CONT'D)

It's like my life started when that bomb went off. A path opened that day that didn't exist the day before. And I took that path...

Jean snuffles and laughs. She shrugs. She doesn't have any more to say.

GLEN JR.

I love you, mom.

MARY

I love you, mom.

JEAN

I love you both. With all my heart.

Jean takes the string of origami cranes and holds them up to look at them in the fading sunlight.

**CUT TO BLACK**

**CREDITS**