

"GUNG HO"

FADE IN:

1 INT. MANAGER TRAINING SCHOOL - DAY 1

We OPEN on OISHI, a thirtyish, nice-looking Japanese man. He seems perfectly normal, but suddenly lets out a manic scream. We PULL BACK to reveal a large room. Dozens of Japanese men in their twenties and thirties are standing. As we join them they are all screaming louder and louder trying to outdo each other. They scream louder and louder until one man collapses.

1A INT. HUNT'S HOUSE - MORNING 1A

HUNT STEVENSON has finished getting dressed. He looks very nice. He puts a passport and airline tickets in his jacket pocket. He's clipping his nails, nervously. He's waiting for something. Something in the mirror catches his eye. He uses his nail clipper to trim a nose hair. Satisfied, he goes back to pacing.

2 INT. MANAGER TRAINING SCHOOL - DAY 2

Now all the young men are seated on the floor. They look frightened. A MAN in his forties sits in the front and lectures them angrily. As he lectures, men walk around with sticks whacking the young men on the back, so that they sit up straight.

INSTRUCTOR

(English subtitles)

You are all weak. That is why you have been sent here. Your bosses find you lazy and without confidence.

3 ANGLE ON OISHI 3

Oishi looks unhappy. He gets whacked in the back.

3A EXT. HUNT'S HOUSE 3A

A car pulls up. AUDREY GOODEN is driving. Hunt has been waiting on the sidewalk. They kiss.

AUDREY

Good morning. You look nice, hon. Ready to go?

Hunt throws his stuff in the back of her car.

HUNT

I was born ready, and I think you know that. And the amazing part is I'm not even nervous.

(CONTINUED)

3A CONTINUED:

3A

He picks a big, full trash bag, and prepares to put it in the car.

AUDREY

Hunt, that's your trash.

HUNT

Good, 'cause I'd hate to think my luggage smelled like that.

3B OMITTED

3B

3C INT. MANAGEMENT TRAINING SCHOOL

3C

The young men are now all standing at attention.

INSTRUCTOR

(subtitles)

You will not succeed as executives at Assan Motors... unless you do as I say. I will lead you from hell to Paradise. You will not go home until you pass. We will work eighteen hours a day. If you fail, you will be fired. Good luck.

3D EXT. HADLEYVILLE - MORNING

3D

Audrey's car is on the main street. She stops at a traffic light. A STORE OWNER is sweeping his sidewalk. He sees Hunt.

STORE OWNER

Hey, Hunt! Today's the big day! Go get 'em, boy!

HUNT

I'll get 'em.

STORE OWNER'S WIFE

We're counting on you.

HUNT

This face is on the case.

Hunt turns to Audrey.

HUNT

(continuing)

If I screw this up, this town is dead meat, you know what I mean?

AUDREY

But you're not nervous?

HUNT

Nooo.

4 INT. MANAGER TRAINING CENTER - MONTAGE

4

We FOLLOW these men through their training with particular attention to:

- A) The trainees screaming again.
- B) The trainees forcefully singing.
- C) INT. AIRPORT TERMINAL

Hunt kisses Audrey goodbye and goes to an outdoor boarding area.

EXT. AIRPORT

Hunt heads for his plane.

VOICES (O.S.)

Hunt! Hunt!

Hunt turns and sees the Front End Boys -- BUSTER, WILLIE, JUNIOR and GOOGIE.

TICKET TAKER

(to Front End Boys)

No one except ticketed passengers can go beyond these doors.

BUSTER

We understand.

Willie and Junior race through the doors. Buster and Googie grab the guy and pull his pants down, then follow. The guys join Hunt.

WILLIE

I'm glad we caught you. Good luck, Hunt.

BUSTER

Whatever happens I'm glad they picked you instead of one of those gumheads on the City Council.

HUNT

Thanks.

BUSTER

And don't eat any raw shit.

He shudders.

GOOGIE

We got you something for the trip.

(CONTINUED)

4 CONTINUED:

4

He hands him a six-pack of Iron City Beer with a bow on it.

HUNT

Oh, this is great... They're empty.

BUSTER

Well, it was a long drive to the airport.

- D) Oishi screaming as an Instructor pushes him in the stomach.
- E) Airport - Hunt is getting on a plane. He waves and the door closes.
- F) Oishi on a very busy street corner singing as people pass.
- G) Hunt, in Japan, with his luggage. He looks lost.
- H) The trainees screaming again, but now weak.
- I) Hunt enters a little sleep cubicle.

5 INT. MANAGEMENT TRAINING CENTER - DAY

5

A tribunal has been set up. The Instructors are seated as a young man in bad shape screams, begs, cries, drools, staggers and generally carries on wildly as the tribunal stares. The man finishes in tears.

INSTRUCTOR

(subtitles)

You are not ready. You will stay two more weeks.

The man is crushed, but he bows and exits.

6 INT. HALLWAY - CONTINUOUS ACTION

6

He comes out. The others look at him hopefully. He cries. They try to console him. Oishi is among them. He is told that it is his turn.

7 INT. MANAGEMENT TRAINING CENTER - DAY

7

Oishi enters.

INSTRUCTOR

(subtitles)

Tell me why you should be returned to work.

Desperately, Oishi begins to scream his defense. He is wild. His eyes are spinning.

7 CONTINUED:

7

In the middle, he begins singing the training center song. The tribunal seems pleased. Suddenly, the door bursts open and Hunt enters.

HUNT

Hi. Hey, I'm sorry to interrupt your screaming. I'm lost. I'm looking for Assan Motors. Is this still Japan?

INSTRUCTOR

(angry)

You must want Executive Building.
You are in the wrong place.

HUNT

Oh, yeah, right.

He turns to leave. He sees Oishi. Oishi has ribbons hanging from his uniform.

HUNT

(continuing)

Hey, look at all those ribbons.

INSTRUCTOR

(angrier)

Those are Ribbons of Shame.

HUNT

Oh yeah? Then I'd wear 'em on the inside. Well, so long.

Hunt exits. The Instructor yells at Oishi.

7A CLOSEUP OF OISHI

7A

He is screaming again. He has spittle at the corner of his mouth. Hunt POPS INTO THE CLOSEUP holding a handkerchief. He dabs Oishi's mouth.

HUNT

Let me just get that for you.
(cheery)

'Bye.

8 INT. EXECUTIVE OFFICE - CONTINUOUS ACTION

8

The office is very large and very impressive. Hunt bursts in full of warmth and energy.

HUNT

Good afternoon, gentlemen.

(CONTINUED)

The Japanese bow. Hunt, taken by surprise, bows. The Japanese sit.

HUNT

(continuing)

Or as you say (speaks in awkward Japanese).

He waits for a favorable reaction. We reveal the executive board of Assan Motors. They are all male, mostly middle-aged and all grim and serious. At the head of the table is MR. SAKAMOTO, clearly the boss. He is large and unpleasant. They all stare grimly at Hunt.

HUNT

(continuing; nervous)

These are slide pictures -- well who'd know better than you -- I just thought I'd -- you know what they say. One picture is worth a thousand -- do you speak English, I'm just curious.

SHIGETA (AN EXECUTIVE)

(not friendly)

We all speak English. Please continue.

HUNT

Right. I love your country. Just great. My dad was here with the army in nineteen-forty-f-... Did you decorate this place yourself? It's darn nice. Well, I'll get started. You've all had a long day staring.

Hunt starts showing slides against the wall. At first, we don't see the slides -- just Hunt and the Japanese.

HUNT

(continuing)

This is Hadleyville.

(changes slides)

This is Hadleyville at night.

That big building is... What is that?... That's a hair.

(he blows into the projector)

There you go.

(changes slides)

There's the factory. It was open for 35 years. Just closed down five months ago. Just two years after it was completely retooled.

(MORE)

HUNT (CONT'D)

(changes slides as
he talks)

And between you and me, you can
buy it for a song. I understand
you're considering buying a bigger
factory in Florida.

SHIGETA

Yes. We are --

HUNT

Florida. They're really growing
down there. Big influx of Cuban
refugees. Very industrious you
think it's easier to put on a
cockfight.

He changes slides. Picture of a woman, Hazel Lockwash,
appears on the screen. She's wearing coveralls that
zip up the front. They are zipped down enough to show
a lot of very attractive cleavage as she bends over an
engine.

HUNT

(continuing)

Oh, how'd that get in here. That's
Hazel Lockwash. Hazel is part of a
unit that put out over 100,000
engines last year. And the key
word with Hazel is "put out" hah?

No reaction.

HUNT

(continuing)

And here's...

He turns off the projector and turns on the light.

HUNT

(continuing)

Look, I thought you might enjoy
kind of a personal appeal, but I'll
keep it simple. Two years ago the
underwear factory shut down.
Without that, the automobile
factory directly employed almost
everybody in Hadleyville. And
everybody owed their living to it
one way or the other. They worked
hard. They worked their butts off.
And the factory closed. You open
it again, they'll work their butts
off for you.

(MORE)

(CONTINUED)

8 CONTINUED: (3)

8

HUNT (CONT'D)
I'm sorry if I didn't do this right, but it's a great town with great people and I'm willing to answer whatever questions you may have, so... go ahead.

He waits. They just stare.

HUNT
(continuing)
Right. Well... You've got the paperwork so... so long.

He reaches for the projector, then changes his mind.

HUNT
(continuing)
You can just keep that.

He starts away a step, then comes back.

HUNT
(continuing)
I'll just take the picture of Hazel.

He pulls the slide and exits.

HUNT (O.S.)
(continuing)
Nothing.

9 INT. JAPANESE AIRLINE - NIGHT

9

Hunt is flying back to the United States. He is unhappy. He can't sleep.

10 EXT. COUNTY AIRPORT - DAY

10

This is a small airport which serves several towns and small cities in one Pennsylvania county. A plane belonging to a local airline rolls to a stop out on the runway. Passengers get off outside. Inside the terminal are some people waiting to meet passengers. A few passengers get off before we see Hunt at the top of the stairs. He looks really worked over by the flight from Japan. He's groggy and seedy-looking and has the airline movie headphones still on.

11 INT. TERMINAL

11

Hunt enters. ANGLE on Audrey waiting in the terminal.

HUNT
Audrey.

(CONTINUED)

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9.

11 CONTINUED:

11

She waves. Hunt runs to meet Audrey, but runs a couple of feet past her, picks up a skycap and twirls him around. Audrey laughs.

