

COME SEE THE PARADISE

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An original screenplay by

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FIRST DRAFT

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We all dream our American dreams  
When we're awake and when we sleep  
So much hope that grief belies  
Far beyond the lies and sighs  
Because dreams are free  
And so are we  
Come see the Paradise.

**NOTE:**

**ISSEI:** First generation Japanese in America.

**NISEI:** Second generation born and educated American.

**KIBEI:** American born, Japanese educated.

**SANSEI:** Third generation.

EXT: RAILWAY STATION - FLORIN, CALIFORNIA, 1948 - DAY

BLACK. WE HEAR a woman's voice singing a gentle Japanese song. In the distance, the sound of a train coming towards us. We open, very tight, on a beautiful young Japanese American face. This is MINI, aged 10. We slowly pull back to reveal her mother, LILI, a Japanese American in her early 30's, also strikingly beautiful and youthful. She is singing softly to her daughter. They are both leaning on the rail of a bridge that spans the tracks. A through train thunders underneath and Mini screams as the force of the wind blows her hair. Lili reties the red bow in her daughter's hair as Mini leans on her hands and stares at the railroad tracks.

MINI

Do you ever worry that you won't recognize him, Mama?

LILI

You recognize me, don't you? Why shouldn't you recognize your own Papa?

MINI

Well, he might have grown a beard or a moustache or something, and I was so little... I only think I remember him. Do you think he'll remember me?

LILI

Well, he has your photographs and your letters and your school reports and....

Mini pulls a face, alarmed.

MINI

You sent him my school reports?

LILI

Of course. I wanted him to know how well you're doing. Come on, I've got sugar tea and rice cakes. We'll have a nice talk while we're waiting.

MINI

Why are we so early?

LILI (O.S.)  
It's good to be early.

Mini stares back at the tracks. She speaks quietly, to herself:

MINI  
I sure hope he kept out of trouble.

WE CUT.

INT: BROOKLYN MOVIE THEATER - NIGHT

BLACK. Caption: 1936. "THE YEAR OF THE RAT"

We pan down from the dark ceiling of a movie theater to see a 1930's black and white movie playing. The audience are attentive. Slowly, smoke rises in the auditorium. The audience begins to be disturbed.

INT: ALLEY AT SIDE OF THEATER - NIGHT

Three men run away. One stops to look back. It is JACK MCGURN. He stops to impale a poster onto an iron railing fence. In big black letters we see "Brandt Theaters' Union is a Scab Union." He drops a dozen other posters that scatter across the wet alleyway as he scampers away.

INT: MOVIE THEATER AUDITORIUM

Pandemonium as the audience panics, climbing over one another as they scramble for the exit doors. Smoke has now billowed up and fills the auditorium, the result of "stench" and tear-gas bombs.

CUT TO:

INT: NEW YORK OFFICES OF LOCAL 306 OF THE MOTION PICTURE OPERATORS UNION - DAY

Armed police charge up the wooden staircase. Doors are broken down. Secretaries scream. People are arrested. Union records confiscated.

INT: REAR OFFICE LOCAL 306 - DAY

Papers are being stuffed into briefcases and bags. Jack McGurn puts his foot to a fire door and makes his escape, jumping down the iron stairs at the side of the building, stopping briefly to pick up loose papers flying from his bag.

INT: JAPANESE SOCIAL CLUB. LITTLE TOKYO, LOS ANGELES - NIGHT.

Caption: "LITTLE TOKYO, LOS ANGELES." On stage a visiting Japanese Theater group conclude their play for an appreciative audience. It is a Japanese version of the Merchant of Venice.

INT: NARROW BACKSTAGE STAIRCASE, SOCIAL CLUB - NIGHT

The costumed actors charge off stage. We see young Lili Kamamura, aged nineteen, giggling with her friends and sisters as the good looking young men pass by, flirting in Japanese as they squeeze past this flock of unaccustomed female admirers. Lili, the prettiest, gets singled out. The actor speaks in Japanese. Lili blushes and her friends giggle. Her friend RENKO SAKODA, also Nisei, like the others, but a little more forward, speaks freely in Japanese to the actor.

RENKO

He says to thank your father for inviting them to perform in America.

Lili is gracious. Speaks in English.

LILI

Yes, Papa's crazy that way.

The actor continues in Japanese. Renko translates although Lili doesn't need it.

RENKO

He wants to be a movie star like your brother Harry.

Lili is gracious, as ever.

LILI

Oh, he only does small parts. But one day, maybe, he'll be a star.

The actor inquires why she doesn't speak Japanese.

RENKO (in Japanese)

She only speaks Japanese at meal times.

ACTOR (in Japanese)  
Then perhaps could I ask her  
father's permission to take her to  
dinner?

The other girls' giggles are now uncontrollable. Lili  
remains aloof. Smiles graciously, walks away.

RENKO  
He says....

LILI  
I know what he said. Tell him it's  
unlucky to make a pass on the  
stairs.

RENKO (to Lili)  
It doesn't translate!

Renko turns to the actor, who is a little puzzled. She  
speaks now in English.

RENKO  
I guess she just blew you away,  
buster.

The actor is even more puzzled. The girls giggle.

WE CUT.

INT: SOCIAL CLUB PARTY - NIGHT

A robust Japanese lady in a kimono sings a popular 30's  
Japanese song with gusto. People dance. A hub-bub of  
Japanese activity, as the local Japanese American community  
mingles with the acting troupe from Japan. We see MR.  
KAMAMURA, Lili's father, obviously well respected amongst  
his fellow Issei. He sits at a table, taking the congratu-  
lations from everyone for the evening. He introduces his  
family in Japanese and English to the MANAGER of the troupe,  
and so, one by one, we meet the family: JOEY, very serious,  
very Japanese; HARRY, dapper and flamboyant; CHARLIE, Lili's  
twin brother, always smiling, always optimistic, an  
all-American boy; DULCIE, a very pretty eighteen year old;  
MRS. KAMAMURA, Matriarch of the family; JOYCE 12; and  
FRANKIE, 8, the youngest. They each bow politely as they  
are introduced to the Manager.

MR. KAMAMURA  
Let me introduce my family...JOEY,  
my eldest, just come back from  
Japan, the only one with a proper  
education.

The Issei all laugh, the Nisei smile graciously.

MR. KAMAMURA (contd)

And this is Harry, the actor in American movies, thinks he's Sessue Hayakawa... but all he plays is Chinese houseboys, can you imagine? We've come all this way to be Chinamen.

(They all laugh, as does Harry.)

MR. KAMAMURA (contd)

Lili and Charlie, they're twins, although they don't look it...all he's interested in is baseball and Lili must have every man in Little Tokyo chasing her, but can she find a husband? No. And Joyce, and Dulcie and Frankie. Don't talk to me about Frankie.

(shrugs)

He can hardly speak Japanese. Mind you, his English isn't too good either.

(laugh)

The women of the family hug the youngest with affection in sympathy to the father's teasing. Another man, NISHIKAWA, barges in. He speaks English.

NISHIKAWA

Hiroshi, are you going to talk all night when the cards are waiting? And we have to have our photo taken.

MRS. KAMAMURA

(in Japanese)

Hiroshi! You promised me no cards tonight.

The girls in unison (in English):

LILI AND DULCIE

No, Papa, no cards please!

The father obviously has a problem with his gambling and is momentarily embarrassed by his children's "American" forwardness in front of his Japanese guests.

MR. KAMAMURA

(in Japanese to his guests)  
Listen to them! American manners!

MR. KAMAMURA (contd)

(in English to his family)  
If I want to play cards, I'll play  
cards!

CHARLIE

You always lose, Papa.

Mr. Kamamura respectfully leads his guests away, but turns back to Charlie, angrily.

MR. KAMAMURA

Sometimes I lose. Sometimes I win.  
Remember? Look at your suit.  
Look at your new shoes.

As he leaves, out of earshot:

JOEY

Look at the overdraft.

Renko Sekoda takes Lili's arm, pulls her away into the celebrating crowd. Japanese actors smile at them from a distance.

RENKO

He's waiting over there.

LILI

If you're so interested, you have  
him.

RENKO

He is cute.

LILI

You can have a big wedding, go to  
Japan, and you won't have to work  
in your father's fruit store after  
college. .

RENKO

(mocks the sarcastic but  
true remark)

Ha, ha.

Dulcie, Lili's younger sister, comes running up excitedly.

7

DULCIE  
Lili, quick. Come quick.

LILI  
Why?

DULCIE  
Just come. Just come.

She pulls the two girls through the crowd and out through a small back lobby where a bunch of giggling young boys and girls are lined up on the stairs, peering out of a window into a back yard. Lili and Renko peer out also and see:

EXT: SMALL YARD - NIGHT

It is dark, but we see a young Japanese woman being kissed and mauled up against the wall by a Japanese actor. She seems to be enjoying it.

INT: SMALL LOBBY - NIGHT

Lili, Renko and the rest of the kids giggle. Lili whispers in amazement.

LILI  
It's Mrs. Ogata, Papa's projection-  
ist's wife!

RENKO  
Is he here?

LILI  
Sure, I had a dance with him.

RENKO  
He'll kill her.

WE CUT.

INT: SOCIAL CLUB - NIGHT

Mr. Kamamura, Nishikawa and various male Issei pose for a formal photograph with their guests. On stage, Harry is being introduced to the crowd.

M.C.

(in Japanese)

And now, ladies and gentlemen, our very own movie star, who Hollywood has discovered but who will always belong to Little Tokyo... to sing for us ... please welcome Harry Kamamura.

Loud applause from the crowd. Harry launches into a very American 30's song.

EXT: LOS ANGELES STREET - NIGHT

A trolley car pulls up and Jack McGurn gets off, carrying a suitcase. He walks down the street, looking at the house numbers and checking them against the address he has written on a piece of paper. He walks up the path to a house and knocks on the door. A loud, dinner table, domestic argument is going on inside. The door opens and a pale faced Irish woman, MARGE, opens the door. She looks at Jack.

MARGE

Jack, is it Jack?

JACK

Sure is.

He smiles. They embrace. She ushers him in. As they walk inside, we hear:

MARGE

Why didn't you tell us you were coming? Gerry, look who's here, it's Jack all the way from New York. Gerry! Where's your manners? You can't get up from the table even to welcome your own brother?

This is obviously a household where argument and conversation are the same thing.

WE CUT.

INT: SMALL LOBBY SOCIAL CLUB - NIGHT

Mr. Ogata, the projectionist, and now irate husband, berates his wife in angry Japanese. The onlookers at the window have now grown in numbers and stare, in astonishment, at this unusual lapse in Japanese decorum.

INT: SOCIAL CLUB - NIGHT

Back in the hall, onstage, oblivious to the backyard fracas, Harry continues to belt out his number. The Nisei all dance.

INT: MCGURN HOUSE - NIGHT

Jack is seated with his brother Gerry, Marge and their four children. Gerry is blunt and very Irish. We join the busy conversation which has obviously gone on for some time. The conversation is multi-layered and everyone talks at the same time. Including the kids.

JACK

...all I'm saying is if you're getting a dollar fifty an hour and some guy in a suit is getting ten dollars out of it then that ain't fair. It's got nothin' to do with communism.

GERRY

It's got everything to do with it. I tell you, I'm glad to be workin'. We should all be lucky we're workin' -- every time I go through those gates I look up at the big Hughes sign and I cross myself and say God bless you, Mr. Hughes, 'cause some poor sucker who ain't got a pot to piss in is out there begging for a cup of coffee. Jesus, Mary and Joseph, you people just mess things up for everybody.

Jack is trying hard to be reasonable. He's too tired to argue.

JACK

You're missing the point, Gerry. Sure it's good you're in work, but what I'm saying is that someone's got to look out for the working man's interests.

MARGE

You better believe it. If he could get out of workin' he would, the lazy son of a bitch. If the Union people say he don't have to work so hard for the same money, he's the first to put his dirty hand up.

GERRY

I work hard. I work damned hard.

You don't know what you're talking about.

The kids slowly leave the table, one by one.

GERRY

Your kids aren't exactly starving, are they?

MARGE

Only 'cause I work too, pal. The money you hand over don't allow for no fancy eating.

GERRY (to Jack)

I'm telling you, you'd better not go causin' any trouble out here because if you're gonna stay here I ain't gonna be under the same roof with no red. Brother or no brother.

JACK

Jesus, I ain't no red, Gerry. I'm agreeing with you for Chrissake. I'm gonna get a regular job just like anyone else.

GERRY

You never had a regular job. You always looked for trouble. This is a great country. Best country in the world if you fucking reds...

(crosses himself)

...excuse my language, didn't go agitatin' and causing trouble. I tell you, you're lucky to be living here, else you'd be living like a pig in shit pulling three dollars a week in Donegal.

JACK

Sure it's a great country....

...I'm not a red, Gerry

I know I'm lucky!

JACK

That's why I feel so at home here, Gerry, because when it comes to shoveling shit, you're full of it.

MARGE

Shut up, the two of you.

Silence for a while. Gerry doesn't let up.

GERRY

Jeez. No wonder your fucking wife left you.

He throws his fork onto his plate and walks out of the room. There is silence. Only Jack and Marge left. She does the dishes. He speaks quietly, almost apologetically.

JACK

She left because she missed Ireland,. Marge. She's happy there. It was never gonna work out. You know that.

Marge doesn't look at him. She busies herself and says quietly:

MARGE

She left because you spoiled it for her.

(turns to him)

You lost your faith, Jack. In everything. You were so full of rage that she got sick of it and she stopped dreaming, too. Eat your dinner.

JACK

I'm not hungry. Maybe I shouldn't stay here.

MARGE

No. Don't even think of it. We're glad to have you. Even Gerry. Now eat.

EXT: KAMAMURA MOVIE THEATER, LITTLE TOKYO - DAY

Charlie in the ticket box flirts with two young Japanese girls. We hear music from a Japanese "musical" inside.

INT: PROJECTION BOX - DAY

We see Mr. Ogata sitting between the projectors. He has a carving knife in his hand. The incongruous jolly Japanese music heightens his loneliness. We see close up of the spools going round and suddenly hear a Japanese cry of anguish from Mr. Ogata and then see his body slump against the projector. On screen the Japanese musical slowly comes to a halt and then melts in the frame as the projector bulb burns through.

WE CUT.

INT: SOCIAL CLUB - DAY

In a dark back corner of the Social Club Mr. Kamamura sits at a small table, drinking tea chased with a little Sake. MR. FUJIOKA, an elderly, well-dressed gentleman. They are playing 'Goh'; Japanese checkers. They speak in Japanese.