12 OMITTED

12

&

&

12A

12A

13 INT. AUDREY'S CAR - MINUTES LATER

13

Audrey is driving. Hunt is trying to neck with her.

AUDREY

I went over to your place every day and fed your fish. Oh. Here's all your mail.

She hands him several days' worth of mail. Still all over her, he throws the mail out the car window without looking at it. She laughs.

AUDREY

(continuing)

Hunt, I'm trying to drive.

HUNT

I missed you.

AUDREY

I can tell.

He stops and sits back.

HUNT

No, not just that. I missed you.

She's surprised, but very pleased.

AUDREY

Really?

Hunt nods.

HUNT

(looks out)

The pizza place closed?

AUDREY

The pizza place, the record store, the unisex barber shop, they're dropping like flies. The only guy who's doing well is the guy who rents U-Hauls. A lot of people are moving. How'd things go with the Japanese?

(CONTINUED)

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9A.

13

CONTINUED:

13

HUNT

Remember the first time I met your father and he came after me with the power sander? This meeting didn't go quite that well. I blew it. They should've sent someone else.

14 INT. HUNT'S HOUSE - DAY

14

This is a little house Hunt rents. It's reasonably neat and well-kept for a bachelor's house. The living room has a couch, a little TV, two huge stereo speakers and books. Hunt, fully dressed, is on the phone.

HUNT

(charming)

Hi, Mr. Douglas? Remember me.
Hunt Stevenson... Yeah. I hear
you're the manager up there. I
sure loved working for you when
you were here. How's Mrs.
Douglas... Really? And you never
hear from her?... No kidding, with
the termite man. Listen, Mr.
Douglas, I was sort of thinking of
relocating and if you... Oh, sure
I understand, you have to go
through the local up there. Um...
hey, how's your dog, Rusty?
Steamroller, huh?

15 INT. HUNT'S HOUSE - A FEW DAYS LATER

15

The place is disgusting. Clothes are lying around.
Empty take-out food containers. Hunt enters from the
kitchen carrying the phone. He's in his pajamas and
looks dirty.

HUNT

Hunt Stevenson... Sure you know me
... We went to kindergarten
together... No, not you and me.
Me and your cousin Hector... He
used to talk about you during
naptime. Anyway, like I say, I'm
a foreman here in Hadleyville and
I understand you do the hiring at
the Galveston plant. I can jump
in the car and be down there in 29
hours... Right... I understand...
You know, Hector once threw up on
me. I think you owe me
something... Hello?...

16 INT. HUNT'S HOUSE - DAYS LATER

16

Hunt is in the same pajamas. He and the place look
worse. He's watching TV. He looks like a zombie.
He's watching "Family Feud."

RICHARD DAWSON (V.O.)

Survey said... Rabies.

(CONTINUED)

16 CONTINUED:

16

HUNT

Survey this.

Without moving, he grabs his little TV and tosses it off its stand, causing it to smash through the window.

16A EXT. JUNIOR'S YARD - DAY

16A

It's a nice, spring evening. It's still a little light out. It's a very small back yard. From this yard we can see a lot of other houses with equally small yards. The Front End Boys are playing basketball two-on-two in a very cramped area. Hunt and Buster against Willie and Googie. Hunt is dribbling. Willie and Googie have him double-teamed and are trying to steal the ball. Buster stands still in the middle of the court unaffected as Hunt struggles.

HUNT

(desperate)

Buster!

BUSTER

You're doing fine.

Hunt spins away -- and drives towards Buster. Buster casually steps out, throwing a moving screen on Willie and Googie who slam into him. Hunt scores.

BUSTER

(continuing)

Game. Whew. I've had it.

WILLIE

Hey, Buster, you think you could get any fatter?

Buster turns angrily. Hunt jumps in.

HUNT

Now, now, boys.

(to Willie)

You know how this always ends.

With Buster sitting on your head.

Junior comes out of the house, carrying beers.

JUNIOR

(like a vendor)

Beer here.

The guys take the beers and open them. They sit on the steps. Hunt doesn't join them. He stares off in the distance

16B ANGLE ON THE FACTORY - HUNT'S POV

16B

16C ANGLE ON THE GUYS

16C

WILLIE

Come on, Hunt. You did the best
you could.

Hunt is not consoled.

GOOGIE

Hey, guys. Check it out.

17 OMITTED

17

&

8

18

18

19 ANGLE ON THE STREET

19

HEATHER DiSTEFANO is coming out of a house with a man.
A nice car is at the curb.

BUSTER

Heather DiStefano. Oooh!

GOOGIE

Who's the guy?

HUNT

Why, you like him?

GOOGIE

Get out of here.

WILLIE

That's my kid's orthodontist.
Twenty-five hundred bucks. He
sees my kid twenty minutes a
week.

JUNIOR

Figures he's rich.

Heather and the orthodontist are about to get into the
car.

HEATHER

Hi, boys.

BOYS

(unison, like kids)

Hello, Heather.

WILLIE

Hello, Dr. Schnabel.

(CONTINUED)

SCHNABEL

Hello... Your son bit me.

WILLIE

Sorry, we'll try to feed him more.

HEATHER

Hello, Hunt.

HUNT

Hi, Heather.

Heather smiles and gets into the car. The guys look at Hunt, impressed.

BUSTER

Oooh! She said hello to you.

HUNT

In high school, I used to keep her picture in my locker.

BUSTER

Yeah? I used to keep one in my pants.

WILLIE

Now he keeps a sofa in there.

Buster grabs Willie in a headlock and begins maneuvering him into a sitting position.

BUSTER

Here we go!

Willie breaks away. The guys all laugh for a moment. There's a small pause.

JUNIOR

I'm moving soon.

The guys are stunned.

JUNIOR

(continuing)

My father-in-law's getting me a job with him in Buffalo.

HUNT

They make cars in Buffalo?

JUNIOR

It ain't cars. It's... O-rings.

GOOGIE

Oh, you're making sex toys.

(CONTINUED)

JUNIOR

No, Einstein. They're... washers.
They're fittings. You... fit 'em
on stuff.

WILLIE

Oh, you're gonna be great selling
those.

JUNIOR

Hey, I can learn. I learned how
to make cars.

HUNT

Who says?

The others laugh.

JUNIOR

Hey, it's a job. Beats sitting
home listening to your stomach
gurgle. You don't know what it's
like, Hunt. The rest of us got
families. We got responsibilities.

HUNT

We need the picture.

JUNIOR

Right.

Junior goes into the house.

BUSTER

It's the goddamn Japanese.

WILLIE

The Japanese didn't close down the
factory.

HUNT

Sure they did! People buy those
goddamn Japanese cars, American
factories close down. Then I
gotta go over there to goddamn
Japan and beg their goddamn little
faces to come over here and open
the factory they goddamn closed.

They're all silent for a moment.

GOOGIE

So you're not making set toys.

Junior comes out holding a framed picture.

(CONTINUED)

19 CONTINUED: (3)

19

BUSTER
(wistful)
Ahhh, the picture.

19A PICTURE

19A

of Hunt in a basketball uniform up on the shoulders of an excited crowd. Hunt looks at it unhappily.

19B BACK TO SCENE

19B

WILLIE
(a la announcer)
Five seconds. Hadleyville down by one. Googelman inbounds to Stevenson. He races through the backcourt. He's double-teamed. There's no one to pass to. He shoots from thirty feet. It's good! Hadleyville High is State 2A champion!

The other three guys cheer and hug. The excitement dies down.

JUNIOR
Ahhh. Life was beautiful.
Simple.

HUNT
Like Googie.

GOOGIE
I'm gonna miss you, Junior.

20 EXT. SUPERMARKET - ESTABLISHING - DAY

20

21 INT. SUPERMARKET - DAY

21

Audrey is the assistant manager. She's walking down the cookie aisle with another employee. Audrey has a clipboard and a pen. The other employee is named DICK. Hunt wanders around behind them, a man with nothing to do. As Audrey and Dick work, Hunt rips open bags of cookies and eats. He eats one or two from each bag, then rips open a new one.

AUDREY
(to Dick)
We have to make some adjustments. When people are broke they don't buy meat. More frozen foods, more canned goods and a lot more spaghetti.

(CONTINUED)

21 CONTINUED:

21

Hunt grabs a bag from up on top and rips it open. Dick exits. Audrey turns and catches Hunt with his mouth full and broken bags all over the shelves. He swallows self-consciously.

AUDREY

(continuing)

Hunt, I enjoy your company, but do you really think it's good for you to just follow me around all day?

HUNT

Can we talk about this over by milk?

JUNIOR (O.S.)

(screaming)

Hunt! Hunt!

22 HUNT AND AUDREY

22

look up. Junior is racing down the aisle.

JUNIOR

(wild)

Hunt!

Junior in his excitement runs crotch-first into the corner of a woman's shopping cart. He's in pain.

WOMAN

My eggs!

JUNIOR

Your eggs?

Hunt and Audrey rush over.

HUNT

Junior, what's the matter?

JUNIOR

You did it! They're coming! Next week!

HUNT

Who?

23 EXT. AIRPORT - DAY

23

A private jet with Japanese writing on it comes in for a landing. We reveal the other side of the airfield near the terminal. A huge crowd has gathered on the field to greet the Japanese.

(CONTINUED)

23 CONTINUED:

23

Among the greeters are the Mayor, the city council, the high school band and drum majorettes, elementary school children dressed in kimonos and karate outfits. The little boys are karateing everything and everyone in sight with appropriate shouts. Hunt is behind the barriers with hundreds of others. The plane still has a good distance to taxi.

The Mayor is going over his speech. He is distracted by the little boys karate kicking each other.

24 OMITTED

24

25 ANGLE ON THE CROWD

25

Hunt is in the crowd with Audrey and the Front End Boys.

JUNIOR

Private jet. That's class.

HUNT

One day I'm gonna get me one of those.

AUDREY

First, why don't you get a car with fenders?

HUNT

Just for that we're through, except for sex.

26 ANGLE ON THE PLANE

26

It has taxied to a stop in front of the crowd. A stairway is put in place and the door opens. SIX JAPANESE MEN, in their thirties, step out one-by-one. Behind them are their wives and children, looking tired and nervous. One of the women is pregnant. They look very serious. We see that the man in front is Oishi. They are surprised and confused by all the hoopla. People in the crowd applaud. The band breaks into "It's A Small World." The drum majorettes are twirling.