MR. KAMAMURA

I bring in these Japanese films to play at my theater and they do okay. Good films -- big Japanese stars -- but you know the young people today all they're interested in is tap dancing -- Fred Gable and Jinji Rogers.

Mr. Fujioka corrects him politely.

MR. FUJIOKA

Fred Astaire.

MR. KAMAMURA

Huh?

MR. FUJIOKA

I think it's Fred Astaire who does the dancing with Jinji Rogers.

MR. KAMAMURA

(shrugs)

No one's interested in Tokihiko Okada or Yoko Umemura -- I'm talking big stars here.

MR. FUJIOKA

The last film I saw was "Souls on the Road." Good film.

MR. KAMAMURA

Very good film.

MR. FUJIOKA

Who was in that, Komei...?

MR. KAMAMURA

Komei Minami. I mean, who wants to see films about tapdancing? The Nisei have no taste.

MR. FUJIOKA

You should be in tomatoes, like me.

Mr. Kamamura nods in agreement.

MR. FUJIOKA (contd)

Hiroshi, I've been thinking about remarrying.

MR. KAMAMURA

Good idea. Your wife has been dead long enough. Rest her soul.

MR. FUJIOKA

I was thinking of your daughter.

MR. KAMAMURA

Lili?

MR. FUJIOKA

Yes, Lili. A beautiful girl.

Mr. Kamamura thinks about this for a moment but is interrupted by an excited Charlie Kamamura who rushes in.

CHARLIE

Papa! Papa!

(bows to Mr. Fujioka)

Excuse me, Mr. Fujioka... It's Mr. Ogata.

MR. KAMAMURA

(in Japanese)

The projector has broken down again?

CHARLIE

No, he's killed himself. Hara Kiri. With a carving knife. I just found him.

Mr. Kamamura makes his apologies in Japanese to Mr. Fujioka as he jumps up.

MR. KAMAMURA

You're right. I should have been in tomatoes.

WE CUT.

INT: MOVIE STUDIO - DAY

The bright sunlight outside streams into the prop store of the movie studio. Jack and TOMMY, an old friend of Jack, walk towards us silhouetted against the sun. Tommy pushes a trolley filled with props. On either side of them are many tiers of props. Jack has a hard job keeping up with Tommy who doesn't seem anxious to talk to him.

JACK

Yeah, well I'm willing to do anything, Tommy. No Union business, I promise you. I'm through with all that.

TOMMY

It's tough, Jack. Things are tight out here. They stick to their own like shit to a blanket. I'm sure sorry I can't help you.

JACK

What's the matter with you, Tommy? You're acting like I've got leprosy.

TOMMY

Maybe you have.

JACK

Look, I'm prepared to go back in the box; it's all I was trained to do, for crying out loud. It's the only goddamn thing I can do. I'm only asking you for a few lousy telephone numbers.

They have walked close to us and their faces fill the screen. Tommy stops suddenly and turns to Jack.

TOMMY

Get it straight, Jack, you're rat poison out here. You're a nice guy and maybe you deserve better, but forget it.

JACK

I'm just someone looking for a job, that's all, Tommy. And suddenly you're saying no one's gonna touch me with Mick's dick?

TOMMY

You're getting it. They got this town by the short and curlies. Once they know Jack McGurn's trying to get work in LA, you're gonna be on your ass in the street and maybe not so nice... maybe in an alley somewhere with a pick axe up your ass. You're a trouble-maker, Jack. You're more trouble than you know. It sticks to you like....

JACK

Yeah, I know. Like shit to a blanket.

Tommy pushes the trolley past camera. Jack stays for a while and then ambles, dejectedly, back into the harsh sunlight.

INT: KAMAMURA HOME - NIGHT

Busy preparations of a very Japanese meal. The whole family is there except Harry. Everyone is busy doing something. Everyone helps. There are a number of conversations going on at once.

CHARLIE

Can you imagine sticking a carving knife in your belly?

DULCIE

Do you have to? We're going to eat.

CHARLIE

It took me an hour to clean up the blood.

DULCIE AND JOYCE

EEAH!

JOEY

(in Japanese)

It's the only thing he could have done.

Lili comes into the room with her father, they are talking about the marriage proposal.

LILI

Mr. Fujioka! But he's sixty, maybe older? Papa, are you serious?

CHARLIE

Why did Ogata have to kill himself?  
Why didn't he just kill her?

JOEY

(in Japanese)  
Because of honor.

DULCIE

Why do you have to kill anyone?  
Why can't they just make up? Or  
why didn't he just leave her?

Mrs. Kamamura has joined the marriage conversation.

MRS. KAMAMURA

I knew his wife, Mrs. Fujioka.  
Nice woman. Died too young. He'd  
make a good husband, so consider  
it.

Mr. Kamamura coughs.

DULCIE

Papa, you smoke too much.

LILI

But he's horrible. He stoops and  
twitches. He's...he's....

CHARLIE

He's rich. And Papa owes him  
money.

LILI

But I don't know him.

MR. KAMAMURA

All I knew of your mother was her  
picture.

JOEY

(in Japanese)  
Listen to your parents.

LILI

They're not marrying anyone, I am!

Dulcie and Joyce respond together at Lili's slip of the  
tongue.

DULCIE  
Ah, you're considering it!

JOYCE  
You like the idea!

LILI  
I am not. I hate the idea.

MR. KAMAMURA  
Just meet with him. For my sake.

CHARLIE  
For all our sakes. We can do with  
the money. And we need a new  
projectionist.

LILI  
But Papa!

MRS. KAMAMURA  
Do as your father says. What harm  
can it do?

MR. KAMAMURA  
You're meeting him, and that's  
final.

LILI  
But Mama, he's older than Papa!

JOEY  
Do as your father says.

Harry has come in. Dulcie kisses him.

DULCIE  
Ah, our working brother.

HARRY  
Just auditions.

Harry kisses his mother. He is dejected, but puts on a  
brave face.

JOEY  
(in Japanese)  
More Chinamen?

HARRY  
(in Japanese)  
No. Evil Japanese villains.

JOEY  
(in Japanese)  
What else?

HARRY  
So how was your day, family?

CHARLIE  
One suicide. One marriage proposal  
to Lili. Unwanted. So make that  
two suicides....

Lili whacks Charlie over the head. The rest of the brothers  
and sisters mock her by singing the Japanese wedding song.  
Lili exits. Slams door.

WE CUT.

INT: MR. FUJIOKA'S HOUSE - DAY

Lili sits in silence in Mr. Fujioka's very proper drawing  
room. His SISTER sits with them. It is very formal. They  
are having a painful conversation in Japanese.

SISTER  
Have you ever been to Japan?

LILI  
No. My brother Joey went to school  
there but the rest of us stayed  
here.

SISTER  
Where does your father come from?

LILI  
Wakayama, near Osaka.

MR. FUJIOKA  
We have a brother in Osaka.

Silence. Mr. Fujioka suddenly speaks in English. Very bad  
English.

MR. FUJIOKA  
You prefer we speak English?

LILI  
It's okay. As you prefer.

MR. FUJIOKA

My sister does not speak English.

(he continues painfully)

I want you to know I would make you  
a very good husband. I give you  
good life. Nice house. I have good  
business....

Lili stares at him respectfully.

MR. FUJIOKA (contd)

...and I want you to know I can  
still get it up....

His English is so bad, Lili can hardly understand, or wants  
to.

LILI

I'm sorry?

MR. FUJIOKA

I can still have an erection....

Lili is horrified, but tries not to show it. She bites her  
lip.

MR. FUJIOKA (contd)

...I give you plenty babies.

Lili looks at the sister for help. The sister understands  
nothing, just nods and smiles. She probably thinks they're  
talking about Osaka. Or tomatoes.

WE CUT.

INT: KAMAMURA MOVIE THEATER - DAY

A narrow staircase up to the projection box. Charlie shows  
the new projectionist the ropes.

CHARLIE

We have five shows a day, six if  
the film is short and it pays  
twenty dollars a week.

As the two men come into the light, we see that the new  
projectionist. It is Jack McGurn.

JACK

Seven days a week?

CHARLIE

Oh yes.

Jack smiles.

JACK

Good Union hours.

He bites his tongue not to say more. Charlie is a little embarrassed at the sweatshop hours.

CHARLIE

It's the Japanese custom. People expect it. And it's for two weeks. My cousin in San Francisco is coming to work here then.

JACK

Sounds good to me.

CHARLIE

First show is eleven o'clock.

Jack takes off his jacket.

JACK

What happened to the last guy in here?

CHARLIE

He died.

JACK

Overwork?

CHARLIE

He committed suicide. He was disgraced.

JACK

What did he do? Miss a changeover?

Charlie laughs. Jack laughs with him.

INT: MOVIE THEATER - A WEEK LATER - DAY.

C.U. Movie on screen. The awful 1930's Japanese musical we saw before. We see Jack busily rewinding reels during a performance. He is really enjoying it. He has the words to the Japanese musical off by heart and sings out loud as he changes the reel. He runs down the steps, still singing, to get some popcorn. Charlie and he are really hitting it off.

The two of them ape the bad movie, singing the song and doing an impromptu Japanese dance in the lobby. The song comes to an end. The patrons on line applaud. Charlie and Jack take their bow.

EXT: JAPANESE PRODUCE MARKET - LITTLE TOKYO - DAY

Charlie and Jack walk amongst the busy, mostly Japanese, stalls. They play catch with a soft ball as they weave through the crowds.

INT: CHOP-SUEY JOINT - LITTLE TOKYO - DAY

Jack and Charlie come into the narrow Chinese restaurant. It is very rudimentary. Sawdust on the floor. Rough wooden tables. More like Hong Kong than Los Angeles.

JACK

So what does she look like?

Charlie wrinkles his nose.

JACK (contd)

Ugly, huh? Er, I mean, plain.

CHARLIE

I guess.

JACK

Great figure though?

CHARLIE

Uh uh. Short and squat. Kind of fat. You know the Japanese... but she's got a nice personality.

JACK

Does she speak English?

CHARLIE

A little.

JACK

Charlie, I don't get it. For a week now you've been going on about how I should meet your sister and now you suddenly tell me she's a three foot midget with a face like a plate of steamed dumplings. She's got a nice personality, though?

Lili has joined them. She looks stunning.

LILI

Hi.

Charlie kisses his sister. And greets her in Japanese.

CHARLIE

Er...Lili, this is Jack McGurn.  
Jack, my sister, Lili.

He is obviously taken by her. Who wouldn't be.

Lili smiles Hi.

JACK

Pleased to meet you. I've heard  
all about you. Not all of it true.

CHARLIE

I lied about the nice personality.

Lili hits her brother with her bag.

LILI

You little creep.

Jack is surprised at how American she is.

CHARLIE

(to Jack)  
Shit. Did you lock up?

JACK

Me? No. I don't have any keys.

CHARLIE

Excuse me.

Charlie climbs over his sister in the cramped restaurant,  
winking at Jack as he goes. Lili and Jack are alone. Both  
smiling foolishly at one another, neither one quite sure  
what to say.

LILI

You work in my father's theater?

JACK

Yeah, projectionist.

LILI

The films must be boring for you.

JACK

No. Not at all. Some people would kill to get my job. The last guy even killed himself.

Jack laughs at his own joke. Lili smiles politely.

LILI

You're from Los Angeles?

JACK

No, Donegal. By way of New York. And you?

LILI

Little Tokyo. By way of Little Tokyo.

JACK

And what do you do?

LILI

I work in a costume shop. Oriental costumes. For the movies.

JACK

Your father own that, too?

LILI

No, he wishes. He only rents the movie theater. He's not allowed to own it. He's Japanese.

Silence.

JACK

You're very beautiful, Lili.

Lili blushes, but likes the compliment.

LILI

Thank you.

JACK

I was expecting a plate of steamed dumplings.

LILI

To eat?

JACK

No, to have lunch with.

Lili laughs. They stare at one another. The silence is awkward but not entirely unpleasant. Then out of the blue, with no apparent logic to himself or anyone else, certainly not Lili....

JACK

Can I kiss you?

LILI

(whispers)

What?

JACK

Can I kiss you?

Lili, against her better judgment, but responding without knowing why, leans across the table. And they kiss. Very briefly. Very innocently. The Chinese waiter approaches. Waits. Then leaves. Jack and Lili both withdraw into silence. For a while.

LILI

Shall we order?

JACK

Steamed dumplings.

LILI

To eat?

JACK

No, to make love to....

Lili laughs out loud. Otherwise she would just die. Jack laughs too. They both laugh uncontrollably.

EXT: MCGURN GARDEN - DAY

MUSIC OVER.

A tin bath acts as a pool for the kids. Gerry and Marge sit in deck chairs taking in the sun. Jack appears at the back door in his best suit and tie. He picks some flowers from Gerry's garden. The dialogue is back from the music.

GERRY

Hey, what are you doing?

JACK  
I'll plant some more.

GERRY  
They're my sweet peas, you son-of-a-bitch.

MARGE  
Since when were they your sweet peas?

GERRY  
Since I paid the rent.

MARGE  
Did you plant them? Did you water them?

GERRY  
They're my goddamn sweet peas.

Jack has gone.

EXT: KAMAMURA HOUSE - DAY

Outside the Kamamura house, Joyce and two friends play jump rope. The rhymes are like any other American kid's. Jack passes, jumps in and out of the rope and goes up the steps to the house. Charlie plays 'one on one' with Frankie at the side of the house where a rusty hoop is nailed to the wall.

INT: KAMAMURA HOUSE - DAY

Music over still. Jack begins his formal courtship. He is introduced to a stony-faced Mr. Kamamura and an equally reserved Mrs. Kamamura. The rest of the family are a little more encouraging. Apart from Joey, of course. Over this we hear Mini's voice over:

MINI (V.O.)  
You let him kiss you! Just like that? In a chop suey restaurant?

LILI  
I did.

INT: TRAIN STATION WAITING ROOM 1948 - DAY

We cut back to the train station at the beginning of the story. We see Mini and Lili. They have spread out their tea and rice cakes on the bench. We are tight on young Mini's face.

MINI

Weren't you embarrassed?

Now, close on Lili's face. Still beautiful. Still the face of a twenty-year-old.

LILI

A little, maybe...

(thinks)

No, it seemed a nice thing to do. Come to think of it, I wasn't embarrassed one little bit.

MINI

Weren't people looking at you?

LILI

I didn't notice.

MINI

(shakes her head)

God, you were kissing him already and you hardly knew him!