26A HUNT, AUDREY AND BUSTER

26A

weave through the crowd for a better look. They come upon a sixtyish, tough-looking man named CHARLIE. Charlie is in a full World War II uniform and is carrying a rifle.

(CONTINUED)

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18.

26A CONTINUED:

26A

HUNT

Hi, Charlie. What happened?
Everything else in the wash?

CHARLIE

This is what I was wearing the
last time I met these sons of
bitches.

(firmly)

On Iwo Jima. I took a bullet in
my shoulder.

He starts to unbutton.

HUNT

We've all seen it, Charlie. It's
real attractive.

CHARLIE

They were sneaky then and they're
sneaky now.

BUSTER

(to Charlie)

Dad, why don't you go home?

CHARLIE

No!

HUNT

Buster, stand in front of him.

26B BACK ON PLANE

26B

A red carpet is rolled out. On the carpet is a logo
for the "Rivoli Theatre." The Japanese hesitantly come
down the steps. They reach the carpet, look at each
other uncertainly and remove their shoes. The Mayor
quickly removes his shoes. The Mayor steps up to greet
them. He is exuberant. Immediately pictures are
taken. The Japanese do not smile. The photographers
back off. There is general bowing.

MAYOR

Welcome. I'm the Mayor. Conrad
Zwart.

The Mayor wipes off the jacket of one of the Japanese.

MAYOR

(continuing)

Sorry, that's what happens when I
say my name too fast.

(MORE)

(CONTINUED)

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19.

26B CONTINUED:

26B

MAYOR (CONT'D)

We'd all love it if you could just
say a few words.

OISHI

How are you?

MAYOR

No, to them.

He points to a little platform with a microphone.

Oishi reluctantly goes to the microphone. He looks at
his men self-consciously. The crowd quiets and the
band stops.

OISHI

Thank you for this... surprising
greeting... We have many plans...

(at a loss)

I'm sorry, I'm not as good a
speaker as the man you sent to us.

27 ANGLE ON HUNT

27

He beams. Others smile at him.

OISHI

Where is Mr. Stevenson?

People look around.

MAYOR

(annoyed)

What do you want him for?

OISHI

I understand that Mr. Stevenson's
presentation is a big reason why
we are here.

BUSTER

(loud)

Way to go, Hunt!

People spot Hunt and cheer. He is thrilled. He waves.
Audrey gives him a kiss.

HUNT

(to Audrey)

Honey, no, people can't see me.

DISSOLVE TO:

27A EXT. MAIN STREET - DAY

27A

The Japanese are in a parade. The Mayor sits in a convertible between Oishi and Saito. He raises Oishi up higher so the crowd can see him. Saito, uninvited, also moves up. Oishi looks at Saito. In a car further back, Hunt rides in the parade.

28 EXT. FACTORY - DAY

28

Hunt drives into the factory parking lot in a car that looks great until he turns around and reveals one side that's all screwed up. The parking lot is empty except for a few cars and a few small trucks.

29 OMITTED

29

30 INT. ASSEMBLY LINE

30

Hunt passes through a deserted assembly line.

31 INT. FACTORY OFFICE AREA - DAY

31

Hunt enters beehive of activity. The office area is being put back in shape after months of idleness.

(CONTINUED)

31 CONTINUED:

31

Electricians are working, painters, PHONE MEN are there installing new phones. A couple of Japanese secretaries are scurrying back and forth with supplies. Nobody notices Hunt.

PHONE MAN

(into phone)

Can you hear me?

(louder)

How about now?

(louder)

How about now?

(extremely loud)

Can you hear me?... You can? Good.

(hangs up)

Okay, it works.

He leaves. Hunt tries to get someone's attention, but they're all too busy. He sees a door marked "CONFERENCE ROOM" and he enters.

32

INT. CONFERENCE ROOM - CONTINUOUS ACTION

32

Hunt enters quietly and unnoticed by the six Japanese men standing facing a large conference table. Charts are spread out across the table and the men are speaking excitedly in Japanese, clearly exchanging views on something.

HUNT

Anybody home?

The speaking ends abruptly. They all look up at Hunt and then quickly roll up the charts.

OISHI

Ah, Mr. Stevenson. What a pleasure.

They bow.

HUNT

You said two o'clock. Everyone looked real busy, so I just --

OISHI

Fine, fine. I am Takahara Oishi --

HUNT

Hey! I know you. You were that guy I saw in Tokyo. Screaming and foaming at the mouth. Nothing personal.

(CONTINUED)

32 CONTINUED:

32

OISHI

Yes, I remember.

HUNT

Hey, what was that, a meeting of the Maniac Club? Nothing personal.

OISHI

Management Training Program.

SAITO

For executives who are failing.

Oishi stares at Saito.

SAITO

Nothing personal.

HUNT

(to Oishi)

Well, I guess you did okay.
You're the boss, hah?

OISHI

Oh. Well, we don't really use that word. In Japan we all work together --

SAITO

Yes, we are all equal. Nobody is the boss here.

Oishi looks at Saito unhappily.

OISHI

But I am the boss. Nothing personal. Mr. Stevenson... we would like to offer you a position. We would like you to be employee liaison.

HUNT

Employee Liaison? What's that and is there a raise?

OISHI

This is an outline of our company's labor policy. We would like you to help us introduce it to your fellow workers.

HUNT

I don't understand. Why can't we do things like we always did? We did pretty good.

(CONTINUED)

32 CONTINUED: (2)

32

SAITO

If you did pretty good, then why
are you --

OISHI

(interrupts)

Present our ideas. Do not be
influenced by the fact that we are
going to give you your first
executive position with a very big
raise in pay.

HUNT

No, I won't be influenced by that.

OISHI

Assuming, of course, that the
factory does open.

HUNT

I already assumed that.

SAITO

We did not.

OISHI

Can we count on you?

HUNT

Is a frog's ass watertight?

The Japanese begin speaking to each other in Japanese.
For a moment it almost sounds like an argument.

OISHI

Yes. We believe it is.

33 EXT. HADLEYVILLE HIGH SCHOOL - NIGHT

33

34 INT. HADLEYVILLE HIGH SCHOOL AUDITORIUM - NIGHT

34

It is packed. On the stage is a podium and a banner
reading, "United Auto Workers Local 45." On stage,
seated are Hunt and MR. CRANDALL. With them are
members of the union local's executive board.

The men have packed the auditorium. They are stamping
their feet and chanting, "Work, work, work..." A man,
MR. IRWIN, is at the podium.

IRWIN

(weak speaker)

I know you want to work, but let's
please go over the terms of
employment.

(CONTINUED)

34 CONTINUED:

34

Louder chanting. Irwin shrugs and gives up. They cheer. Crandall unhappily goes to the podium. He pleads for attention.

CRANDALL

Please... Please, may I speak?

They quiet down. He is a good speaker.

CRANDALL

(continuing)

I'm Jeffrey Crandall. Your national union office sent me down here because we are concerned about you.

(CONTINUED)

34 CONTINUED:

34

UNION MEMBER

Hey, can't we discuss this while
we're working?

Some laughs.

CRANDALL

No! Then it will be too late.
These conditions upon which Assan
Motors insists are a step
backwards, half a century long,
towards the days of the sweatshop.
I've seen the other Japanese
plants. People are fired, no one
says why. Wages are frozen,
nothing you can do about it...
They're only offering \$8.75 an
hour.

A buzz of disappointment.

UNION MEMBER #1

Eight seventy-five? We've been
getting eleven-fifty.

*

LUKE

We been getting nothing!

*

There's a general agreement with this last sentiment.

CRANDALL

They won't guarantee full
employment. They won't hire back
on seniority. Who works is who
they pick to work.

MILT

So what? Those who work will take
care of those who don't.

*

More agreement.

UNION MEMBER

I wanna work!

CRANDALL

Fine. Work with a contract.

PAUL

Do you think they'll give us a
contract?

*

CRANDALL

I think if they see --

(CONTINUED)

34 CONTINUED: (2)

34

PAUL

I'm not asking you! You don't live here. You got a job. I'm asking Hunt. He knows them. He's one of us. What do you think, Hunt?

HUNT

(on the spot)

Hum? I think...

He stops. Everyone is hanging on his next word.

HUNT

(continuing)

I think Mr. Crandall makes some very good points. I also think... How many of you remember the state championship game in Pittsburgh?

They all CHEER.

HUNT

(continuing)

Thank you very much. Remember that kid who played guard for Roosevelt -- that kid Brickhouse?

They BOO.

HUNT

(continuing)

Thirty-seven points a game. He held fourteen state records. And I was our best defensive player. Now coach knows if he puts me on this kid I'm gonna foul out during the National Anthem. Then we're dead for the rest of the night. So he rotates three other guys on Brickhouse. They all foul out. But they hammer the shit out of him. Going into the last quarter, we're down five and he's got thirty-two points. Then the coach looks me in the eye and he says "Okay, Hunt, he's yours. Take him." So I took him. Remember what he scored in the fourth quarter. Bagel -- I hit a shot at the buzzer... I think you all remember that... We're state champs. You see what I'm saying.

(MORE)

(CONTINUED)

34A CONTINUED:

34A

AUDREY

With that underwear?

HUNT

No, I'll wear pants. It's my first day. I want to make a big impression.

AUDREY

Wearing two jackets will definitely do it. All right, I like the brown. But in either case I'd take off the price tags.

HUNT

Brown? Really?

AUDREY

Hunt, they didn't hire a suit. They hired what's in the suit.

HUNT

You know, I like your hair that way, all wild... You stay in bed. I'll go take these jackets off, come back here and let you pick out some shirts.

He winks and goes.

35 EXT. FACTORY - MORNING

35

Men are streaming in to work. The mood is very up. Hunt is standing off to the side smiling. He's thrilled at the way things are working out. He feels a real sense of accomplishment and pride.

ANNOUNCEMENT (V.O.)

(through a sound system)

Please, all workers, as soon as you change into your uniforms, report outside on the North receiving area. Thank you.

36 INT. FACTORY

36

Men are receiving their uniforms.

37 INT. FACTORY - PRESSING AREA

37

Every worker in the factory is gathered, standing outside. They are all in uniforms.

(CONTINUED)

34 CONTINUED: (3)

34

HUNT (CONT'D)

You gotta pick your spot. Don't fight until you can win. Let them make some shots. The game is won in the fourth quarter.

They CHEER.

UNION MEMBER

Hey, Hunt. Just one thing. When the fourth quarter comes -- can you take these guys like you took Brickhouse.

Pause.

HUNT

Yeah. I can handle 'em.

MILT

That's good enough for me.

CRANDALL

Please! Let me go in with an experienced negotiating team --

He's drowned out by BOOS. A few guys rush up and grab Hunt and carry him out on their shoulders as Crandall stands there defeated.

34A INT. HUNT'S BEDROOM - DAWN

34A

Audrey is asleep. Hunt runs into the room wearing two sportcoats, one on each arm. He has no pants on.

HUNT

Audrey, wake up! Quick. It's an emergency!

Audrey is startled. She wakes up, disoriented.

AUDREY

(dazed)

Wha... wha...

She's spitting her own hair out of her mouth.

HUNT

You spent the night at my house, remember?

She smiles and reaches for him.

HUNT

Not now, hon. This is important. Which jacket do you like?

37 CONTINUED:

37

The mood is still extremely upbeat, but the men are joking a little about the uniforms.

OISHI (V.O.)
(on a microphone)
Good morning.

Everyone cheers.

38 ANGLE ON OISHI

38

up on a catwalk with a microphone. Hunt is with him, beaming with pride.

OISHI
Welcome to your first day with
Assan Motors.

CHEERS.

OISHI
(continuing)
Here we are a family. The company
is your father.

BUSTER
Hey, Dad, can I have the keys to
the car?

LAUGHS.

OISHI
(unamused)
The company will take care of you
forever and the company will be
your life.

He smiles expecting more cheers. The workers stare at him uneasily. Oishi is surprised by this reaction.

WILLIE
Hey, let's get to work.

Cheers.

OISHI
We have something more important
to build than cars.

GOOGIE
Trucks?

(CONTINUED)

38 CONTINUED:

38

OISHI

(looks at microphone)

Is this working right?

(strong)

We must build spirit! We must be
a team. One! With one purpose.
Everyone thinking only of the
company. We will begin with our
morning exercises.

HUNT

Say what?

OISHI

(to Matsumura)

Begin.

Matsumura is also up on the catwalk. He begins doing
calisthenics. The Americans stare in disbelief. A few
start to giggle. Matsumura is really into it. The
other Japanese do it with him.

OISHI

(continuing)

Begin.

Nothing.

OISHI

(continuing; off
the microphone)

Mr. Stevenson, we are not having a
good beginning. I do not blame
you even though you are their
leader.

Hunt hesitates, then runs downstairs. He goes right to
the Front End Boys. The Japanese continue to exercise.

BUSTER

(laughing)

Hey, Hunt, look at these clowns.

HUNT

I think we should do it.

BUSTER

Bullshit.

HUNT

Come on. It's the first day.
It's like in high school.

(MORE)

(CONTINUED)

38 CONTINUED: (2)

38

HUNT (CONT'D)

The first week if you wore jeans
you were in big trouble. By
October they didn't even care if
you wore pants. Let's just do it
a few days. They'll get tired of
it.

WILLIE

Hey, they must know what they're
doing. They're taking over the
world. Let's try it.

They hesitate, then Hunt and the Front End Boys begin
the calisthenics. After a while, others follow. It's
sloppy and unenthusiastic, but Oishi is relieved.
After a few moments, the exercising grows sloppier.
Clearly they are all goofing on the whole thing. The
guys begin dancing with each other.

OISHI

(into microphone)

Stop this. Stop this. Stop this
dancing with other men.

They stop.

OISHI

(continuing)

We also have a song for you.
There are papers with the words in
your uniform pockets. This is the
company song. Listen first, then
you do it.

Matsumura begins to sing. The song is unmelodious. It
is the English version of what we heard at the Manage-
ment Training Camp.

MATSUMURA

The products you make with tears
You sell with tears
The products you make with sweat
You sell with sweat
Sales grow, don't be discouraged,
Be like a young warrior.

He's finished. There is incredulous silence.

WILLIE

It's hip.

OISHI

Everybody.

(CONTINUED)

38 CONTINUED: (3)

38

They pick up their sheets. Matsumura begins. The singing of the men is very disjointed. Words are indecipherable. It sounds like a remedial nursery school. A voice begins to sing "Born In The U.S.A."

Gradually that becomes the dominant sound. Soon everyone is goofing again. Singing, dancing foolishly, having a good time. Oishi, perplexed, stares. Matsumura continues to sing as Oishi leaves the catwalk.

39 INT. PRESSING ROOM

39

A group of workers and Japanese are gathered around the area where the sheet steel rolls out to begin the auto-making process. HAZEL LOCKWASH holds a champagne bottle. She smashes it over a roll of steel.

40 ANGLE ON AN ELECTRICAL BUTTON

40

The button is pushed and the assembly line begins. Those who were at the champagne celebration run to their own places in the factory.

41 MONTAGE

41

A) The Front End Boys assume their places. They kiss their spots on the line.

B) Sheet metal is pounding into components.

C) The pizza parlor reopens.

CC) Hunt removes a small nameplate from his office door and replaces it with a huge one.

D) Components are put together to make a car body.

DD) In snack area, Japanese are eating noodles. A few Americans watch in disgust.

E) A car is painted.

EE) In snack area Americans toss garbage at a garbage barrel and miss. Japanese are horrified.

F) The Japanese install bank-type cameras to watch the workers.

G) Dashboards are installed in the cars.

GG) A man reaches his spot on line. Work is in progress. A Japanese points to a clock. It says "8:05."

(CONTINUED)

41 CONTINUED:

41

GGG) Hunt is riding in a car seat that is being moved on *
an overhead assembly line.

H) A sign in the town saying "Red Apple Diner --
Chicken, Burgers, Steaks." A man is adding a patch
to the sign which reads "Sushi."

(CONTINUED)

41 CONTINUED:

41

- I) Roofs are put on the cars.
- J) Calisthenics out in the yard.
- K) Engines are stuffed in the car bodies by the Front End Boys.
- L) Oishi and Saito watch the work on a bank of TV monitors.
- M) Tires are put on a car.
- N) Japanese turn off the workers' portable radios.
- O) A finished car rolls off the assembly line.

42 EXT. FACTORY LOADING DOCK - DAY

42

A crowd is gathered around the car we've been watching. The President of the City Council, DUNLAP, is there. Hunt is next to him. There's a huge bow wrapped around the car.

DUNLAP

Hunt, the Hadleyville Chamber of Commerce has given me the privilege of presenting you with the first car made here by Assan Motors as their gift to the man who saved Hadleyville. Congratulations and thank you.

Applause. Hunt accepts the keys.

HUNT

Thank you.

(looks at the car
as he speaks)

You know, I didn't do this for a reward or for personal glory. I --
(disappointed)

-- four cylinders, huh? It's okay. I'll avoid hills. -- I was born and raised in this town -- Just AM? Another thirty dollars you get -- It's all right, I can pay for that. I'm just glad I could do something to help Hadleyville... Yo! Now there's a car!

A convertible driven off the line and parked.

(CONTINUED)

42 CONTINUED:

42

HUNT
(continuing)
I'll take that one, okay? Thanks
a lot. I appreciate it. Have a
good time.

As he talks, he gets in the convertible. He drives
away. People are left standing around a car with a bow
on it.

43 EXT. HADLEYVILLE - NIGHT

43

Hunt is driving around town with the top down. He
stops at a light. Heather is walking by with a GUY
(not Dr. Schnabel). She leaves the Guy and walks over
to Hunt's car.

HEATHER
Beauty.

HUNT
Don't you love the smell of a new
car?

HEATHER
I like the smell of a new
anything.

BOYFRIEND
Heather.

HEATHER
(not thrilled)
I gotta go. He's buying me a
dining room set. 'Bye, Hunt.
Always exciting to talk to the
man who saved Hadleyville.

She wiggles off. He watches.

HUNT
That girl knows how to walk.

44 OMITTED

44

45 INT. FACTORY - DAY

45

QUICK CUTS of more cameras being installed. A SHOT of
Saito at the bank of monitors watching everything. We
PUSH IN on one monitor which shows Hunt walking with
Oishi.

46 INT. DOOR ASSEMBLY AREA

46

Hunt is talking a mile-a-minute. Oishi never answers.

HUNT

Something, hah? Can these guys
build cars?

No answer.

HUNT

(continuing)

You're not kidding. You think
these guys are good, you should
see the older guys. You know, the
ones you wouldn't hire.

OISHI

We feel it is more difficult for
older workers to adapt to new
ways.

HUNT

That's nonsense. And I mean that
in the nicest way.

OISHI

Certainly.

HUNT

You want to see really fast? You
should see these guys at twelve
dollars an hour. They're too
fast. They gotta stop and wait
around for more people to learn
how to drive. You know what I'm
saying?

OISHI

I know what you are saying.

HUNT

That's why the men love you.
Seriously. Don't be surprised if
a lot of babies in this town are
named Oishi.

OISHI

I have work to do.

Oishi goes on. Hunt calls after him.

HUNT

Stay away from the men. Or they'll
stop work just to kiss you.

(MORE)

(CONTINUED)

46 CONTINUED:

46

HUNT (CONT'D)

(to himself)

If this guy was any stiffer you
could surf on him.

~~We hear the BREAK BELL.~~

47 INT. SNACK AREA

47

The line is on a break. Hunt sees several guys staring
at something on a bulletin board. He goes over

HUNT

What's up?

MILT

Hey, Hunt, you see this?

HUNT

(reads)

"Beginning Monday all employees
of Assan Motors are expected to
assemble at 7 a.m. at the
Hadleyville River for communal
exercise and bath." Yeah, I saw
them do that in Japan. Weird
shit.

MILT

What's the idea. They wanna see
American wing-wangs?

HUNT

Show them Googie's. They'll have
a heart attack. You know, it's
that unity shit. Spirit, I don't
know. You don't want to do it,
don't do it. I'm not.

MILT

It says, it's expected.

HUNT

Hey. When I was a kid, I expected
electric trains, I got a comb. So
much for expected.

Hunt tears off the notice, crumples it and throws it
away. We --

CUT TO:

48 THE CAMERA

48

watching Hunt. The MONTAGE BEGINS again.