LILI

Somehow it didn't seem to matter.

MINI

You hadn't even ordered your dinner.

LILI

No.

MINI

Did you love him?

LILI

Oh yes. So much.

MINI

I thought he already had a wife?

LILI

Oh, he was divorced a long time ago.

MINI

Did you have a big wedding? With Mama and Papa Kamamura? And Dulcie and Frankie and....

LILI  
No. No, we couldn't.

MINI  
Why?

LILI  
Well, for a start, Japanese aren't  
allowed to marry non-Japanese in  
California and...  
(shrugs)  
...it was difficult....

MINI  
(wiser than her years)  
What did Papa Kamamura say?

INT: KAMAMURA HOUSE, JANUARY 1937 - DAY

We open close on a severe looking Mr. Kamamura.

MR. KAMAMURA  
(in Japanese)  
No.

LILI (O.S.)  
Please Papa, let's just talk about  
it even.

MR. KAMAMURA  
(in Japanese)  
No.

LILI  
Papa.

MR. KAMAMURA  
(in Japanese, emphatic)  
No. No. No. No.

Lili appeals to her mother.

LILI  
Momma?

Mrs. Kamamura would dare not speak against her husband at  
such a time. Even if she agreed with Lili, which she  
doesn't.

FAMILY  
(in unison to their mother)  
Itadaki Masu.

The family begin their soup. Charlie tries to break the silence. He dare not speak in English.

CHARLIE

(in Japanese)

Aeochi told me that the Japanese Army have invaded China.

HARRY

That's bad.

JOEY

Japan have every right to do whatever they want. It's good for Japan.

HARRY

No. Bad for us.

We are close on Lili's face. She is crying.

INT: KAMAMURA MOVIE THEATER - DAY

Still close on Lili crying. We pull back to see that she is alone amongst the empty seats in the small movie theater auditorium. Jack comes in at the back, walks towards her without her seeing. He stands there a while before she sees him. She finally does, jumps up, embraces him, kisses him.

INT: RAILWAY STATION - DAY

MINI

So where did you go?

LILI

Seattle.

MINI

Why did you go to Seattle?

LILI

Because it's not California and we could get married there.

MINI

What did you wear? Were you pretty?

LILI

Oh, I had a beautiful dress with a lace collar and cuffs and I did my hair special with a red bow just like yours.

(strokes Mini's hair)

It was a beautiful day....

EXT: AUSTERE OFFICIAL OFFICE, SEATTLE - DAY

It is raining and through the window we see Jack and Lili being married. The rain beats on the glass panes.

LILI (V.O.)

...the most beautiful day. The most beautiful day of the year....

EXT: WOODEN PIER, SEATTLE - DAY

Jack and Lili, with one umbrella, fight the rain and jump the puddles.

INT: CAFE ON PIER - DAY

A very simple cafe. Lili and Jack sit at a table. They are the only people there. Lili's small bouquet of flowers is in a glass of water. Jack opens a bottle of champagne he has brought with him.

LILI (V.O.)

It was the best wedding anyone ever had... we had flowers, we had champagne, it was the best day of my life.

EXT: SEATTLE STREET - NIGHT

Jack and Lili still kissing, still jumping puddles. They pass a church hall where another wedding is in progress. Two couples dance on the sidewalk. High spirits, inside and outside. They change partners and dance with Lili and Jack. they all rejoin the wedding, including Lili and Jack.

INT: CHURCH HALL - NIGHT

Lili and Jack dance the night away. Jack dances with an elderly, plump lady, Lili with the father of the bride in a frock coat. The local band on stage play with enthusiasm.

MINI (V.O.)

You joined in someone else's wedding?

LILI

No one seemed to mind. and for  
Papa and me, it seemed like  
everyone had shown up just for us.

A slow number. A bald, craggy-faced violinist scratches  
away with great feeling. Jack and Lili dance together. We  
are very close as they kiss passionately. For a long time.

MINI (V.O.)

How about me?

EXT: SEATTLE 1941 - DAY

Lili picks up a three year old Mini from nursery school.  
There are many other Japanese children at the school. We  
see Jack, Lili and Mini together chasing seagulls on the  
wharf. They are a very happy family. Jack and Lili steal  
kisses at every opportunity.

LILI (V.O.)

You were born on Christmas Day 1937  
and we called you Mini after Mama  
Kamamura's sister....and you went  
to your first school there.

MINI (V.O.)

And....

LILI (V.O.)

Your Papa, oh, he got a job in a  
factory.

EXT: FISH CANNERY, SEATTLE WHARF - DAY

We see Jack working a machine that mashes fish. He wears a  
leather apron and big gloves. He shovels fish into a giant  
chute. Alongside him, on the same machine, his friend  
EDDIE. Jack works as he shouts above the clatter.

JACK

I'm telling you they're going about  
it all the wrong way. It ain't  
enough to have something to say if  
you ain't got no one listening.  
Six guys ain't gonna speak for  
everyone. Only everyone speaks for  
everyone.

Jack and Eddie look out of the small window towards the sea. A small row boat has six Union men in it, holding up a long cloth sign: a minor labor dispute. Most of the cannery workers ignore them. Jack takes a big wet fish in his gloved hand and waves it at Eddie.

JACK (contd)

...one wet, slimy fish ain't gonna speak for all these fish 'cause, for a start, he might be a stinking fish and even if these suckers was alive and well and kicking, which they ain't, this guy ain't gonna scare no one.

He pulls the lever and a mountain of fish cascades down onto a moving belt.

EDDIE

They're pretty pleased with what they're doing. They're making progress.

JACK

The only time you're gonna get these guys upstairs in the suits to listen is when a big fish comes along and swallows up all these little fish and this big fish has teeth so big it will scare the shit out of you because it can bite a whole goddamn leg off!

Jack and Eddie look out the small window at the rowboat. The occupants shiver, their banners blowing in the wind.

JACK (contd)

Look at them. What they gonna do? Row to Washington?

EDDIE

If you're so smart, why don't you do something about it?

JACK

'Cause I promised someone I wouldn't.

EDDIE

Who did you promise?

Me.  
JACK

The small rowboat is approached by a Coast Guard patrol boat which deliberately swamps them. The old rowboat is sinking. The banner in the water. The Coast Guard fish the occupants out of the cold water.

JACK  
Jeez. Look at them. Now they're gonna have to swim to Washington.

Jack shakes his head with frustration. We are close on his face. He is more concerned than he lets on.

INT: STAIRCASE TO APARTMENT - DAY

Jack leaps up the narrow stairs three at a time. He sings, as always, the terrible Japanese song he learned working at the Kamamura Movie Theater.

INT: JACK AND LILI'S APARTMENT - NIGHT

The apartment is simple but Lili has made it pretty. Jack comes into the apartment, kisses Lili, picks up Mini, who promptly turns her head away in disgust.

MINI  
Poo, fish!

Jack kisses her anyway. Mini makes a face.

JACK  
It's true I smell of fish because all day long I've been helping fish find a new home... in a can. Now I can't tell them they smell, they probably think we smell.

He has Mini in his arms and runs a bath in a small bathroom. As he runs the bath:

JACK  
And how is my little Minnie Mouse today?

MINI  
Okay.

JACK  
You been doing your schooling, your algebra and your history?

LILI  
She's too young for that.

JACK  
I though Japanese kids were  
supposed to be smart at school?

LILI  
That's true, but she's got a  
handicap.

JACK  
She has?

LILI  
She's half Irish.

Jack chases Lili into the tiny kitchen alcove that is separated from the main room by a curtain. He puts Lili down outside and pulls the curtain.

JACK  
Excuse me, Mini. I have to talk to  
your mother..

MINI  
Okay.

We are on Mini's face, looking at the curtain. She is amused by the giggling and kissing going on behind it. There is a knock at the door. Jack pulls back the curtain and goes to answer it. Lili gets on with fixing dinner. Jack returns and rips open a bundle, takes out a sheet of paper, checks it, and puts it down. He goes into the bathroom to turn off the water. He pulls off his shirt and sings the Japanese song. Lili comes out of the kitchen and examines the contents of the delivered package. She is obviously concerned. Jack comes out of the bathroom drying himself. He teases Mini.

JACK  
Do I smell good now?

Lili speaks from the kitchen, her back to us.

LILI  
I thought we had an agreement.

JACK

An agreement? I bathe before dinner because I smell of fish. So I just had a bath. I no longer smell of fish.

LILI

You promised no trouble!

Jack is in and out of the bathroom as he dresses.

JACK

What are you talking about?

LILI

What's in the package?

JACK

Just leaflets.

LILI

Union leaflets.

JACK

Union leaflets. So what are you, from the FBI?

C.U. on little Mini's face who looks from one parent to the other.

LILI

We have a happy life, Jack. Don't go spoiling it by getting into trouble again.

JACK

Jesus, I'm not spoiling anything. All I'm doing is handing out a few lousy leaflets!

LILI

Don't shout. Please don't shout.

She picks up Mini. She is sad and bewildered by the unaccustomed argument. Lili takes her into the bedroom. The argument is continuous.

JACK

I'm not shouting.

(he is shouting)

Look, I work in a place where for seventy eight cents an hour we stuff dead fish into cans. If we don't work Saturdays we get laid off.

LILI

I don't want to hear it. Why do you see bad in everything?

JACK

Because maybe things should be a little better...the people working...

LILI

But it makes you so angry. Why do you have to be so angry at everyone?

JACK

I'm angry because the people working there are so stuffed with shit about how grateful they should be because they're not lining up at soup kitchens any more that they stink of fish every day so that...

LILI

But why does it have to be you? Why can't it be someone else?

JACK

If it was someone else, you don't think they don't have a wife or a husband and kids to think about?

LILI

We're happy, Jack.

JACK

Happy? What's happy got to do with it? You're happy. Maybe I'm not happy. It's not you, Lili, I swear it's not you. But maybe things bother me that you don't know about. Maybe things bother me so much I can't speak sometimes, I choke up so much with rage I...I...

The word "rage" echoes in his head from a past life. He quiets down but continues. He almost pleads with her.

JACK (contd)

Look, I agree to hand out a bundle of leaflets on a street corner and you act like I'm gonna go out and kill someone.

LILI

Because you know it will make you crazy. You can't spit against heaven, Jack.

JACK

Don't give me that Japanese shit. I'm trying to help people for Christ sake!

LILI

Strangers.

JACK

Okay. Strangers. Strangers are people.

LILI

But what about us?

Jack is frustrated. He storms out.

EXT: BUS STATION - DAY

Close on Lili. She has Mini at her side and is waiting for a Greyhound Bus which pulls in. They get on.

LILI (V.O.)

It was the first argument we ever had. And the last.

As they wait for the bus to fill up, suddenly there is a commotion outside. A man jumps on and screams at the occupants. He is very emotional.

MAN

The Japs have bombed Pearl Harbor! It's on the radio. The damned yellow bastards wiped out our whole goddamn fleet. Didn't even declare war --

There is panic on the bus. Disbelief. Anger. Fear. We are close on little Mini's face. She is too young to understand. Lili pulls her close for comfort and safety. On Lili's face. Tears.

INT: APARTMENT STAIRCASE - DAY

Jack leaps up the stairs and opens the door in the apartment. He rushes in. Panic. The apartment is neat and tidy, as always. But no Lili or Mini. He is carrying a newspaper.

JACK

Lili! Lili! Mini!

Jack dashes out onto the small balcony and shouts up to the balcony above.

JACK

Mrs. Zelkin! Mrs. Zelkin!

Mrs. Zelkin, the upstairs neighbor, peers over her balcony.

JACK

Have you seen Lili?

MRS. ZELKIN

Gone home.

JACK

Gone home? What do you mean, 'gone home'?

MRS. ZELKIN

That's all she said. 'I'm going home.'

Jack walks into the apartment. He throws the newspaper across the room. Rips down the curtain into the kitchen. Kicks over two chairs. Sinking to his knees, he puts his elbows on to the dining table, his head in his hands.

JACK

Oh God, please don't harm them!

EXT: PRODUCE MARKET, LITTLE TOKYO, L.A. - DAY

Lili and Mini walk through the Little Tokyo Produce Market. Lili carries a small bag. The familiar hustle and bustle is no more. Many of the stalls and stores are closed and boarded up. Some activity continues, but there is an air of gloom about the place. Lili stops to take it in. Mini is more interested in a tank of live eels.

EXT: KAMAMURA MOVIE THEATER - DAY

Lili and Mini stop outside. It is closed. Lili pokes her head into the small store next door. She speaks in Japanese to the old lady, MRS. KAWATA, who sits behind a sewing machine.

LILI

Hello, Mrs. Kawata. It's Lili --  
Lili Kamamura.

MRS. KAWATA

Lili!

She gets up and hugs her.

LILI

Have you seen my brother, Charlie?  
Why is the theater closed?

MRS. KAWATA

Things are very bad, Lili. Have  
you heard the news? It's very bad.

LILI

Yes I have.

MRS. KAWATA

You should go home, Lili. You  
should be with your mother.

EXT: KAMAMURA HOME - DAY

Lili and Mini walk up the path to the Kamamura house. Lili is apprehensive, unsure of how her family will greet her. The back door is open. Lili walks in.

INT: KAMAMURA HOME - DAY

Lili and Mini enter the house by the back door. Sitting in the small kitchen are Harry, Joyce, Dulcie and Frankie. They sit around the small kitchen table. Dulcie and Joyce jump up and hug their older sister.

DULCIE/JOYCE

Lili!

DULCIE

Lili! You never said you were  
coming!

JOYCE

I knew you would come.

DULCIE

Is that Mini? She's so beautiful!

She picks up Mini who is a little bewildered by the attention and avalanche of kisses from the two sisters. Harry hugs his sister long and hard.

HARRY

It's good you came, Lili. It's great to see you.

Lili nods.

LILI

Where's Mama?

JOYCE

Upstairs.

At that moment, two strange men in suits and hats come down the stairs carrying papers and old cardboard box files.

LILI

Who are these men?

HARRY

FBI. They're searching the house.

DULCIE

They arrested Papa, Lili.

LILI

What?

HARRY

They've arrested many Issei, all the Kendo big shots. They say Papa's a potentially dangerous alien.

DULCIE

They've searched the house three times.

Lili is completely disbelieving.

LILI

Papa? Dangerous? Where's Joey?

DULCIE

We're not sure. Charlie's at the Police Station now, to find out what's happening.

Lili walks up the stairs to her mother, passing another FBI agent who carries a bundle of papers.

INT: KAMAMURA BEDROOM - DAY

Lili stands at the door. Mrs. Kamamura sits in silence on a small chair in a dark corner of the bedroom. She sits by the "Batsudan," a small Buddhist shrine. Incense fills the air.

LILI

Mama?

Lili walks over to her mother and kisses her gently on the cheek. She kneels beside her. Mrs. Kamamura does not respond. Stares straight ahead.

LILI

Mama, I'm so sorry.

There's a lot to be sorry for. Mrs. Kamamura says nothing. She continues to stare at the shrine. Lili has so much to say but words are difficult at times like this. Lili takes her mother's hand.

LILI

I'm sure things are going to be okay, Mama. They'll know Papa is a good man. He never harmed anybody. He didn't do anything wrong. They'll see that and....

Mrs. Kamamura stares straight ahead.

LILI (contd)

Mama. I wrote to you all these years and you never once wrote back. But it never upset me because all the time I pretended that you did... Every week I wrote to you as if you were reading my letters and sending me all your news. I know you would have if Papa had let you... I told you everything just like we used to talk... If Mini had a cold or fell over and cut her knee, I let you know... I know you wanted to write... I'm so sorry, Mama. I love you, Mama. Please talk to me, Mama.

Tears well in Lili's eyes. At that moment young Mini appears at the bedroom door. She is very tentative; not sure whether to intrude. Mrs. Kamamura looks up, sees her granddaughter and finally responds. She holds out her arms to the little girl. Mini instinctively runs to the grandmother she has never seen but who Lili has made sure has always known. Mrs. Kamamura hugs her and kisses her.

MRS. KAMAMURA

(softly in Japanese)

Oh, Mini, Mini, Mini. My beautiful little Mini. I've missed you so much, Lili.

LILI

I'm here now, Mama.

EXT: TERMINAL ISLAND - DAY

Complete chaos as the many Japanese families seek news of the arrested Issei. Charlie and Harry rush through the crowd.

EXT: QUAYSIDE - DAY

Lili and Mini sit at the side of the harbor. Behind them, the Navy impounds Japanese-owned fishing boats. Harry and Charlie rush up to her. For the first time also we see an Army presence, as trucks roll by. In front of and behind them.

LILI

Did you see him?

CHARLIE

He's okay. He's depressed, but he's okay. He's asked for his shaving stuff and some clean shirts.

HARRY

They're going to keep him here on Terminal Island for a day or two and then they're sending him away?

LILI

Away? Why? What did he do?

CHARLIE

They say he was a member of the Nippon Bunka Kyokai and Nichbei Kinema and so he has had direct contact with the enemy.

LILI

But they're only cultural societies. They were plays he brought over, not machine guns!

CHARLIE

And movies. Don't forget the crummy movies. They're a dangerous weapon. They can bore you to death.

HARRY

To them, bringing over a dumb Kabuki group in masks is like importing a boat load of enemy spies.

CHARLIE

They're not interested in culture. They're only interested in conspiracy.

LILI

And Joey?

HARRY

They're arresting anyone who visited Japan in the last six months.

CHARLIE

They wouldn't let us see him. All they said was his "interview didn't go well."

HARRY

Who knows what he said? You know Joey. He's had Hirohito for breakfast for the last two years.

LILI

What are we going to tell Mama?

HARRY

The truth.

LILI

But they could be back home in a week.

CHARLIE

(shakes his head)

People say they're going to send all of us away.

LILI

All of us?

CHARLIE

All of us.

The truth of their predicament is sinking in. Down at the water level Navy personnel escort bewildered Japanese fishermen from their boats and along the wooden pier.

WE CUT.

EXT: SEATTLE - DAY

A fracas as police break up a Union demonstration. Jack gets kicked in the arm by a police horse. Jack and some Union members are bundled into a police wagon.

INT: POLICE WAGON - DAY

Jack clutches his arm. Opposite him sit three burly officers. Jack, as usual, is in mid tirade.

JACK

You had no right to do this. It was a perfectly legal demonstration. You turned it into a damned Saturday night bar brawl.

POLICE OFFICER

Button it, pal. There's a war on, ain't you heard? You people are shouting at the wrong guys.

JACK

It was a peaceable demonstration before the cops started stepping on people's faces, they have a constitutional right to assemble, you hearing me, a constitutional right to air their grievances....

The police officer has had enough. He cuts him off.

POLICE OFFICER

I said shut up! When those yellow slant eyed fuckers step on the beach you think they're gonna take any notice of your goddamn banners? They'll stick a fucking bayonet in your belly, grievance or no grievance. This is America, pal, so remember you're an American.

Jack is in too much pain to argue anymore.

JACK

I think I need a doctor. I think what you have here is an American with a broken arm.

WE CUT.

INT: COSTUME SHOP. DECEMBER 20TH - DAY

Lili, alone in the costume shop, hangs up heavily brocaded costumes onto a rack. The small bell on the door jangles as someone comes in. Lili, hidden behind the costumes, calls out.

LILI

We're not open. Mr. Matsui isn't here.

She pulls back the costumes on the rack to reveal a man, silhouetted against the narrow store window. It is Jack. He has one arm in a plaster cast and carries Christmas parcels tucked under the other. They stare at one another. Both are not sure of what to do or say.

JACK  
Where's Mr. Matsui?

LILI  
He's been arrested. so has my  
father and Joey.

JACK  
Why?

LILI  
They're Japanese.

An answer, but no answer.

JACK  
I'm sorry. I'm truly sorry.

LILI  
I heard you were in jail.

JACK  
Probation.

LILI  
What happened to your arm?

He shrugs his shoulders.

JACK  
A horse.

LILI  
You were on a horse?

JACK  
No, under it.

She throws her arms around him. Jack drops his parcels.  
They kiss. A phone rings.

INT: COSTUME SHOP - DAY

C.U. A phone. It continues to ring and ring. No one  
answers it. We see Jack and Lili making love, still half  
clothed, on a pile of costumes in a small darkened room at  
the back of the store.

EXT: COSTUME SHOP - DAY

An elderly woman tries the door. It is locked. She moves  
on.

INT: COSTUME SHOP - DAY

Close on Lili and Jack. Their two faces lying inches apart. He traces the line of her cheek and her lips with his finger. He speaks softly.

JACK

They can break both my arms and my legs and it could never hurt me as much as losing you, Lili. I've spent my whole life screaming at shadows, yelling at the world. Sometimes it seemed that everyone was biting into some big, juicy red apple and all I could do was spit it out. You're so beautiful, Lili. You see good in everything where I could only see bad. You have a happiness inside of you that makes you beautiful... as if... as if someone gave you a little bag of... magic, that only you can dip into. I see the way you look at Mini and in your eyes is something so perfect no one can touch it. No one can cheat you or steal it away from you, because it's something no one else can have. I love you so much, Lili. You have everything I never had. I was still so blind and stupid I didn't see that you were looking at me the same way as you looked at Mini and that nothing else mattered. You were giving me a little handful of that magic and no one is going to take it away from us. No one. Never.

WE CUT.

EXT: STREET L.A. - DAY

Jack, with a Christmas tree stuffed awkwardly under his cast holds Mini's hand as they walk along the busy street. They look through the window of a small five and dime store where a rather second rate Santa Claus sits children on his lap. Mini and Jack go inside.

INT: SMALL STORE - DAY

Jack and Mini join the line. Mini is not so sure it's a good idea, as she looks at the gentleman in red with the unconvincing moth-eaten cotton beard bellowing "Ho, Ho, Ho" in a bored monotone.

JACK

Now you're gonna be nice to him, okay?

MINI

Okay.

JACK

You're gonna tell him your name and that you're the best behaved kid in the whole of America and then you kind of slip in what it is you want him to bring you for Christmas, okay?

MINI

Okay.

JACK

So then he can get the elves working overtime, for no pay, so they can make the presents for all you kids for Christmas. Okay?

MINI

Okay.

They have reached the front of the line. Jack holds Mini out for Santa to take her. The voice under the beard is uncharacteristically unfriendly and coarse.

SANTA

Scot pal, I ain't sitting no Jap kid on my lap.

Santa reaches for the next white kid. Jack snatches the white kid off of Santa's lap. The white kid's parents aren't too pleased at this. Jack controls his anger. Or tries to.

JACK

Now hold on just a minute, we're next in line here, Santa!

SANTA

No Japs, shithead! Didn't you read the sign? Japs don't have Christmas. They're fucking Buddhists.

Jack yanks the beard away from Santa's face, revealing his real, not-so-jolly, face.

JACK

Well this one ain't, Pal. As a matter of fact, she's a goddamned Christian, and what's more, she believes in Santa Claus. So you sit her on your goddamned lap and listen to what she wants for Christmas, else I'll stuff that cockamammie beard down your damned throat, fuckbrain.

Jack lets the beard go and it snaps back on the elastic. Santa has had enough. He gets up from his chair, and tries to walk away. He calls the manager. Jack tries to pull him back and stuff him in the chair.

SANTA

Mickey! Trouble maker! Will you get over here. I ain't putting up with this. There's a crazy guy here, threatening me.

MANAGER

Okay Buster, out!

Jack protests as the manager, Mickey, the manager, and an assistant push him out.

JACK

All I want is for my kid to sit on this Jerk's lap....

He picks up Mini in his arms, and tries to pick up the Christmas tree with his cast arm. With difficulty.

MANAGER

We don't serve Japs, fellah, read the sign. You from an orphanage or something?

JACK

No, I'm not from an orphanage. She's an American and I'm her father. Her goddamn lousy father....

As he is bundled out the door he shouts back into the busy store.

JACK  
So Merry fucking Christmas and Ho  
fucking Ho!

He turns back to little Mini, who is quite bewildered at her father's behavior.

JACK  
You okay, babe?

MINI  
Okay.

Mini is always okay.

WE CUT.

INT: RAILWAY STATION WAITING ROOM - DAY

Lili and Mini in the railway station waiting room.

MINI  
So why didn't he stay with us?

LILI  
He couldn't. He had to report to  
the police in Seattle because of  
his probation... and then he had to  
go into the Army.

MINI  
Did Uncle Harry and Uncle Joey have  
to go in the Army?

LILI  
No. They tried to, but....

INT: HALL - DAY

A row of possible Army enlistments. Through the lines walk Harry, who holds a piece of paper, and Charlie.

CHARLIE  
4-G. Enemy Alien.

HARRY  
"Friendly" Enemy Alien.

CHARLIE

What about the Germans and the  
Italians? Is Joe Di Maggio an  
"enemy alien" for Christ sakes!

WE CUT.

EXT: LITTLE TOKYO - DAY

A sign in a Japanese store says in big bold letters "WE ARE AMERICANS." A brick is thrown through the window and the glass shatters.

LILI (V.O.)

Those were very bad days for us.  
At the time the Japanese Army  
seemed to be winning all the  
battles and every time a couple of  
whales popped their heads up from  
the ocean, someone said they were  
Japanese submarines about to attack  
California.

EXT: PRODUCE MARKET - DAY

A scuffle as a gang of whites turn over stalls in the Produce Market. The Japanese argue but are afraid to involve themselves in violence. The fruit and vegetables are crunched under foot as we see the fracas from knee height; an ugly ballet of legs and boots. Legs lash out at a terrified Japanese man who has taken refuge under his cart. The tank of live eels, seen before, is smashed. The eels slither on the wet cement.

LILI (V.O.)

They said that the Japanese on Hawaii had cut the corn to make giant arrows to guide the bombers to Pearl Harbor... but we thought we were Americans, not Japanese. But people saw our yellow skin and funny eyes and suddenly we weren't Americans anymore. We were the enemy.

INT: SCHOOL HALL - DAY

A class full of Japanese American school children sing "The Star Spangled Banner" in the school assembly hall. The Japanese teacher bangs away at the piano with patriotic gusto... and suddenly stops. The children's voices trail off. There are parents at the back of the hall, slowly trickling in. The children look around. The parents gradually gather them up.

LILI (V.O.)

And then Mr. Roosevelt signed the "Executive Order" number 9066, saying all Japanese families must be sent away.

MINI (V.O.)

To the camps?

LILI (V.O.)

At first we didn't even know where and then suddenly, in March, they said we had six days to pack and leave.

EXT: KAMAMURA HOUSE - DAY

A sign says "FOR SALE." Piled in front of the house is a sofa, refrigerator, washing machine, and other household items. Non-Japanese people pick amongst this sad garage sale. Charlie sits in a chair, miserable. He twists a basketball in his lap.

INT: KITCHEN - DAY

The family pack away what's left of their home into boxes. Dulcie examines her arm.

DULCIE

If there's not going to be typhoid where we're going, why do we have to have typhoid shots?

FRANKIE

What's typhoid?

Dulcie is still worried about her arm.

DULCIE

I'll be scarred for life.

JOYCE

Do we have to get rid of everything?

HARRY

We can only take what we can carry. Seventy pounds. The rest has to go.

FRANKIE

Everything?

Dulcie is still looking at her arm.

HARRY

Everything.

JOYCE

What about the dog?

FRANKIE

We can't take the dog?

LILI

Mrs. Fu is taking the dog.

DULCIE

Don't Chinese eat dogs?

FRANKIE

What about my mit? Can I take my mit?

DULCIE

Sure, you can bring your mit. Wherever we're going, they're not going to stop you playing baseball.

She realizes that the remark carries more weight than she intended. After all, weren't they being told they weren't Americans any more?

DULCIE (contd)

Are they?

Charlie comes in with a man.

CHARLIE

This gentleman wants to look at the piano.

HARRY

Certainly. Right this way, sir.  
It's a fine piano.

CHARLIE

I got fifty dollars for the Bendix.

Lili goes up the stairs to her mother's bedroom. Mrs. Kamamura sits there in the almost empty room, lit by the light of the fire where she has been burning her things. Downstairs Harry is demonstrating the piano with a few tunes.

LILI

You okay, Mama?

She kneels beside her and stares at the fire. Mrs. Kamamura has a shoe box on her lap and throws papers and accumulated family mementoes into the flame. As she speaks she alternates between Japanese and English.

MRS. KAMAMURA

It's amazing how many things you keep. In Japan, people don't have so many things.

(shakes her head)

You know they say your papa was giving money to the Kaigun Kyokai, the Japanese Navy Society? You know how much he gave? Fifteen dollars to entertain the Navy boys when they were here eight years ago.

(pause)

My sister's boy is in the Japanese Navy.

She looks through the box, occasionally throwing things into the fire as she speaks.

MRS. KAMAMURA (contd)

You know, in thirty years I often hated your father so much I never thought I'd miss him.