(CONTINUED)

48 CONTINUED:

48

- A) A worker sands the unpainted metal frame of a car as a Japanese points to a spot he missed.
- B) End of a day. Workers pour out of the factory.
- C) Local bar -- workers stop off for a few beers.
- CC) Oishi is in office, working through the night.
- D) Quality Control area -- On a big board a record is being kept of the average quality of the men's work. It compares Japanese quality to Hadleyville quality. Oishi stares, unhappily. Saito looks at Oishi and shakes his head.

49 INT. DOOR ASSEMBLY AREA

49

Buster, with Saito watching, is attempting to spotweld a door. Sparks are flying. Buster stops welding and rips off his goggles.

SAITO

Try again, please.

BUSTER

(already angry)

I tried it already. I can't do it.

SAITO

Try harder, please.

BUSTER

If I tried any harder, I'd shit.
We once made 4,000 front ends in a week and now you're jerking us all around.

The guys cheer. Hunt comes in.

HUNT

What's going on?

BUSTER

Hey, Hunt, get Mr. Moto off my back.

SAITO

He refuses to learn proper...

He struggles for the word.

BUSTER

He can't even say it.

SAITO

... technique.

49 CONTINUED:

49

BUSTER

Hey, good, it only took you an hour.

Some laughs. We see Oishi enter the area and observe quietly.

BUSTER

(continuing)

They're moving everybody around. Why can't we all just do what we know how to do?

SAITO

Every man learns every job. Then we are a team. No man is special.

HUNT

(remembers)

Oh, yeah. Well, you see, you're in America now, and Americans like to be special.

SAITO

(indicates Buster)

Even him?

BUSTER

Okay, buddy, you and me. It's "Go" time.

HUNT

(to Buster)

Take it easy. Don't sit on his head.

(to Saito)

Why don't we put everybody back where they belong.

BUSTER

He belongs in Japan.

SAITO

There is one way to run this factory. One way.

Saito exits.

BUSTER

(holding groin)

I got your one way!

(CONTINUED)

49 CONTINUED: (2)

49

HUNT

Hey, what are you getting so upset about?

(slaps Buster's arm)

Hey, you can let go now.

Buster lets go of his groin.

BUSTER

They think they know everything. Everything's gotta be their way exactly. Like we don't know nothing.

HUNT

Relax. I'll handle it. You know what the problem is. You're not having sex before you come to work.

Buster laughs.

HUNT

(continuing)

I'm serious. A little A.M. vooadooosh. And I know your wife will do it, 'cause she does it for me.

Buster laughs.

49A ANGLE ON OISHI

49A

watching Hunt.

50 SHOT OF THE CAMERA

50

51 MONTAGE

51

A) Cars at the dynamometer check.

B) Supermarket. Audrey is checking a shelf of canned goods. Hands come through the shelf and attempt to grope her. She moves some cans, revealing Hunt's face on the other side of the shelf.

C) One-by-one, but quickly finished cars ride up a ramp onto a

52 INT. QUALITY CONTROL AREA

52

Hunt, Ito, and another American, PAUL, are in an angry discussion. The Japanese man has a clipboard. Ito points to the interior carpeting which is very slightly puckered.

(CONTINUED)

52 CONTINUED:

52

ITO

Defect.

PAUL

That's a problem for the dealer.
Christ, every car can't be perfect.

ITO

In Japan if there is defect,
worker is ashamed. He stays at
night to fix it. In Japan our
goal is zero defects.

PAUL

How'd you slip by?

HUNT

Boys, boys...

GOOGIE (O.S.)

Hunt! We got a problem here!

HUNT

(to Paul)

Just tell him you'll fix it. I'll
take care of this.

53 HUNT CROSSES TO GOOGIE

53

who is standing in front of the men's room door. With him is one of the Japanese, Kenji. Kenji is holding a stopwatch and a newspaper.

HUNT
(continuing)
What?

GOOGIE
He took my newspaper.

HUNT
So what, he'll give it back.
(to Kenji)
You're just borrowing it, right?

KENJI
That's right.

GOOGIE
No, that's wrong. He says we can't bring newspapers into the john.

He grabs his newspaper back.

HUNT
(to Kenji)
What is this, a language barrier, here?... I mean we encourage Googie to read.

KENJI
No, please. We have done a study. Worker goes to bathroom without newspaper, average 42 seconds. With newspaper, three-and-a-half minutes. Wasted time.

Willie approaches. He's upset.

WILLIE
Hunt!

HUNT
Willie, I'm right in the middle of something. Weren't you taking the afternoon off?

WILLIE
I thought so! I cleared it with you right?

(CONTINUED)

53 CONTINUED:

53

HUNT

Right.

WILLIE

I'm going out and they stop me.

HUNT

Who? The Rice-a-Roni patrol?

WILLIE

Yeah. They say if I leave it'll
count against me. My kid's getting
his tonsils out today. I promised
him I'd be there.

(sees Googie's
newspaper)

Hey, Googie, you're reading,
that's good. So what about it,
Hunt?

Hunt walks Willie away from Kenji.

HUNT

All right. These clowns are
getting completely out of hand.
I'll just trot on upstairs and
talk to old number one son up
there.

WILLIE

A lot of guys have been
complaining about --

HUNT

Hey. You just tell 'em the man
who saved Hadleyville is on the
job.

Hunt winks and heads for Oishi's office.

54 INT. OUTER OFFICE - A FEW MINUTES LATER

54

A few Japanese are examining a scale model of a car and
discussing it. A wheel falls off. They stare for a
second.

MATSUMURA

American car.

They all laugh. Kazuo wads up some paper and tosses it
on the floor.

(CONTINUED)

54 CONTINUED:

54

KAZUO

We work enough let's go home.

MATSUMURA

Yes. It's Miller time.

They laugh and exit as Hunt enters. Hunt is confused by their laughter. He approaches Oishi's Secretary.

HUNT

(to Secretary)

Hi, Sugarpuss, what's cooking?

She riffles through a book titled "American Slang."

SECRETARY

No cooking. Typing.

HUNT

I gotta see the bossman.

She looks through the book again.

SECRETARY

No... Not a good day to see bossman. He...

She looks through the book.

SECRETARY

... in deep shit.

HUNT

Well, this can't wait.

Hunt heads for Oishi's office.

55 INT. OISHI'S OFFICE - CONTINUOUS ACTION

55

Hunt barges in.

HUNT

Hi, boss.

Oishi is seated at his desk. He is drowning in paperwork.

OISHI

Oh, Mr. Stevenson.

HUNT

Hunt.

(CONTINUED)

OISHI

Can I help you?

HUNT

Well, it's just that --

He looks at a picture of Oishi's family.

HUNT

(continuing)

How's your family like America?

OISHI

I didn't ask. Uh... next Monday
we would like you in our home for
dinner. It will be nothing. A
pitiful offering.

HUNT

Great. Will you be there?

OISHI

(confused)

Yes...

HUNT

I can't wait to meet your wife and
kids...

(sits down)

Speaking of your kids, have they
ever had surgery?

OISHI

What?

HUNT

I'm not offering, I'm just asking.

OISHI

Surgery? My boy had his tonsils
out.

HUNT

Great. And you took off work to
be there, right?

OISHI

No.

HUNT

That's why you're a good father.
You -- no...?

(CONTINUED)

OISHI

Of course not. My work comes first. They understand that. All these hours American workers miss ... it is all for their children's operations?

HUNT

(confidential)

Well, no. Usually when a guy misses a few hours it's because he's got a hang --

(realizes he's revealing too much)

He's hang gliding. Exciting sport. My friend Willie wants to be at the hospital with his kid. Willie's like a superdad. Just lives for his kids. We've all got our quirks.

OISHI

But the work suffers.

HUNT

(making light)

Work, work. I think I can help you out there a little bit. This zero-defect stuff.

Hunt shakes his head disapprovingly. Oishi, at a loss to deal with Hunt, shakes his head, too.

OISHI

No?

HUNT

No. You'll all go nuts. It's only cars, right? It ain't brain surgery.

OISHI

I see.

HUNT

So we settled that, right? A couple of other things, then I'll get out of your hair. Which looks damn good by the way and I'm not just saying that.

Oishi, surprised, touches his hair.

OISHI

Thank you. My brother is a barber and before I left --

HUNT

That's great. You know your number two guy. Saito?

OISHI

You don't like his hair?

HUNT

That's a good one. No, his attitude. This guy does not work and play well with others.

OISHI

(reluctant)

Mr. Saito is not... typical Japanese.

HUNT

(casual)

Well, give him the boot. The old heave-ho.

OISHI

He is the nephew of my boss.

HUNT

Well, get him to lighten up. I mean we've got our own ways of making cars and I think it's best for now if you just let the guys do the jobs they know best. And this other stuff, morning baths, turning off the radios. Let's just let all this shit slide.

OISHI

I hear what you are saying.

HUNT

Great. You're a man I can talk to.

OISHI

(worried)

How often?

HUNT

And our radios. Let's turn them back on. We can boogie our way to better cars.

OISHI

Is that it?

HUNT

Well, sayonara. Your house Monday.

(CONTINUED)

55 CONTINUED: (4)

55

Hunt starts to exit, sees a baseball glove on Oishi's desk.

HUNT

(continuing)

Uh... you ever play softball?

OISHI

We play baseball. But I've heard of softball.

HUNT

Well, we're in a Sunday league, but we're looking for a practice game on Saturday. You want to come by?

OISHI

(hiding his
excitement)

What time?

HUNT

Ten o'clock.

OISHI

If we're not busy.

HUNT

We play for beer.

OISHI

(delighted)

So do we.

HUNT

Then afterwards we piss for distance.

OISHI

Oh, for us it is accuracy.

56 INT. SUPERMARKET - DAY

56

Audrey is working. Audrey turns around, and Hunt, in full softball uniform, slides down the aisle right up to her feet.

HUNT

Safe!

(he gets up)

Hi.

(he kisses her)

I've only got a second.

(MORE)

(CONTINUED)

56 CONTINUED:

56

HUNT (CONT'D)

It's almost time for the game.
Monday night, this Oishi character
wants me over for dinner -- the
guy worships me, it's pathetic --
so you'll come, right?

AUDREY

You know I work Monday nights.

HUNT

Get out of it.

AUDREY

Hunt, this is my job. I --

Mr. Morgan passes.

MORGAN

Everything all right, Audrey?

AUDREY

Yes, Mr. Morgan. Oh, I wanted to
tell you, we're taking our full
meat order again.

MORGAN

Fine, fine. Good morning, Hunt.
Everybody's talking about you.

Morgan moves on.

HUNT

(to Audrey)

Excuse me.

(calls out)

Mr. Morgan, can I speak to you for
a second?

Hunt catches up to him.

57 ANGLE ON AUDREY

57

as she watches the two men speak. LOUISE, a checker,
comes up to Audrey.

LOUISE

Miss Gooden, do we accept post-
dated third-party checks?

AUDREY

No, Louise.

(CONTINUED)

LOUISE

(yells)

No way, Sport.

She exits. Hunt returns.

HUNT

Okay, you got Monday night off.

AUDREY

What?

HUNT

And you got a raise.

AUDREY

A raise?

HUNT

Twenty bucks a week.

AUDREY

How did that happen?

HUNT

I told Mr. Morgan that you were my girl and I wanted him to treat you right. 'Cause if he didn't, I'd be inclined to shop somewhere else. And when I do something these days, people tend to follow.

(winks)

Know what I mean?

AUDREY

How could you do that to me?

HUNT

What's your problem?

AUDREY

Hunt, Mr. Morgan is being transferred to a bigger store.

HUNT

Swell.

AUDREY

I want him to recommend me for his job here. For that to happen, he has to take me seriously. Now he's just going to think of me as your bimbo.

(CONTINUED)

57 CONTINUED: (2)

57

HUNT

You're crazy.

AUDREY

(deep, gangster-
type voice)Hey, Louie, my goil wants to sing.
Put her in the show.

HUNT

Listen, Audrey, you gotta learn,
in this life, it's not what you
know, it's who you know. And you
know me. The man who saved
Hadleyville. Use it. I gotta go.

He kisses her and exits. She stands there stunned.

58 EXT. PARK - MORNING

58

About forty guys are spread out over two diamonds,
warming up, stretching, playing catch, etc. It is just
before game time. Hunt is playing catch with Buster.
Hunt throws.

HUNT

Uh, stiff.

BUSTER

(he points)

There they are.

59 ANGLE ON THE PARKING LOT

59

Oishi and all the Japanese executives are getting out
of one car.

(CONTINUED)

59 CONTINUED:

59

They're dressed and equipped for softball. Their secretaries and families are with them.

BUSTER

They'll probably want to stop and mow the infield.

HUNT

Just remember, out here they ain't your boss. You can show them how it's done.

BUSTER

Yeah.

Buster runs off happily. Oishi leaves his wife, UMERI, in a bleacher seat, then Oishi comes up to Hunt. Oishi is rather excited.

OISHI

Good morning. We just need a minute to warm up. Get use to the softball.

HUNT

Nice glove.

OISHI

(proud)

It's a Haseo Makasaki model.

HUNT

I thought so.

60 EXT. PARK - A FEW MINUTES LATER

60

The Japanese are lined up to play catch three-against-three. They play catch very quickly and with three balls going at all angles around the group at the same time. It's very impressive. They then break into a drill wherein they run in two lines opposite each other like the proverbial Chinese fire drill, all the while passing a softball back and forth with incredible quickness.

61 EXT. PARK - A FEW MINUTES LATER

61

The game is beginning. Willie is the pitcher. Ito comes up to bat. Willie pitches fast. Ito takes a strike. The Americans smile. Willie pitches. Ito drops a perfect bunt down the third base line, catching Buster, who is the third baseman off-guard. It's a single.

(CONTINUED)

61 CONTINUED:

61

The second Japanese batter does the same thing with the same result. The third Japanese batter steps up.

GOOGIE

(first baseman)

Hey, what is this crap?

BUSTER

I'll put a stop to it.

Buster sets up very shallow, anticipating a bunt. The third batter chops down on the first pitch, bouncing it just over Buster's head, frustrating the hell out of him.

62 A RAPID MONTAGE

62

of Japanese bunts, blooper and bingles.

63 ANGLE ON BLEACHERS

63

Umeki is sitting next to two young blonde women who are wearing halter tops that let a lot hang out. They're both swilling beer and laughing raucously. Umeki glances at them, amazed. One of them offers Umeki a sip and accidentally spills beer on her. Umeki politely declines.

64 EXT. PARK

64

The Front End Boys are up.

Googie whales one to deep center. Oishi, playing center field, runs forever and catches it.

GOOGIE

(proud)

Hah?...

HUNT

You're out.

GOOGIE

Yeah, but I hit it like a man.

There's agreement on the bench.

65 A MONTAGE OF THE GAME

65

More Japanese bunts, American frustration. The game becomes more intense. At one point Buster and Googie are seen pulling down the plate umpire's pants.

66 We COME OUT OF THE MONTAGE with Hunt's team up. The bases are loaded. Hunt is up. Buster is the runner on first. 66

WILLIE

Come on, Hunt. Two out. Two runs will win it. Pick out a good one.

Oishi's SECRETARY stands up in the little grandstand area. She's reading from her phrasebook.

SECRETARY

(loud)

Let's go, boys. Kick their ass.

Hunt swings and pops up. Disgusted, he flings away his bat and jogs hopelessly towards first. The baserunners run it out. Saito at shortstop is under the ball. Just as he's about to catch it. Buster plows into him. The ball drops. Saito is dazed.

BUSTER

Two runs score. We win.

A few of the Americans cheer, but some, especially Hunt, seem embarrassed. The Japanese gather around Saito. Hunt goes over to them.

HUNT

Uh, listen --

OISHI

It was a good game. We had... fun.

The others nod. Hunt leaves them. He passes Buster.

BUSTER

I guess I showed them something.

HUNT

You sure did.

67 INT. OISHI'S CAR - A FEW MINUTES LATER 67

Oishi and Umeki are driving home. They both look unhappy. Umeki moves closer to Oishi and leans on his shoulder, but he doesn't respond. They speak Japanese. There are English SUBTITLES.

OISHI

I have done nothing to improve the attitude of the workers. I must be much stronger with them.

(CONTINUED)

67 CONTINUED:

67

UMEKI
(cautious)
Takahiro -- that is not who you
are.

OISHI
That is who I must be. For the
company.

Pause. She moves away a little.

OISHI
(continuing)
I will never again wear ribbons of
shame.

68 EXT. RIVER - EARLY MORNING

68

It is barely light out. The Japanese men are in the
river. There's a highway bridge running across the
river. Several Americans have stopped their cars and
gotten out to watch the Japanese. The Americans are
very amused by this sight.

69 INT. ENGINE STUFFING AREA

69

It's morning. Work proceeds as the men are singing a parody of the company song.

WORKERS

(sing)

The cars that you make with your tears
Should be shoved up Japanese rears
The cars that you make with your sweat
Look like shit next to a Corvette.

Hunt sees someone punching in.

HUNT

(happy)

Tony!

TONY

(happy)

Hi, Hunt.

HUNT

You're working?

TONY

Yeah, this guy Saito... He called me Friday, told me to start coming in today. Man, did we celebrate over the weekend. I'm sure you had something to do with it, Hunt.

They're walking in as they talk.

HUNT

No... well, maybe. Sure, I've been pushing 'em to bring back more guys. Anyone else back?

TONY

I don't know.

HUNT

(distaste)

They didn't bring Fred back, did they?... Hey, everybody, look who's back.

GOOGIE

Tony!

JUNIOR

Teeny Tiny Tony!

Tony jumps down into the pit with the Front End Boys.

(CONTINUED)

69 CONTINUED:

69

HUNT

Hey, I told you guys I'd get everybody back. This is just the beginning. Where'd they put you, Tony?

TONY

Right here.

BUSTER

In this pit?

TONY

On this spot.

BUSTER

I'm on this spot. What are you, gonna stand on my shoulders.

TONY

They said they were reassigning you.

BUSTER

Yeah?...

(excited)

Hunt. I bet I'm getting your old job. Foreman.

HUNT

I'll bet that's it.

BUSTER

You hear that, you farheads, I'm getting off the line.

The guys boo, but very good-naturedly. Buster steps aside and without missing a beat, Tony picks up his work.

BUSTER

(continuing; to Hunt)

You know those Japs aren't so dumb.

Saito has approached. Junior notices.

JUNIOR

Hey.

The others notice Saito.

SAITO

(to Buster)

Mr. Hershiser.

(CONTINUED)

69 CONTINUED: (2)

69

BUSTER

Yo.

SAITO

We have a new position for you.

People close in for the good news.

SAITO

(continuing)

We are understaffed in the --

(reads from a card)

-- custodial department. So we are transferring you. Your pay will be the same.

Another Japanese hands Buster a broom. Buster is shocked. The others stare in disbelief.

BUSTER

What the hell am I supposed to do with this?

SAITO

That should be obvious. We expect you to sweep.

HUNT

Wait a minute. He knocked you down in a ball game so you're making him push a broom?

SAITO

(insulted)

No. Not personal. His work has more defects than anyone in the factory. It was Oishi-san's decision. A very good decision.

Saito exits. Buster steps forward angrily. Hunt stops him.

HUNT

I'll take care of it.

BUSTER

Yeah, you're doing a great job so far. We're like shit on their shoes. I ain't gonna do this.

HUNT

It's just for a little while. I'm going over to Oishi's house tonight for dinner.

(CONTINUED)

BUSTER

Oh, that's nice.

HUNT

I'm gonna lay down the law. Just hang in there.

BUSTER

No way. I'm gonna quit and kick the Japanese crap out of him.

HUNT

Buster, you can't quit. You got two kids.

BUSTER

(desperate)

Everyone's looking at me. I gotta quit. I gotta be a man.

HUNT

Let 'em look. A man takes care of his family.

Buster hesitates. Painfully, he picks up the broom. With all eyes on him, he starts to sweep. Hunt feels terrible for him.

Four couples are at the table eating dinner, Oishi and his wife, Saito and his wife, Ito and his wife; Hunt and Audrey. Ito's wife is pregnant. Ito looks at her lovingly.

HUNT

This is delicious. What do you call this?

UMEKI

Meat loaf.

(worried)

You could not tell?

HUNT

(scrambling)

I thought it was meat loaf. Then I said, "it's too delicious to be meat loaf." In fact, it's so good Audrey just leaned over to me and said, "Can I have yours?"