LILI

Mama!

MRS. KAMAMURA

But I do.

LILI

Things will be fine.

MRS. KAMAMURA

I'm like a roly-poly Daruma doll.  
Seven times down. Eight times up.  
You know, when I first got off the  
steamer at Angel Island... pretty  
name... all I had was the clothes I  
was wearing, a small bag, a pretty hat  
and a parasol.  
(shrugs)

She throws some old yellowing photos onto the fire.

MRS. KAMAMURA (contd)

You know the things I hate burning  
most are your school reports -- how  
are people going to know how well  
you did?

LILI

They'll know, Mama, they'll know.

INT: KAMAMURA LIVING ROOM - DAY

Downstairs in the living room, Joyce has put on an old,  
rarely played, Japanese record. The singer on the disc  
wails away. Dulcie on her knees with Joyce, Frankie and  
Mini sort out a pile of old 78 records. Harry has the piano  
stool lid hinged up and tears up the sheet music with  
Frankie. Lili appears.

LILI

The man didn't buy the piano?

HARRY

He didn't offer enough.

LILI

How much?

DULCIE

Ten dollars.

HARRY

I got him up from five. I said I'd  
sooner burn it.

FRANKIE

How can we burn a piano?

DULCIE

What are we going to do with these old records? They're all Japanese. No one's going to buy them.

LILI

Momma says break them.

JOYCE

Break them?

LILI

Sure, break them!

Dulcie, Joyce, Frankie, and even little Mini, gladly oblige, smashing the records. If it wasn't so sad, it would be funny. They jump up and down, breaking them with their feet, until the floor is a mess of broken records. The last record remaining has come to an end.

They all stand there in silence, looking at one another. The sound of the needle scratching away. Lili opens the lid of the phonograph, takes the record from the turntable and smashes it on the wooden corner.

WE CUT.

INT: RAILWAY STATION - DAY

Busy. Crowds. Soldiers, etc. Jack, in uniform, fights his way through the crowd. Gets on the phone.

JACK

Hello? Hello? Mrs. Fujioka, can you get a message to the Kamamura family please? Kamamura... is there someone there who speaks English please?

(tries his own bad Japanese,  
to no avail)

It's okay... thank you... thank you anyway....

EXT: PLATFORM - DAY

Jack runs through the crowd and grabs the train as it is pulling away.

EXT: FRONT KAMAMURA HOUSE - DAY

Close on big white letters "KAMAMURA" hand painted on suitcases. Charlie, Joyce, Frankie, Dulcie are getting ready to leave. They are all dressed in their "Sunday best" clothes. Their bundles and bags piled up in front of the house. They all wear identity tags; no longer the Kamamuras, they are now Family 17132. Inside, Harry stands by the piano in the empty living room. With one finger he plays a soft Japanese song. Sings.

EXT: REAR OF KAMAMURA HOUSE - DAY

Mrs. Kamamura dressed in her Sunday best -- coat, hat and shoes -- tries to dig up one of Mr. Kamamura's favorite rose bushes. Lili calls to her:

LILI

Mama, we're late. We have more than we can carry already.

MRS. KAMAMURA

Supposing there aren't any flowers there?

LILI

Mama, we'll find some. Please...

Mrs. Kamamura takes one flower and clutches it in her hand as Lili ushers her away.

INT: KAMAMURA HOUSE - DAY

On Harry. He finishes his sad Japanese song. On his face. No longer the all-American. Just another Japanese. He quietly closes the lid of the piano.

EXT: KAMAMURA HOUSE - DAY

The family moves with their baggage. As they walk away, Charlie picks up the basketball lying in the flower bed. He tosses it, one final time, at the hoop on the side of the house. It bounces off the rim. Charlie shrugs.

WE CUT.

EXT: TRAIN STATION - DAY

Hundreds of Japanese families sit on bundles and bags; their belongings; their whole lives. All that they can carry. People kiss goodbye to their loved ones. Army personnel call out the families, not by their names but by their newly allocated numbers. We watch our family find their carriage.

INT: TRAIN CARRIAGE - DAY

The train is moving. The shades on the windows are all down. The entire carriage is jam packed with men, women and children. Mrs. Kamamura is talking in Japanese to the old Issei woman across the aisle. Joyce reads a movie fan magazine. Mini is asleep in Lili's arms. Frankie peeps out under the window shades. Harry and Charlie play cards on the top of a suitcase. Dulcie looks green.

MRS. KAMAMURA  
(in Japanese)  
Rattlesnakes?

ISSEI NEIGHBOR  
And rabbits... that bite.

DULCIE  
I want to throw up.

CHARLIE  
You don't want to throw up.

ISSEI NEIGHBOR  
And mosquitoes.

DULCIE  
I want to throw up.

JOYCE  
You don't want to throw up.

ISSEI NEIGHBOR  
Big mosquitoes. The size of  
sparrows...that suck your blood.

Dulcie dutifully throws up everywhere, to everyone's disgust.

CHARLIE  
Shit. She did throw up.

WE CUT.

EXT: LITTLE TOKYO - DAY

Jack wanders through our street in Little Tokyo. Almost everything is boarded up. The Chinese laundry is still open. A sign in the window says "WE ARE NOT JAPANESE." Jack stops at another window. A Japanese brushed sign says: "MANY THANKS FOR YOUR PATRONAGE. GOD BE WITH YOU 'TIL WE MEET AGAIN. MR. AND MRS. YAMATODA." Jack is concerned. Starts to run.

EXT: KAMAMURA HOUSE - DAY

Jack walks up the path. Four white men are struggling to get the piano out of the house. Behind them another two men are carrying boxes. Jack squeezes past the piano.

JACK

What's happening here? Where are the Kamamuras?

MAN

Gone. All the Japs have gone. They're locking them up 'till the war's over... where you been?

JACK

Why are you taking their stuff?

MAN

We're putting it in storage for them, fellah... can you step back please? This thing is giving me a hernia.

Jack goes into the house. By the back door a small group of kids rummage through the boxes. They already have stuff they have stolen. Jack screams at them; throwing a cup at them that smashes on the wall.

JACK

Get out of here, you fucking vultures.

The kids run out of the back door and Jack chases after them as they clamber over the back fence that has been smashed to the ground. All of Mrs. Kamamura's plants have been dug up and stolen. The back yard is a mess. He runs down an adjoining alley and calls after a Police Officer who leans on his patrol car. Jack runs over to the car. A second officer joins them.

JACK

Officer! Are you guys paying attention to what's going on around here?

OFFICER

It's tough. Too many empty houses. Too many bad feelings. People are real jittery.

JACK

But you've got to protect these people's property.

OFFICER

We're trying to, mister, but right now anything Japanese is about as popular as rat shit around here. There ain't a whole lot we can do about it.

He walks back trying to right a broken-down fence.

JACK

How can you just stand there? These are people's homes, God-damnit.

OFFICER

They're Japs.

JACK

They're Americans!

OFFICER

They've got yellow faces.

JACK

That's a crime?

OFFICER

For some people, that's enough.

Jack walks back into the yard. Picks up some loose china that has been dropped by a looter. He puts his head in his hand.

WE CUT.

EXT: RACE TRACK - DAY

All of the Japanese families stand by their belongings that are being searched by soldiers carrying clipboards. They sort through everything. The families stand by in silence. Shaving razors are taken out and thrown into a big basket.

MINI (V.O.)

Did the train take you to the camp?

LILI (V.O.)

Not right away. First they kept us at a race track.

MINI (V.O.)

A race track?

EXT: RACETRACK - DAY

A confusion of metal beds. People stuff hay into mattresses. Wooden boards span the hastily-dug sanitation trenches. Washing on lines everywhere. Charlie and Lili struggle with awkward mattresses on their backs. Mrs. Kamamura walks alongside holding her nose.

INT: RACETRACK - DAY

Lili and the family open their mouths for medical examination. More shots. More grimaces. More complaints from Dulcie. C.U. on Mini's face as the dreaded syringe gets closer. She closes her eyes, tight.

WE CUT.

INT: HORSE STALLS - DAY

It is cold. In their allocated "home," a converted horse stable, Lili, Charlie, Harry and Frankie stuff hay into makeshift mattresses. Mini amuses herself in a corner. Mrs. Kamamura sits on a wooden crate, still dressed in her best coat and hat. She is cold and depressed. She still clutches the rose from her backyard.

MRS. KAMAMURA

(in Japanese)

How can we live here?

LILI

They say it's only temporary, Mama, until they build us a permanent place. Shikataganai.

Mrs. Kamamura agrees.

MRS. KAMAMURA

Shikataganai.

(It can't be helped.)

CHARLIE

The soldier outside said this was once the stall of a famous race horse called "Saucy Bob." Won over a hundred races.

HARRY  
(holding a bundle of hay  
to his nose)  
I think I can smell Saucy Bob's  
shit.

They all laugh. Joyce runs in.

JOYCE  
They're serving shredded wheat and  
coffee.

FRANKIE  
What's shredded wheat?

MRS. KAMAMURA  
Horse food.

Dulcie comes into the stall.

DULCIE  
Mama, quick, the lavatory is free.  
Hurry!

Mrs. Kamamura gets up. Hurries out the door.

MRS. KAMAMURA  
(in Japanese)  
At last. I'm ready to burst.

WE CUT.

EXT: STREET, DOWNTOWN L.A. - NIGHT

Jack alone in a dark street. Sits on the step of a boarded-up shop.

WE CUT.

INT: NEIGHBORHOOD BAR - NIGHT

A run-down neighborhood bar. Jack stares at the Scotch glass that he twists in his hands. He gestures to the Asian bar man who tops him up.

JACK  
You didn't get sent away?

BARMAN  
No sir. I'm Chinese.

The barman goes to the other end of the bar to serve a customer. Jack's neighbor, a squat nosed gentleman, tries to get him into a friendly conversation. Jack doesn't look at him.

SQUAT NOSE

The little shits are all the same. Can't trust any of 'em. Good riddance. Half of them are spies anyway. They say most of them Jap fishermen out at Terminal Island were working for the Jap Navy, helping the submarines. They found radios and all sorts of spy shit.

Jack doesn't want to be drawn into an argument. He answers quietly, still not looking at his neighbor.

JACK

All fishing boats have radios. The submarines are thousands of miles away.

SQUAT NOSE

The paper said the Navy were firing at Jap bombers all last night. Fucking scary.

Jack still doesn't look at him. The man ignores his answers anyway. He wouldn't dream that anybody would disagree with him. Jack stares at his glass.

JACK

It was a balloon. The papers are racist.

SQUAT NOSE

Too many of them anyway. They let too many in, in the first place.

JACK

We're all off a boat, pal.

SQUAT NOSE

They should round 'em up and drop a bomb on them. They live like rats and breed like rats. It's good they got rid of them. Fuck 'em.

He drinks to his own toast. Jack finally looks at the man.

JACK

You wanna know why we sent them away? We sent them away because we're scared of them. We're scared stiff that they're smarter than us. We're scared that they work harder and that they might steal that American dream shit right out of our pocket books 'cause maybe, just maybe, they were better at being Americans than we were, so they took the excuse to close their grocery stores and smash up their farms. They grabbed them by their little yellow economic balls and crushed them.

He makes a fist, crushing the pack of cigarettes in his hand.

JACK (contd)

That's why they were sent away. It ain't got shit to do with the War.

Squat Nose is momentarily stunned by his drinking companion's sudden burst of loquacity. He stares at him oddly... after a beat....

SQUAT NOSE

Are you one of them commies?

WE CUT

INT: HORSE STALL - NIGHT

Lili is dressing Mini for bed. She tucks her in as Joyce and Dulcie steal kisses as they say good night in Japanese. Lili puts her coat on the bed for extra warmth.

DULCIE/JOYCE

Good night, Mousey. Don't dream of dragons.

LILI

Now say your prayer.

Mini, her head on the pillow, opens one eye.

MINI

Which one? The Japanese one or the one from school?

LILI  
Both.

She kisses her once more.

WE CUT

INT: CHURCH - DAY/NIGHT

We are very close on Jack's face. He speaks, very softly.  
We are not sure to whom.

JACK

For so long I never believed.  
Other people's truths seemed only  
lies to me. For so long it seemed  
so...so obvious, so crystal clear  
to me that God didn't exist...  
couldn't exist. Because, if there  
was a God, He wouldn't have any-  
thing to do with what I could see.  
I couldn't speak, only shout...but  
couldn't hate...couldn't love. It  
seemed to me that...hopes...and...  
and dreams and faith were just dumb  
stupid words for a fool to eat, to  
pretend they had a full belly. I  
never prayed to God before in my  
whole life, Father... I never had  
anything I never wanted to lose  
before....

(sobs)

We cut back wide to see that Jack is kneeling at a  
confession box in a small Catholic church.

WE CUT.

INT: HORSE STALL - DAY

Lili, Mrs. Kamamura and Mini sit in their "quarters."  
Cleaner, more homey, but still unmistakably, a horse stall.  
Dulcie yanks open the top half of the wooden door.

DULCIE

Lili!

Lili looks up. Dulcie says nothing, just beams from ear to  
ear. Lili leaps from her wooden crate and dashes out of the  
door.

INT: STABLES - DAY

Lili races along the aisle in between the stables, darting in and out of the people strolling and chatting, until she finds... Jack, walking towards her. They embrace. Kiss.

LILI

How long have you got?

JACK

My train leaves in two hours.  
Mini!

Mini has run after her mother and now leaps into her father's arms. The rest of the family also run up and greet Jack.

LILI (V.O.)

Sometimes hours go by in seconds...

INT: HORSE STALL - NIGHT

Lili sits, her head against the wall, lit by an oil lamp that sits on a nearby crate. The rest of the family are asleep on their straw mattresses. By her the flower from their backyard that sits now, rather droopy, in an Army issue tin mug. She takes it, and holds it to her cheek.

LILI (V.O.)

Sometimes you want to scream out loud but you can't... It was the only time that I was truly miserable. We lived in the shadow of "Saucy Bob" for two months and then they moved us to our new home... way out in the desert.

EXT: "RELOCATION CAMP" - DAY

Desert. Mountains beyond. A dust storm blows. The Japanese families get off of a fleet of buses. They view their new "home" for the first time through half open eyes as the dust storm bites into their faces. We hear Japanese music; a song from the old Little Tokyo movies starts in the distance and gets stronger in the subsequent scenes. Dulcie holds a towel to her mouth.

LILI (V.O.)

As usual, Dulcie had thrown up on the bus... but all I can remember is the dust... the cold... and the mountains.