(to Audrey)

Here you go, hon.

(CONTINUED)

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56A.

70

CONTINUED:

70

He scrapes all his food onto her plate as she stares coldly at him.

HUNT

(continuing)

Go to town.

Umeki is pleased.

HUNT

(continuing)

It's a beautiful home.

UMEKI

Thank you.

(proudly)

We have cable.

Oishi's two children enter. A six-year-old boy and a three-year-old girl.

(CONTINUED)

The boy is in a complete G.I. Joe outfit. The girl has a Cabbage Patch doll. They say something in Japanese.

OISHI
Practice your English.

BOY
Good-night, father.

GIRL
Ga ni.

Oishi kisses them.

GIRL
(continuing)
Kiss Annabelle.

He kisses her doll. They exit.

BOY
(singing)
G.I. Joe. The great American Hero.

Saito and Ito comment in Japanese. Oishi, embarrassed, responds in Japanese ending with the words "Toys R Us."

UMEKI
Are we ready for dessert?

OISHI
In a few minutes. Right now we have to discuss a little business.

The three wives jump up and race out of the room. Audrey remains. The men look at her.

HUNT
Uh, honey...

AUDREY
What?

HUNT
You want to, uh... leave?

AUDREY
I'm kind of interested in what's going on at the factory. Nobody minds if I stay, right?

The Japanese look at each other uncomfortably.

(CONTINUED)

70 CONTINUED: (2)

70

AUDREY
(continuing)

See?

OISHI
Mr. Stevenson -- Hunt --

Hunt pulls out a big cigar. He's very relaxed and expansive.

HUNT
Anybody mind if I light up?

OISHI
Not at all.

HUNT
Thanks. Town gave me this cigar.
I'd offer you guys, but they only
gave me one. You think they'd
give more than one cigar to the
man who saved their town.

AUDREY
(drily)
It's a small town. Next time save
Philadelphia.

He intentionally releases some smoke from the corner of
his mouth in her direction.

HUNT
What's up, boys?

OISHI
How do you think things are going
at the factory?

Hunt has his head back and is blowing smoke rings.

HUNT
Honestly?

He blows smoke into his hand, covers it, then releases
the smoke.

HUNT
(continuing)
Boys...
(shakes his head)
You're gonna have to do better.
You guys are in the U.S. of A.
now. You're still acting like a
bunch of Yokohama mamas. No
offense.

(CONTINUED)

70 CONTINUED: (3)

70

OISHI

None taken.

HUNT

Let's get on the American plan, hah? You know what I think. You guys oughta sit back for a few weeks, let me run the factory. I'll show you how we do it over here. Let me give out a few raises, hire back some people, like the older guys.

AUDREY

And the women. You guys didn't hire any women.

Hunt looks at her, not pleased.

HUNT

And the women. I mean, fellas, I heard a lot about how great the Japanese businessmen are and frankly... so far, I'm not impressed.

There is a long pause. The Japanese look grim. Hunt sits back and puffs contentedly.

OISHI

Mr. Stevenson... you are fired.

Hunt chokes on his smoke. He spends several seconds attempting to expel smoke from his lungs. He's making some very unpleasant noises. Finally, he recovers.

HUNT

You can't fire me.

AUDREY

Right. He's the man who saved Hadleyville.

OISHI

You will go back on the line with the others.

HUNT

I don't understand. Why --

OISHI

It is my fault. I do not understand the American worker.

(MORE)

(CONTINUED)

OISHI (CONT'D)

Come five minutes late. Leave two minutes early. Stay home when they are sick. They put themselves above the company. You seem to feel as they do.

HUNT

Excuse me, but when this was an American factory, production was ten percent higher than under you guys. How do you explain that?

OISHI

Ten percent. In Japan production in the same size factory is forty percent higher.

SAITO

With superior quality.

HUNT

That's impossible. How can people work that fast?

ITO

The morning bath.

HUNT

I shower. That's even faster.

OISHI

The morning bath is part of an attitude, a spirit of sacrifice. Japanese worker is very loyal to the company. He is proud when the company does well. He is ashamed when it does poorly.

SAITO

Like now.

Oishi bends a fork in his frustration with Saito.

OISHI

In Japan when production lags, the workers will stay later in the factory.

HUNT

Overtime? We can discuss overtime. Time-and-a-half is standard, past --

(CONTINUED)

OISHI

(impatient)

They do not do it for pay. They do it for the company.

HUNT

That's over there. This is over here.

AUDREY

Gentlemen, this is an American factory. They'll never go for that.

OISHI

Is that how you feel, Hunt? They'll never go for it?

HUNT

Well... I... I'll tell you this. There's only one man in this town who could get them to go for it and you're looking at him.

OISHI

You can change the workers' attitude.

HUNT

If I can't, nobody can.

AUDREY

Nobody can.

HUNT

(to Audrey)

Will you shut up?

She gets up and leaves the room.

HUNT

(continuing)

Look, you got a problem. I'm the Answer Man. I can work this out and keep everybody happy. I always have. Don't bail out on me.

There is silence.

OISHI

All right. We make no change for now.

(MORE)

(CONTINUED)

70 CONTINUED: (6)

70

OISHI (CONT'D)
(controlled but a
little nervous)
I am counting on you. Hunt.

Oishi looks at Saito, who stares straight ahead.

71 INT. HUNT'S CAR - NIGHT

71

Hunt is driving. Audrey is sitting on the other side of the front seat. The mood is tense. Hunt decides to try charm.

HUNT
Hey, honey... You want to stop off
for some ice cream?... Haagen-
Dazs...

AUDREY
Eat shit and die.

HUNT
(trying to be cute)
You got your crampies?

AUDREY
Stop the car.

He does.

AUDREY
(continuing)
How could you tell me to shut up,
right in front --

HUNT
Look, I happen to be dealing with
a very delicate situation --

AUDREY
What are you trying to do?

HUNT
I'm trying to save jobs.

AUDREY
The only job I heard being
threatened was yours.

HUNT
Hey, I didn't ask for this job. I
was picked. The guys need me.

(CONTINUED)

71 CONTINUED:

71

AUDREY

They need you to tell them how things stand. They don't need a guy who's trying to make the winning play all by himself.

HUNT

What, do you enjoy putting me down? You get off embarrassing me in front of my boss.

AUDREY

I was just trying --

HUNT

You know it might be nice to have a girlfriend who was a little more supportive of me.

AUDREY

Supportive. You mean someone who goes along with everything you say. A parrot with tits.

HUNT

Why do you have to bring Heather into this?

AUDREY

I wasn't thinking of Heather. But apparently you were.

HUNT

Oh, that's great. You know a lot of guys if they would've gotten some success, a little money, they would've started looking for other girls. I didn't. I could be out with any woman in town, and here I am with you. And you don't even appreciate that.

AUDREY

Hunt, you don't need me for a relationship. You've got yourself.

She gets out of the car.

HUNT

Come on, honey -- Audrey -- Auh!

He shifts into park and starts getting out of the car. Another car pulls up.

(CONTINUED)

71 CONTINUED: (2)

71

DRIVER

Hey, there he is. The man who
saved Hadleyville.

Hunt proudly goes over to the man and shakes his hand.

72 EXT. RIVER - EARLY MORNING

72

Once again the Japanese are in the river and once again
several Americans have stopped their cars to get out,
watch and laugh. It is cold. We can see their breath.
Hunt's car pulls up. He gets out. Googie is there.

GOOGIE

Hi, Hunt. Hey, come here.
(points to river)
You believe these knuckleheads.
It must be forty degrees.

Hunt is unbuttoning his shirt.

GOOGIE

(continuing)
What are you doing, Hunt?

He takes off his shirt. He unbuckles his pants.

GOOGIE

(continuing)
Hunt? You gonna moon these guys?

Hunt strips down to a bathing suit.

GOOGIE

(continuing)
You drunk, Hunt?

Everyone is watching Hunt. Without a word he climbs
down to the river. He is freezing. He braces himself
and jumps in the river.

HUNT

(agony)
Ohh, God, this is good!

The Japanese watch him, surprised. Oishi is very
pleased. He looks triumphantly at Saito. Hunt con-
tinues to scream as he bounces up and down in the
river. The Americans stare at him and then at each
other.

73 INT. BOWLING ALLEY - NIGHT

73

Hunt is at the bar with his buddies.

(CONTINUED)

Hunt sneezes violently in the direction of his buddies' beers on the bar. His buddies look down unhappily into their beers.

JUNIOR

Four more beers.

Hunt coughs a little.

BUSTER

What's this I hear about you taking baths with naked Japs? What are you, some kind of international homo?

Buster is served a new beer. Hunt puts a menu over the glass, turns it over on the bar and slides out the menu.

HUNT

Enjoy your beer.

Hunt walks away.

HEATHER (O.S.)

Hi, Hunt.

Hunt sees Heather on a lane, getting ready to bowl.

HEATHER

(continuing)

Want to watch me bowl?

HUNT

Sure, I'm a sports fan.

She bowls. He watches her move. She turns back to him and smiles. He looks around to see who's watching and approaches her. He looks at her a moment. She smiles again.

HUNT

(continuing)

Uh... are you alone?

HEATHER

Yeah. I'm with Doris.

We see DORIS. Not attractive.

HUNT

No kidding. Did you break up with that guy?

(CONTINUED)

HEATHER

Not yet. But he couldn't come.
He's painting my apartment. I
heard you broke up with Audrey.

HUNT

(still upset)

Yeah... You know.

HEATHER

I'll bet she's sorry.

HUNT

Yeah, she's so miserable she hangs
up on me every time I call her.

HEATHER

Well, all the girls think she was
a fool.

HUNT

Yeah?

HEATHER

To break up with the man who saved
Hadleyville --

HUNT

Yeah, that was silly.

HEATHER

I hate the smell of paint.

(CONTINUED)

73 CONTINUED: (3)

73

HUNT

Hum? Oh yeah, paint.

HEATHER

Yeah. I better find someplace
else to sleep tonight.

HUNT

Well, I can say in all honesty, my
place hasn't been painted in ten
years...

HEATHER

Doris. I'm leaving with Hunt.

DORIS

(she's been here
before)

Yeah, yeah, yeah.

Hunt and Heather head for the door. Hunt is very
eager.

Heather stops.

HEATHER

Wait.

HUNT

(upset)

Why?