We are first on Lili's face and then her mother's.

MRS. KAMAMURA

Seven times down, eight times up.

HARRY

Shikataganai.

MRS. KAMAMURA

Beautiful mountains. It reminds me of Japan. It's a nice home.

Harry sees only the barbed wire, the guard towers and the machine guns pointing towards them.

HARRY

Nice home.

EXT: CAMP STREET - DAY

The families are led down the dusty streets. Identical wooden tar paper buildings, still being finished by local workers, are on either side. Trucks roll past, throwing up the powdery sand. An incongruous Boy Scout troop band, plays a hesitant welcome. Families already there, look like a weird kabuki group, their faces white with dust.

INT: BARRACKS - DAY

The families line up to be fingerprinted. A soldier takes Mrs. Kamamura's hand and dabs it onto the page. Joyce with already-black fingers licks the ink. Grimaces. Mini looks on, bewildered. Frankie is scared stiff. He whispers.

FRANKIE

I don't like it here. I want to go back to America.

INT: HUT - DAY

The family makes the most of their spartan quarters. Blankets are hung up to partition the Kamamuras from the adjacent family who share the hut. Everything is covered in a layer of fine sand. Charlie tries to block the cracks in the floor with newspapers. Harry tacks torn-up cardboard boxes onto the wood-slatted walls. Mini coughs and coughs. Lili gives her some water in a mug. Mrs. Kamamura lays out her Japanese things adding a little Japanese color to the austere surroundings. Harry struggles with a smoking pot belly stove.

EXT: MESS HALL -DAY

The sound of clanging bells. We see long lines outside the mess hall. The families carry their plates and utensils.

LILI (V.O.)

We lined up for everything. We seemed to spend half of our lives lining up for something or other.

INT: MESS HALL - DAY

The family eating. First the family are all together on one table but as time passes, the family splits up and Lili, Mini and her mother share the table with elderly Issei.

LILY (V.O.)

We were a family that couldn't be split up. Nothing separates a Japanese family. It is the most precious thing...

The girls laugh with their friends in line. Dulcie brings Joyce over to the Kamamura table.

MRS. KAMAMURA

(in Japanese)

You eat with the family.

JOYCE

But Mama....

MRS. KAMAMURA

Or don't eat at all.

EXT: CAMP - DAY

LILI

Our lives had changed completely and we spent our whole time pretending they hadn't.

We see a group of young Nisei playing baseball. Charlie, at the plate, hits one out of the park (in this case over the barbed wire fence). Guards in the tower cheer the hit. Everyone races to the fence to watch a camp guard chasing the ball in the desert "out field." His helmet falls off in his slide to stop the ball. The line of Nisei at the fence cheer his attempt. He throws the ball in. A wimpy throw that doesn't even get half way. The Nisei boo his effort.

INT: BATH HOUSE - DAY

Women, young and old, fat and otherwise, try to bathe and shower with no partitions. No privacy. Dulcie and Lili hold up a sheet around Mrs. Kamamura who is on the lavatory. They face away from her.

DULCIE

How can anyone have diarrhea for six months?

LILI

Sssh. She can't get used to the food.

Mrs. Kamamura has heard them.

MRS. KAMAMURA

It's the wrong food.

LILI

It's rice. That's what they think we eat.

MRS. KAMAMURA (O.S.)

It's the wrong rice and they cook it badly.

DULCIE

Hurry up, Mama, my arms are aching.

Across the bath house and elderly Issei woman has solved the problem of her lack of privacy and sits on the lavatory with a large "Oxydol" box around her. Her head sticks out of the top of the box, rather comically.

LILI

We could ask Mrs. Takata if we could borrow her box.

DULCIE

Please Mama, you must have finished by now!

MRS. KAMAMURA (O.S.)

I haven't even started yet.

Lili and Dulcie wince at one another in frustration.

INT: CHOIR PRACTICE - DAY

A bunch of adolescent Nisei sing a Christian hymn. It carries over the next scenes.

INT: CAMP SCHOOLROOM - DAY

Kids at their desks. A Japanese teacher scribbles on the blackboard. Mini is very attentive.

INT: CAMOUFLAGE HUT - DAY

Lili and Dulcie sit at long wooden work benches weaving Army camouflage nets.

INT: HALL - DAY

Charlie attends a block meeting. He joins in with other hecklers, in Japanese.

EXT: BARRACKS - DAY

Harry, in an enormous chicken coop. He throws out feed.

INT: MESS HALL - DAY

The family eat at their table. A fight breaks out behind the kitchen area. Soldiers run in amongst the uproar and start breaking up the fight. Dulcie, nosey as ever, returns to the table.

MRS. KAMAMURA

What is it?

DULCIE

Something about stealing food... there's a man with blood all down his apron... I think he got punched.

FRANKIE

You wanna play one on one, Charlie?

CHARLIE

No.

DULCIE

The guy's nose was split wide open.

Charlie doesn't look up. He seems to know all about it.

CHARLIE

There's twenty thousand pounds of sugar missing. They steal it at the warehouse before it gets to the kitchen. Michi Hokoda saw ten sides of beef under a sheet in the back of one of the administrator's trucks.

JOYCE

Maybe they're starving us to death.

Harry, patriotic as ever.

HARRY

We have enough to eat.

MRS. KAMAMURA

Gambare.

Mini coughs. Lili, matter-of-factly, hands her a rubber asthma bottle and Mini squeezes it into her mouth. Dulcie helps her to a mug of water.

CHARLIE

It's got to be stopped. Or else someone's going to get their throat cut.

Harry is getting frustrated at his brother's growing aggressiveness.

HARRY

It's hard feeding all these people, it's a fucking camp for Chrissakes.

LILI

Don't swear in front of Mama.

HARRY

She doesn't know the word.

MRS. KAMAMURA

I know the word.

CHARLIE

It's not a camp. A camp is where you go fishing and sit around fires made from rubbing two sticks together. this isn't the Boy Scouts, Harry, and we're not living in a "camp." It's a fucking outdoor jail.

JOYCE

Charlie, please don't swear in front of Mama!

CHARLIE

(repeats Harry's words)  
She's Japanese. She doesn't understand the word.

MRS. KAMAMURA

(oblivious to the argument, scoops in her rice)  
I know the word.

HARRY

What happened to you? What happened to the Alameda All Stars' three hundred hitter, who couldn't wait to get out of Japantown? You're starting to sound like Joey.

Lili suddenly sees something across the crowded mess hall.

LILI

Mama! It's Papa!

Across the crowded mess hall we see Mr. Kamamura. He is dressed in his best suit, but looks disheveled and older. He carries a worn paper parcel tied together with string. They leap up to greet him. Lili and Mini hold back. Mr. Kamamura smiles weakly at them. Lili and Mini run towards him. He picks up Mini in his arms.

INT: BARRACKS - DAY

Mr. Kamamura is being brushed down after having had a haircut in one of the nearby Issei huts, which also serves as a barber shop. Mr. Kamamura's old friend Nishikawa is the barber. They speak in Japanese.

MR. NISHIKAWA

Maybe we can play some cards one day, Hiroshi. Maybe you'll win enough to pay me for the haircut.

MR. KAMAMURA

What am I going to bet with? Buttons?

He lights up a cigarette, offers one to Nishikawa.

MR. KAMAMURA (contd)

That's the only good thing about all this. They took away everyone's money. Like Fujioka - he lost a fortune. They took away his store and the tomatoes went rotten. Me, all I had was debts. So what could they take away from me? Better to go to heaven in rags than to hell in a top hat.

They both laugh at the old Japanese proverb.

Suddenly, they are interrupted by a truck that roars past. Aboard are eight Kibei thugs. A brown paper parcel is tossed into the hut. Mr. Kamamura picks it up.

Somewhat puzzled, Mr. Kamamura opens up the paper. Inside is a large animal bone.

MR. KAMAMURA

What is it?

NISHIKAWA

A dog bone.

MR. KAMAMURA

Inu?

The barber nods.

MR. KAMAMURA (contd)

Is it meant for you or for me?

NISHIKAWA

For you, Hiroshi. They say you gave information to the FBI at Fort Lincoln. That's why they let you out.

MR. KAMAMURA

Why would I do that?

NISHIKAWA

For money. They say they paid you twenty five dollars a name.

MR. KAMAMURA

But I can't even afford to pay for a haircut.

Nishikawa shrugs his shoulders sympathetically.

NISHIKAWA

Hiroshi, I don't say it. They say it. People have nothing better to do. So they talk.

MR. KAMAMURA

How about you, Nishikawa? What do you think?

Mr. Nishikawa shrugs, not wanting to hurt his old friend, but not wanting to lie, either.

NISHIKAWA

I don't know, Hiroshi. Maybe you needed that top hat you were talking about.

Mr. Kamamura stares at him, incredulous.

MR. KAMAMURA

Why would I do such a thing? My own son Joey is in Missoula jail...

Mr. Nishikawa says nothing. Mr. Kamamura turns, walking out the door.

EXT: CAMP STREET - DAY

Mr. Kamamura walks along the dusty street amongst some teenaged kids playing basketball. He walks almost in a daze. His hand suddenly jerks to his head; a small stone has been thrown at him. Taking his handkerchief from his pocket, he dabs at the small patch of blood. He looks very dejected.

INT: ARMY BUNKHOUSE - NIGHT

C.U. on photographs of Lili and Mini pinned to Jack's wall, close to his bunk.

CORPORAL (O.S.)

You married to an Oriental?

Close on Jack, reading in his bunk.

JACK

Yeah.

We see the Corporal staring at the pictures.

CORPORAL

Chinese?

Jack thinks a minute.

JACK

Yeah. Chinese.

CORPORAL

Pretty kid. What's her name?

JACK

Mini.

CORPORAL

Minnie? Like in Minnie Mouse?

JACK

Yeah.

CORPORAL

Cute.

On Jack.

WE CUT.

EXT: TRAINING - DAY

Close on a hanging bag. On it, a picture has been painted; a vicious-looking Japanese face with big snarling teeth. We hear a scream as a bayonet rips into the bag. We pull back to see soldiers in training. Jack, in line, waits for his turn. Close as another bayonet rips into the yellow peril.

INT: GYMNASIUM - NIGHT

A dance is in progress. The Japanese swing band blow away on stage. They are called "The Jive Bombers." Our girls dance with the Nisei who celebrate with their energetic, very American dancing. Harry contributes a song. Our girls, including Lili, are asked to dance a lot. Mrs. Kamamura sits at the side, chatting with other Issei women.

INT: KAMAMURA HUT - NIGHT

Mr. Kamamura is in the hut behind a curtained partition. He coughs and coughs. Little Mini sits alone outside, staring at the blanket. She pulls back the blanket and sees him sitting on the floor in the corner. He holds Mini in his arms and sings softly in Japanese, an old childhood song.

WE CUT.

EXT: WHARF - DAY

By a gangplank up to a steamer, we see a long line of Japanese 'repatriates' with bags. Joey is amongst them. Soldiers watch them as they board the ship. Silhouetted against the sky, the Japanese men slowly climb up the gangplank. We go close to see one of them. Joey. We are tight on his unsmiling face. He looks towards us, almost as if he can hear Mr. Kamamura's song, which we hear under.

EXT: SMALL TOWN - NIGHT

Jack gets down from a truck.

JACK

Thanks for the ride.

DRIVER

Sorry I can't take you any further, buddy. Nice talking to you.

Jack pulls his bag off the back of a truck. Begins to walk along the long, moonlit desert road. A farmer's truck drives by and Jack thumbs it. The front seat is full of crates.

FARMER

If you can find room in the back you're welcome, soldier.

Jack leaps onto the truck. He pulls his coat up against the cold desert wind.

INT: GYMNASIUM - NIGHT

An elderly, very tall and distinguished Issei gentleman bids his goodnights at the door. Behind him the dance continues. Out of the shadows, a gang of Kibei jump on him and beat him up.

WE CUT.

INT: GYMNASIUM - NIGHT

Commotion. The band has stopped playing. Harry runs up to his mother and sisters in the hub-bub.

HARRY

One of the JACL-ers have been beaten up. They're blaming the kitchen union people. They've arrested someone and taken him to the jail in town. We should get home, Mama. There's going to be trouble.

MRS. KAMAMURA

Where's Charlie?

HARRY

I don't know, Momma.

INT: PRODUCE TRUCK - NIGHT

Jack and the farmer indulge in a little small talk through the open cab back window. The farmer shouts over his shoulder.

FARMER

Where you stationed, soldier?

JACK

Fairmont.

FARMER

You on a 24 hour?

JACK

What's left of it.

FARMER

You got friends at the camp?

JACK

Yes, kind of.

FARMER

Good people, some of them Japs. Had a couple of them working for me. Real hard workers. Trouble is you don't know which ones to trust and which ones will shoot you in the back. They all look the same, see.

Jack doesn't answer. He is more concerned at the military trucks and jeeps that roar past in both directions.

FARMER

What the heck is going on here?

They come up to a road block and a soldier flags them down.

SOLDIER

The road's closed, sir. You're gonna have to back up.

JACK

What's happening?

SOLDIER

The Japs in the camp are rioting. They say a whole bunch of them have been shot... it's a mess down there.

(He slaps the side of the truck)

Okay, sir, turn her around now, you ain't gonna get through here tonight. The road's blocked for miles either way. You'll have to try again tomorrow.

The produce truck backs up and does a "U" turn. As it does so, Jack throws out his bag and jumps down as the truck roars away.

EXT: CAMP - DAY

Close on a white sheet. A huge red circle has been painted in the middle of it. Japanese writing on the other side. We pull back to see a large crowd of Kibei who wave similar homemade flags and chant the Japanese National Anthem. Soldiers surround them, guns ready to shoot. The guard towers sweep their lights across the angry mob. The chanting persists.

INT: HUT - NIGHT

Outside there is still loud commotion. An occasional shot is fired. The family sits quietly, unsure of what to do. Only Charlie is not present. We hear the Japanese chants in the distance. Mini sits on her grandfather's lap.

MRS. KAMAMURA  
I heard shots. I definitely heard  
shots.

By the window, Joyce and Dulcie look out.

LILI  
Charlie will be okay, Mama.

HARRY  
God willing.

LILI  
Come away from the window, Dulcie,  
there's nothing we can do.

MRS. KAMAMURA  
I heard another shot.

JOYCE  
I wish they'd stop that chanting.  
(It's) kind of scary.

LILI  
Charlie will be here soon.

MRS. KAMAMURA  
Charlie was the kindest, happiest  
child that ever was.

HARRY  
That was before they took him off  
of hamburgers. Now our "All  
American" has got a rising sun  
tattooed on his backside. He's  
changed, Mama.

LILI  
No one changes inside.

WE CUT TO:

EXT: CAMP - NIGHT

We are close on Charlie's face amongst a crowd of chanting  
aggressive Kibei. He has a shaven "Bo-Zu" Japanese military  
haircut. He punches his clenched fist in the air as he  
chants. He's certainly not the Charlie we knew at the  
beginning of our story.

WE CUT.

EXT: CAMP - DAY

The camp gates, flanked by Army vehicles and armor, are opened. A caravan of vehicles and people that has accumulated during and after the riot is let into the compound. Among them is Jack, he has a two day growth of beard.

LILI (V.O.)

When they finally opened the camp two days later, your Papa could come visit us.

Lili and Mini, Dulcie and Joyce greet Jack at the gates. The truck and vehicles kick up the dust as they roll past.

MINI (V.O.)

And they shot Uncle Charlie?

INT: HUT - DAY

In the Kamamura's hut, Jack, Lili, Mrs. Kamamura, Dulcie, Joyce and Mini, which is the same as Mini's. Lili pours more tea into her mother's cup.

JACK

Is he badly hurt?

DULCIE

No. A bullet went in his leg and out the other side, but they put him in the camp hospital anyway. More tea, Mama?

MRS. KAMAMURA

(in Japanese)

No, I have to go to the lavatory.

She gets up. Dulcie winks at Lili.

MRS. KAMAMURA

That tea does terrible things to my bladder.

DULCIE

Come on, Joyce. Let's take Mama.

JOYCE

It's a long walk.

Dulcie is empathetic. She is keen to get everyone out so that Jack and Lili can be alone.

DULCIE

I don't care. Get your coat on.  
You're coming. You wanna come,  
Mini?

MINI

Okay.

Dulcie helps Mini on with her coat.

MRS. KAMAMURA

Jack, don't go before you say  
goodbye.

JACK

Okay, Mama. I'll be here.

They all leave. Jack and Lili sit there alone.

LILI

She'll be twenty two minutes.

JACK

How do you know?

LILI

Because she looked all over the  
camp to find a lavatory she liked  
that's not broken and has  
partitions. It's on "K" block.

Lili walks over and sits on Jack's lap.

LILI (contd)

It takes her eleven minutes to walk  
there and eleven minutes to walk  
back.

She kisses him.

LILI

Why do you think we gave her so  
much tea?

JACK

Frankie?

LILI  
School.

JACK  
Your father?

LILI  
At the hospital with Charlie.

She takes off his jacket and undoes his tie.

LILI (contd)  
He sits there all day in a chair...

She kisses him.

LILI (contd)  
...next to the bed, but neither of  
them will talk...

She unbuttons his shirt. Jack takes off her stockings.

LILI (contd)  
...because Charlie thinks Papa gave  
information to the FBI at Fort  
Lincoln and Papa hates him for  
believing it.

They both kiss. Jack undoes her blouse.

JACK  
Twenty two minutes?

LILI  
Twenty two minutes.

Lili pulls him over to her bed behind a blanket curtain. We  
just see their legs as they begin to make love.

LILI  
How much time do you have?

JACK  
Twenty two minutes.

EXT: CAMP - DAY

Music over. Mrs. Kamamura and the girls skirt the mud  
puddles between the huts. Mini gets left behind avoiding a  
barking dog. Dulcie urges her on. Mini, dutiful as ever,  
doesn't quite understand and dashes ankle deep through the  
puddles.

The girls scream as a truck drives close to her, almost knocking her over. It is filled with Bo-Zu-headed Kibei, chanting and waving flags. Mini, who is wet through with muddy water, is cleaned off by Mrs. Kamamura and Dulcie.

INT: CAMP HOSPITAL - DAY

Mr. Kamamura sits, stoney faced, disheveled, and stares straight ahead. Charlie will not look at him. Neither will give in. Mr. Kamamura gets up, walks to the door, walks out. We hear him coughing as he walks away.

EXT: CAMP GATES - DAY

Lili and Mini kiss goodbye to Jack. A truck beyond waits to give him a lift.

LILI

When do you have to be back at  
Fairmont?

JACK

Two days ago.

LILI

What?

Jack walks out of the gates which the guards close behind them. Jack walks back to talk to Lili through the wire.

JACK

Lili, I'm not going back.

LILI

Jack, you must.

JACK

Two days, a week, what's the  
difference?

The truck driver who is giving him the lift punches the horn impatiently.

LILI

Don't be stupid, Jack. Please. I  
beg you not to. You have to go  
back. We're fine. Honestly, we're  
fine....

Mr. Kamamura appears behind Lili. Jack and he look at one another. Jack is shocked by the old man's broken appearance. The truck driver screams at Jack.

## TRUCK DRIVER

I'm leaving, soldier. You'll have to get another ride.

He guns the engine. Jack runs to the truck and throws his bag in. He leaps onto the back and climbs in. The truck pulls away. Camera on Mr. Kamamura. On Lili. On Mini, still muddy. They watch the truck pull away, down the straight desert road.

WE CUT.

INT: RAILWAY STATION 1948 - DAY

Lili and Mini in the railway station waiting room.

MINI

Did he get into trouble?

LILI

No, not then. He stayed in a small town fifteen miles away. He came whenever he could. He brought you presents all the time and sugar and stuff we couldn't get. I told everyone that he was posted nearby. Everyone thought that was really nice of the Army to be so considerate. No one knew he'd run away.

MINI

Were you scared?

LILI

Half of me was scared because I knew it was wrong. But it seemed so right for him to be so close to us. It was just for a week or two... except... two weeks became a month and then two months, and we both knew he could never go back. And Papa Kamamura would never talk to him. Papa Kamamura wouldn't talk to anyone. Not a single soul....

EXT: KAMAMURA HUT - DAY

Mr. Kamamura outside, standing in his vegetable patch, nails away at a makeshift chair he is fashioning from old bits of salvaged timber.

LILI (V.O.)  
 ...he just dug away in his  
 vegetable patch, or he'd work on  
 his chair... when it was finished,  
 he would sit in it for hours....

Close on chair. Finished. sitting amongst the vegetable  
 patch. Empty.

LILI (V.O.)  
 ...with you on his knee. He would  
 comb your hair and tie your bow,  
 twenty times a day.

INT: RAILWAY STATION - DAY

MINI  
 Why was he so unhappy?

LILI  
 Because every day he was in America  
 he talked of one day going home to  
 Wakayama a rich man. But any money  
 he ever had he'd lose. He lost his  
 shirt so many times it never mattered  
 to him. But...(shrugs)... once you  
 lose your self respect, only then  
 do you truly have nothing. Apart  
 from Joey we all wanted so badly to  
 have a life here. It's a beautiful  
 country if you have eyes to see it,  
 but suddenly we all felt like a  
 blind man peeping through a  
 fence...

MINI  
 And Papa?

LILI  
 Still spitting at heaven.

WE CUT.

EXT: SMALL TOWN - GAS/HARDWARE STORE - DAY

We see Jack pumping gas into a battered old Ford truck. He  
 goes inside the store. At the small coffee bar sits two  
 soldiers. Jack puts the gas money into the cash register.  
 One of the soldiers, a sergeant, looks over to him.

SERGEANT  
You're not in the service, mister?

JACK  
Nope.

Jack gets on with his work, rips open a package, puts things on a shelf.

SERGEANT  
How'd you get out?

JACK  
Excuse me?

SERGEANT  
How come you weren't drafted?

JACK  
Didn't have the heart for it.

SERGEANT  
What?

JACK  
W-4. Weak heart. Failed the physical.

He tops up their coffee.

SERGEANT  
Well, lucky you, mister.

The other soldier joins in the conversation.

SOLDIER  
You from around here?

JACK  
No.

SOLDIER  
Where you from?

JACK  
Seattle.

SOLDIER  
Long way from home.

Jack tries to avoid their obvious suspicions.

SERGEANT

Funny, I never heard of anybody getting out of it. They're even gonna draft those nips in the camps.

JACK

They are?

SERGEANT

That's what they say.

SOLDIER

Suits me. They spend all this time telling us how to kill the fuckers and here we are protecting them. They should send them all. Right up front. First on the beach.

SERGEANT

Except the ones with weak hearts...

They laugh to discomfort Jack who lifts a large heavy can out to the gas pump. He holds the door open with his foot.

SERGEANT

If I was you, mister, I'd be real careful.

On Jack, not sure what he means.

JACK

Careful?

SERGEANT

Lifting anything heavy. Weak heart and all.

JACK

Sure.

INT: ROOMING HOUSE - NIGHT

Jack packs his bag in his small room. Puts on his coat. Leaves.

INT: STAIRS - NIGHT

As he walks down the stairs he hears MP's talking to the landlady. He stops dead. The two MP's walk into the woman's front room. Jack tiptoes past and opens the door quietly. He walks outside to see: Another MP.

JACK

Hi.

He runs for it.

EXT: SMALL TOWN - NIGHT

Jack runs down an alley and over a fence. A dog barks at him. He ducks into a barn. He holds his breath as the MP's run outside. Once they've passed, he climbs another fence and runs into an open field. And runs. And runs.

WE CUT.

INT: WOMEN'S BATH HOUSE - DAY

A crowded bath house. Joyce and Mini. Joyce washes little Mini's hair. Dulcie is in the shower (with a partition now). Lili reads an official leaflet.

DULCIE

I don't get it. We all have to sign this thing?

LILI

Everyone over seventeen.

DULCIE

Read it again.

LILI

Answer yes or no. Number 27: Are you willing to serve in the armed forces of the United States on combat duty wherever ordered?

JOYCE

You have to go in the Army?

DULCIE

No! Answer, No. I don't want to go in the Army. It's bad enough they put us in here.

LILI

Wait. There's worse.

WE CUT.

INT: KAMAMURA HUT - DAY

The same questions are being read out by Harry. Charles and Mrs. Kamamura listen patiently.

HARRY

No. 28: Will you swear unqualified allegiance to the United States of America and faithfully defend the United States from any or all attack by foreign or domestic forces... and forswear any form of allegiance or obedience to the Japanese Emperor, to any other foreign government, power or organization....

(looks up)

...Answer yes or no.

MRS. KAMAMURA

But how can we do that? They won't let us be citizens of the United States? It's against the law. If we say "yes," we won't have any country.

CHARLIE

So say "no."

HARRY

If you say no, they'll keep you in the camps forever.

CHARLIE

Say yes and you'll be in the Army and shooting at Joey, or end up being sent home in a wooden Kimono.

HARRY

But we're Americans.

CHARLIE

We stopped being Americans the moment they put up the barbed wire.

HARRY

You have to say "yes" Mama. Papa?

Mr. Kamamura says nothing.

HARRY

Charlie?

As if he needed asking.

CHARLIE

No. No.

WE CUT.

EXT: CAMP - DAY

Jack walks through the camp gates to visit Lili. An MP truck rolls past and Jack holds his handkerchief over his face, pretending to cough from the dust.

EXT: CAMP PIGSTIES - DAY

Jack walks between the sties where Joyce pours kitchen garbage into the pig's troughs. Mini sits on the fence, holding her nose. Jack picks her up.

JACK

You see, Mini, the pigs eat better than us. Where's Lili, Joyce? No one's home.

JOYCE

They're at the hospital. They think Papa has tuberculosis.

Jack walks away.

INT: CAMP HOSPITAL - DAY

Ten beds. Mr. Kamamura asleep in one of them. Lili at his side. Mrs. Kamamura is in another corner and prays at a small Buddhist shrine. Jack kisses Lili. They speak softly.

LILI

What happened? It's been a week.

JACK

I lost my job. The MP's came.

LILI

Oh, no, Jack.

JACK

I've got to go back, Lili. I have to give myself up.

LILI  
What will they do to you?

Jack shrugs.

LILI (contd)  
Will they send you to prison?

JACK  
Yes.

LILI  
For how long?

JACK  
I don't know. They've got me like  
a rat in a sack, Lili. Sooner or  
later they'll catch me and then it  
could be too late.

She has taken his hand and gently kisses his fingers.

JACK  
You were right, Lili. You can't  
spit at heaven.

He kisses her on the side of the cheek. She holds his head  
with her hand. He kisses it.

JACK (contd)  
I hope your Papa will be okay.

He stands up and walks down the aisle between the beds and  
out of the ward.

EXT: CAMP PIGSTIES - DAY

Jack walks to the fence and picks up Mini. He holds her in  
his arms tightly for a long while. Lili looks at him as he  
puts her back onto the fence.

JACK  
You're going to be okay. Okay?

MINI  
Okay.

He walks towards the camp gates.

EXT: CAMP GATES - DAY

Many Nisei are lining up to board Army buses. Jack walks past the line. He hears his name called. It is Harry, who runs over to him.

JACK

I'm sorry about Papa, Harry.

HARRY

Too many cigarettes. Too many disappointments. He'll pull through, please God.

JACK

Did you enlist?

HARRY

Yeah.

JACK

Where they taking you?

HARRY

They say Fort Clover, Mississippi. How about you? You know where you're going?

JACK

Yeah. Yeah, I do.

Harry looks over Jack's shoulder. He sees Charlie. Jack turns around.

JACK (contd)

Charlie! How's the leg?

CHARLIE

Fine. Stiff. Just stiff. Harry....

Charlie looks at his brother. They haven't spoken for a while.

CHARLIE (contd)

I just wanted to say good bye.

They hug.

HARRY

Good bye, Tojo. don't let it get to you, Razor Brain.

CHARLIE

Good bye, Happy Harry from  
Hollywood. Mr. Ho in Charlie Chan  
and the Dragonlady.

HARRY

I gotta go. See you around, you  
two. Take care of Lili, Jack.

He runs back to his truck. Climbs on.

Jack turns back to Charlie.

JACK

Take care, Charlie.

Charlie smiles and nods. Busses roll past them.

JACK (contd)

Don't take any wooden nickels.

He walks away out of the gates and along the straight road  
into the desert. Ahead of him, the sun dips towards the  
horizon. To one side, the mountains. Behind him, sitting  
on the pigsty fence, young Mini watches her father walk  
away.

WE CUT.

INT: CAMP CINEMA - DAY

An old projector resting on top of wooden crates projects a  
silent movie. It really is silent, apart from the clatter  
of the projector. Mrs. Kamamura sits, with the Kamamura  
girls, in the darkness.

WE CUT.

INT: HOSPITAL - NIGHT

We hear Mr. Kamamura's soft childhood song. We pan past the  
Buddhist shrine and find his bed. Empty.

EXT: DESERT - DAWN

We see close-up bare feet. Mr. Kamamura's. He walks past  
us and we see him walk towards the perimeter fence in the  
far distance. He is wearing only his underwear. The chill  
wind blows the dust across the frame almost hiding Mr.  
Kamamura, as he walks into the dawnlit desert. Probably as  
far as Wakayama.

EXT: DESERT CEMETERY - DAY

Desert. Japanese grave markers. The mountains beyond. Mrs. Kamamura, Lili, Mini, Charlie, Dulcie, Joyce and Frankie, all buttoned up against the cold wind, stand at the graveside. We still hear Mr. Kamamura's childhood song.

WE CUT.

INT: KAMAMURA HUT - DAY

Close on a pennant that hangs in the window. It says 'SERVING' with a small military star beneath it.

We see close up hands being washed in salt water. Mrs. Kamamura sprinkles more salt on the bed and furniture. There are small plates of food laid out, but more for ritual than eating. Close up on hands as an old shoe box of Mr. Kamamura's possessions are gently leafed through. Letters. Photographs.

MRS. KAMAMURA (O.S.)

My brother had a cousin who knew Papa's family in Wakayama. She acted as the baishakunin; the matchmaker... She sent my photograph...

Close on Mr. Kamamura's wallet being opened.

We see a photograph of a beautiful young woman; Mrs. Kamamura aged eighteen.

MRS. KAMAMURA (contd)

...to your Papa. I was a Shaskin Kekkon...a picture bride. Papa was in San Francisco working as a railroad section hand when he sent for me. I arrived in 1906, the day after the earthquake. We felt it out at sea. Big, big waves that almost toppled the steamer over.

We are close on Mrs. Kamamura's face. The daughters all listen..

MRS. KAMAMURA (contd)

We were very frightened; when I arrived in San Francisco there wasn't a building standing. I thought I'd made a terrible mistake -- what a terrible start to a new beginning. First when Joey and Harry were babies we had a nice grocery store, but by the time they'd started school we had lost it. Your father blamed the times. The depression. To him it was water on a frog's face. He never worried. To him it was just like losing another game of cards...and there were many of those. I hated him for gambling. One day new shoes for everyone, the next day we sell the radio. Once he bought me a new coat in the morning and we had to sell it by suppertime. All on the flip of a card. In Los Angeles we started all over again... seven times down, eight times up. But now, after all this... for Papa, it was seven times up and eight times down. Shikataganai. Sometimes it's better to die than to give up on life.

EXT: TRUCKS - DAY

A group of Nisei, including Dulcie, are piled on a truck. They are seen off by waving, smiling faces.

LILI (V.O.)

Then it seemed all we did was say goodbye. First Dulcie volunteered to help with the sugar beet harvest in Idaho...

Lili kisses her sister and holds up Mini for Dulcie to kiss goodbye. Joyce hands Dulcie an empty paper bag.

DULCIE

What's this for?

JOYCE

In case you throw up.

The truck pulls through the waving crowd.

LILI (V.O.)

...at least Dulcie was free, for a while.

WE CUT.

EXT: CAMP - DAY

We see Frankie and a few friends playing stick-ball. Charlie stands by and watches.

FRANKIE

You want to play some ball, Charlie?

Charlie puts down the bag he's carrying and takes the stick. He hits the ball over the huts, to the loud cheers of the watching kids. Charlie hands the stick to his brother, hugs him, picks up his bag and walks off. Frankie calls after him.

FRANKIE

Charlie!

Charlie stops and turns.

FRANKIE

See you back in America.

Charlie walks on.

EXT: CAMP - DAY

Soldiers escort a long line of young Japanese men along the road between the huts. Charlie among them.

LILI (V.O.)

Charlie was sent to a special camp at Tule Lake with all the others who had answered "no" on their loyalty questionnaires. They were called the "No No" boys.

Mrs. Kamamura and the girls watch the trucks pull away. No one smiles. Charlie offers a gentle wave goodbye to his family.

INT: MILITARY BARRACKS - NIGHT

A room. Jack is being interrogated by an Army captain.

CAPTAIN

You were married in Seattle?

JACK

Yes, Sir.

CAPTAIN

Your wife is Lili Emiko Kamamura?

JACK

Yes, Sir.

CAPTAIN

And you were drafted February 11th, 1942.

JACK

Yes, Sir.

CAPTAIN

You're in a whole lot of trouble, soldier.

JACK

I know that, Sir.

CAPTAIN

Would you say you had pro-Japanese sympathies?

JACK

Yes, Sir. I married one.

CAPTAIN

The way the Army sees it, soldier, you're either pro-Japanese or you're pro-American. There's no in between. Not anymore. It's not like being a Red Sox fan in a Pittsburgh/New York World Series.

JACK

My wife is an American citizen, Sir.

CAPTAIN

You think the camps are wrong?

JACK

Yes, Sir. I do.

CAPTAIN

Well, for what it matters, soldier, I agree with you. Even the President agrees with you. It's a damned stupidity. They're one tenth of one percent of the American population and they got picked on. It's a God awful fucking mistake that scared people fighting wars often make. But to a lot of people they can't tell the difference between the Tojo's in Tokyo and the Tony's in Redondo Beach. There are also a lot of apple pie Americans out there who wouldn't hate a soul before all this who've got kids over there being slaughtered by the Japanese Army. Every day they hear about another Japanese Unit going Banzai and bayonetting women and kids. Maybe locking your people away in the safest place they can be....

JACK

It's unconstitutional. They have had their rights taken away from them. They're American citizens.

CAPTAIN

So are you, soldier, and you deserted, so a lot of American kids are dying instead of you.

The door opens and two FBI agents come in. They are known to the Captain. One of them pulls up a chair close to Jack. He holds a manilla file.

AGENT

How'd you spell you name, McGann?

JACK

M, small C, G-A-N-N.

AGENT

You ever spell it M small C, G-U-R-N? Were you ever Jack McGurn?

Jack doesn't answer. His silence is enough.

AGENT (contd)

Were you ever a member of Local 306  
of The Motion Picture Operators  
Union?

JACK

I was.

AGENT

I think you're in a lot of trouble,  
Soldier. More trouble even than  
taking a Chinese hike....

We are on Jack.

WE CUT.

INT: CAMP BATH HOUSE, AUGUST 1944 - DAY

We see Dulcie throwing up in the women's latrines. Joyce  
watches.

JOYCE

Why are you throwing up, Dulcie?  
You're not even on a bus.

INT: KAMAMURA HUT - DAY

Mrs. Kamamura chases Dulcie around the hut under the  
curtains, around the bed. Mrs. Kamamura swats at her  
daughter with a broom. Dulcie screams. Mrs. Kamamura yells  
at her in Japanese. We're not sure what she's saying but  
it's obviously not complimentary. She chases her out of the  
hut.

LILI (V.O.)

Dulcie came back from the Idaho  
Sugar Harvest with a nice sun tan,  
sixty dollars pay and a baby inside  
of her... Mama was furious.

EXT: CAMP STREET - DAY

Mrs. Kamamura, still brandishing the broom, chases Dulcie  
through a group of high school girls dressed in their  
'Majorette' uniforms, Joyce among them.

JOYCE

What's going on?

WE CUT TO:

INT: CAMP HOSPITAL - DAY

Lili, who holds her sister's hand as she gives birth surrounded by Japanese nurses.

DULCIE

What is it?

LILI

Japanese.

DULCIE

I know that. But is it a boy or a girl?

LILI

A girl.

INT: MESS HALL - DAY

The Kamamuras wash their dishes in the mess hall communal sinks. Dulcie holds her baby. Mrs. Kamamura still berates Dulcie in Japanese.

EXT: CAMP - DAY

Snow. The Kamamura kids throw snow balls in the snow. A woman in a Service uniform runs excitedly by them.

INT: MESS HALL, DECEMBER 1944 - DAY

Suddenly the woman in the Service uniform comes running in, followed by an excited group. She shouts out loud.

WOMAN IN UNIFORM

Endo won his case! They can't keep us here anymore! We can go home!

Commotion. Screaming. Shouting. Happiness. Even Mrs. Kamamura hugs Dulcie. The sisters splash one another with the sink water.

LILI (V.O.)

It seemed that all our troubles were over. Shikataganai. We had gone through the worst. We had lost everything we owned and everything we loved...it wasn't possible to lose anything more...but Momma says a wasp always stings a crying face because....

EXT: CAMP, DECEMBER 1944 - DAY

Snow. We see a military ceremony as Mrs. Kamamura is officially handed medals as Lili stands at her side with Mini, Joyce, Frankie and Dulcie. They are all wrapped up against the cold weather. Three other families also receive medals. They walk off in the snow.

LILI (V.O.)

...we also lost Harry. It was our last winter in the camp. And our darkest.

INT: KAMAMURA HUT - DAY

Mrs. Kamamura scrubs Harry's bed with salt water.

EXT: CAMP - DAY

Snow. Frankie goes into the hut. He has a Christmas tree under his arm.

INT: KAMAMURA HUT, CHRISTMAS 1944

The family sit around and try and enjoy Christmas. Their enthusiasm is muted but they put on a brave face for Mini. Dulcie softly sings Harry's 30's song we heard at the beginning of our story. Slowly. Sweetly.

OVER:

EXT: CAMP, 1944

The snow still on the ground. A truck. The Kamamuras pile their belongings onto it.

INT: KAMAMURA HUT - DAY

Mrs. Kamamura packs the photos of Harry, Joey, Charlie and Mr. Kamamura. Close on the small pennant in the window which says 'SERVING' with a small star beneath. She takes it down.

EXT: CAMP - DAY

The full truck now pulls away, leaving us on the vegetable patch. Mr. Kamamura's chair sits there, snow on the arms and seat.

WE MOVE ACROSS TO:

EXT: STRAWBERRY FIELD, AUGUST 1945 - DAY

A strawberry field. A beautiful summer's day. A small wooden house in the corner of the field. The Kamamura women hang out the laundry. Dulcie's baby sits in a tin bath being bathed by Joyce. The baby giggles. Mini swings quietly on a makeshift swing.

LILI (V.O.)

We didn't go back to Little Tokyo.  
We went to stay with a cousin of  
Mama Kamamura's on the strawberry  
farm here in Florin.

We are on Dulcie's baby in the tin bath. Suddenly, we hear no sounds. Just the rushing of the wind in the fields. Mini swings back and forth in silence.

INT: HUT - DAY

The family sits, in complete silence, around the table.

LILI (V.O.)

On August 6th they dropped a bomb  
on Hiroshima.

EXT: FIELDS - DAY

Strawberry fields.

LILI (V.O.)

It was a big bomb.

Close on a patch of wild irises blowing in the wind.

LILI (V.O.)

They called it an atomic bomb.

Close on an old fence. A wrecked, rusty tractor. A whole field of wild flowers.

LILI (V.O.)

In nine tiny seconds two hundred  
thousand people were killed.

INT: RAILWAY WAITING ROOM - DAY

Close on Lili, tears streak down her face.

LILI

It had to be the end. No one could  
endure more...

MINI

Mama! It's the train!

They both get up and leave the waiting room.

EXT: STATION PLATFORM 1948 - DAY

A train pulls into the small station. A few people get out,  
including Jack. He looks well, thinner maybe, and carries a  
cheap suitcase and a brown paper string-tied parcel under  
his arm. Lili runs to him. They embrace. He stops to look  
at Mini. Much bigger than when he saw her last. Shyly he  
asks:

JACK

How are you doin'?

MINI

Okay.

Mini is always okay.

He picks her up and kisses her. We watch them walk away  
from us. More kisses, more hugs. They walk further into  
the distance.

FADE.

End Credits.

## COME SEE THE PARADISE

### Chronology

- 1948 Lili and Mini wait at Railway Station.  
1936 Jack fire bombs Brooklyn Theater.  
1936 Lili and family entertain visiting acting troop.  
1936 Jack arrives in Los Angeles.  
1936 Mr. Ogata does himself in.  
1936 Lili gets marriage proposal from Mr. Fujioka.  
1936 Jack takes job at Kamamura Movie Theater.  
1936 Jack meets Lili. Courts her.  
1936 Jack and Lili elope.  
1941 Jack and Lili in Seattle.  
1941 December 7. Japan bombs Pearl Harbor.  
1941 December 8. American declares war on Japan. Lili and Mini arrive in Los Angeles.  
1941 December 9. Lili, Charlie, Harry visit Terminal Island.  
1941 December 11. Germany and Italy declare war on the United States. Jack arrested in Seattle.  
1941 December 20. Jack re-unites with Lili in Los Angeles.  
1941 December 22. Jack, Mini and Santa Claus.  
1942 January. Charlie and Harry classified 4-C.  
1942 February 19. Roosevelt signs Executive Order 9066.  
1942 March. Japanese-American families 'advised' to leave.  
1942 April. Railway station. Families leave.  
1942 April. Jack arrives in Los Angeles. House looted.  
1942 April. Family arrive at race track Assembly Center  
1942 April. Jack in bar. Jack's confession.  
1942 May. Jack visits Assembly Center.  
1942 June. Battle of Midway. Japanese fleet destroyed.  
1942 July. Arrive at camp.  
1942 September. Mr. Kamamura arrives from Fort Lincoln.  
1942 October. Mr. Kamamura branded an "Inu".  
1942 November. Joey repatriated.  
1942 December 6. Riot. Jack attempts to reach camp.  
1942 December 9. Jack visits Lili at camp.  
1943 January 28. Announcement to form 442 Combat Unit.  
1943 February. Jack pursued by MP's.  
1943 February 8. Loyalty questionnaire.  
1943 May. Nisei report for combat duty at Camp Shelby, Mississippi.  
1943 May. Jack decides to give himself up.  
1943 May. Mr. Kamamura dies. Funeral.  
1943 June. Dulcie goes to Idaho.  
1943 July. "No No" boys sent to Tule Lake.

1943 July. Jack interrogated.  
1944 December. Endo case. Camps can be opened.  
1944 December. Medal ceremony for Harry in snow.  
1944 December. Last Christmas at camp.  
1945 January. Lili and family leave camp.  
1945 May 7. Germany surrenders.  
1945 August. Florin, California. Strawberry fields.  
1945 August 6. Atomic Bomb dropped on Hiroshima.  
1945 August 14. Japan surrenders.  
1948 Railway station, Florin, California.