HEATHER

I rented these shoes.

Hunt throws money on the shoe rental counter.

HUNT

They're yours. Let's go.

They exit.

73A INT. OISHI'S HOUSE - NIGHT

73A

Oishi is at his dining room table. He is swamped with
paperwork. He is exhausted. His wife enters carrying
a big box which has a picture of a child's bicycle on
it. She begins speaking in Japanese.

OISHI

(not really listen-
ing to her)

Practice your English.

(CONTINUED)

73A CONTINUED:

73A

UMEKI

Tomorrow is the boy's birthday. I
bought him a bicycle.

OISHI

Fine.

UMEKI

At Sears. Where America shops. I
cannot put it together. Here are
the instructions. Can you do it?

OISHI

Not tonight.

UMEKI

I want him to see it when he wakes
up tomorrow.

He keeps working.

UMEKI

(continuing; sharply)

Takahiro!

He slams down his pencil.

OISHI

Do you see I am working. I have
no time!

Umeki hesitates then takes the plunge.

UMEKI

Why do American fathers have time?

OISHI

(angry)

Why? Because their work sucks.

He has lost his temper. He begins talking in Japanese.
So does she. There is an angry argument. He takes the
bicycle instructions and crumples them.

They are both startled by a loud PHONE RING. She
answers it, then responds fearfully.

UMEKI

(to Oishi)

Sakamoto-san.

He panics and refuses to take the phone. She begs him
to take the phone from her. He does. He says "Hello."
Then he hears his boss. He greets him and bows.

(CONTINUED)

73A CONTINUED: (2)

73A

He listens. He is being chewed out. He goes to his paperwork. He finds what he's looking for. He winces. Reluctantly he reads it to his boss. He is yelled at. He apologizes profusely. He is hung up on. He is crestfallen. His wife holds him.

He sits back down at his work. He begins to work, then stares at the bicycle, then goes back to his work.

74 EXT. RIVER - EARLY MORNING

74

The Japanese are in a tight group bathing. Suddenly Hunt pops up from below the water. He's wearing a snorkel.

HUNT

Good morning!

OISHI

Where did you come from?

HUNT

I was swimming underneath you, the whole time. Surprised you, huh?

OISHI

Is there anyone else down there?

HUNT

As long as I got you all in one place, I figured the whole thing out. What our factory needs is an incentive program.

SAITO

We don't need incentive program. We need faster workers.

HUNT

(mutters)

What we need is a fish to eat your pecker.

SAITO

What?

HUNT

Nothing.

(looks down)

A small fish.

(MORE)

(CONTINUED)

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69A.

74

CONTINUED:

74

HUNT (CONT'D)

(to Oishi)

Look, boys, what will make you
guys look good back in Japan? I
don't mean new clothes.

OISHI

Better spirit and commitment among
the workers.

HUNT

We're not getting anywhere. Come
on, boys. The tide's going out.
Bottom line.

(MORE)

(CONTINUED)

HUNT (CONT'D)

(to Oishi)

What's the all time company record for cars produced in a Japanese factory for a month? I mean, for the same number of men as we got?

SAITO

(proud)

Fifteen thousand.

HUNT

(whistles, then)

Okay. Let's strike a deal. My men will turn out fifteen thousand cars this month.

Saito laughs. Hunt stares at him, but restrains himself.

HUNT

(continuing)

But when they do, you bring their salaries up to their old level. Not only that -- Hey, who's grabbing me? -- Oh, it's the snorkel. I was saying -- not only that, you bring us back up to full employment. What do you say?

OISHI

I'm not sure if --

HUNT

Listen. What are they going to say back in Japan when they find out, you guys turned out 15,000 cars next month?

(smiles)

Hm? Hm? Hm?

The Japanese look at each other.

HUNT

(continuing)

You guys will be bigger than rice back there. You got nothing to lose. Pressure's all on us.

OISHI

How are you going to get this production?

(CONTINUED)

74 CONTINUED: (2)

74

HUNT

We're Americans, pal, we can do anything. Is it a deal?

Oishi considers it.

OISHI

(to Hunt)

All right. We strike a deal.
Fifteen thousand. Not one less.
One less than fifteen thousand, no raise. Nothing.

HUNT

All right. Starting the first of the month, you guys better stay off the factory floor or you'll get trampled in the stampede. So long, gentlemen.

He readjusts his snorkel and dives under the water.
There's a pause, then Saito jumps as if goosed.

75 OMITTED
thru
79

75
thru
79

80 INT. HIGH SCHOOL AUDITORIUM

80

Hunt is onstage. The auditorium is filled with auto workers. Guys begin to "shh" each other. Hunt waits until it is quiet.

HUNT

The American working man is second-best.

Loud BOOING.

HUNT

(continuing)

The Japanese worker can do everything better, faster and longer.

Louder BOOING, shouts of "Fuck you," a few things are thrown at Hunt.

HUNT

(continuing)

You don't like to hear this, do you?

Shouts of "NO."

(CONTINUED)

HUNT

(continuing)

Well neither do I. 'Cause it's
bullshit.

The guys CHEER.

HUNT

(continuing)

Who's better than us?

Shouts. "NOBODY."

HUNT

(continuing)

Who?

"NOBODY."

HUNT

(continuing)

You bet your red, white and blue
ass. They told me no Americans
could ever match the Japanese
record for most cars made in a
month. It took a dozen guys to
restrain me. I said not only can
Americans make more cars than
Japanese can, but at the end of
this month, when we break their
record I expect full employment
at this factory. Two hundred more
of our union brothers and sisters
go back to work.

Some CHEERS.

HUNT

(continuing)

And like I promised months ago...
(loud)

... every man and woman will get
eleven dollars and fifty cents an
hour.

Wild CHEERING. Some CHANTING. "Hunt, Hunt, Hunt..."

Hunt loves it.

WORKER #2

How many cars, Hunt?

The others ask in a confident manner. They seem eager
for the challenge.

(CONTINUED)

80 CONTINUED: (2)

80

HUNT

How many cars?

(confidently)

Fifteen thousand cars in one month!

The room goes deadly silent. Deadly. Hunt checks his ears. The workers look at each other, stunned.

WORKER

Fifteen thousand?! Are you kidding?

HUNT

No. Hell, we can do it, can't we?

General negative response. Not adamant, just negative. Hunt is getting worried.

HUNT

(continuing)

Come on, you're telling me we're not as good as the Japanese?

TONY

Fifteen thousand. That's a lot of work.

*

PAUL

What if we work our butts off and come in just under fifteen thousand? We get nothing right? For all that work.

*

Stronger negative response.

HUNT

No...

WORKER #3

I don't mind working hard, but for nothing...

*

HUNT

No...

Willie stands up.

WILLIE

Come on. Hunt's not an idiot. He wouldn't let that happen.

HUNT

Of course not.

(CONTINUED)

80 CONTINUED:

80

WILLIE

Even if we just come close we get
something, right?

Long pause.

HUNT

All right...

MILT

What do we get, like half a raise
if we make, what, twelve thousand,
thirteen thousand?

HUNT

(thinks it over)
... Thirteen thousand.

(CONTINUED)

b1

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74.

80 CONTINUED: (3)

80

More positive response.

LUKE

Why didn't you say that to begin with?

HUNT

(muttering)

I just thought of it... I mean I just thought that it would be better to concentrate on the fifteen thousand and get the whole raise. What do you say? Let's not even think about the thirteen thousand. Let's not even talk about it. Let's pretend I made it up. Let's go for the fifteen. Let's show them we're still the best. Are you with me?

General agreement which snowballs into a more enthusiastic response. Hunt is relieved and concerned at the same time.

Hunt is still speaking to the workers.

HUNT

(continuing)

We'll do it our way and show 'em. Fifteen thousand cars! Can we do it!

"YEAH!"

81 OMITTED
thru
84

81
thru
84

85 MONTAGE

85

A) Hunt's speech continues VOICE-OVER the men working during the next month.

(CONTINUED)

85 CONTINUED:

85

HUNT (V.O.)

It's not gonna be easy. We're gonna have to do what the Japanese do.

We see the men working hard on the line.

HUNT (V.O.)

If they're falling behind, they stay after-hours to catch up.

B) We see men leaving the factory after dark.

HUNT (V.O.)

They work late...

C) Willie going home. It's dark. The only light on his street is his porch light.

HUNT (V.O.)

... and they show up early.

D) Dawn. Willie opens his front door and immediately shags a newspaper like a first baseman.

HUNT (V.O.)

They cut down on lunch hours and breaks.

E) We see men eating right on the assembly line. Women walk down the line with big cartons from which they remove sandwiches in wax paper. One woman, carrying a baby, reaches Junior. She gives him a sandwich. He kisses her and the baby.

HUNT (V.O.)

If they can go faster, the workers ask for the line to be speeded up.

F) We see only a hand and a computer console. The hand reprograms the computer. We see a chassis speed up on a conveyer.

HUNT (V.O.)

They save time any way they can.

G) A Worker is handed a glass bottle. He lowers it OUT OF THE SHOT down below his belt and relieves himself.

HUNT (V.O.)

If they can do it, we can do it.

(CONTINUED)

85 CONTINUED: (2)

85

The MONTAGE continues WITHOUT the VOICE-OVER.

H) The men seem to be working at an ever-increasing rate of speed.

K) Through it all, Hunt is always around offering encouragement.

J) We see Oishi watching, impressed.

86 OMITTED

86

&

&

87

87

88 INT. ENGINE-STUFFING AREA

88

Hunt wheels in rapidly on a factory cart. He leaps off.

HUNT

How are we doing? Who's for speeding up the line?

He passes Buster who is sweeping.

BUSTER

(mutters)

Bullshit.

HUNT

What?

BUSTER

(louder)

I said this is bullshit.

HUNT

I don't care what it is, just sweep it up.

He moves on.

HUNT

(continuing)

Hey, Tony, a little more work. What do you need, two hands to scratch your ass?

Willie and Junior come up to Hunt.

WILLIE

Hunt, we gotta talk.

(CONTINUED)

HUNT

(upset)

Now? You'll fall behind.

(yells)

Hey, Joe. If you didn't drink so much you wouldn't pee so much.

WILLIE

Hunt, listen to me.

HUNT

What?

WILLIE

Thirteen thousand cars. We got it. We're in. All we have to do is work the rest of the month, eight hours a day like always and we got it.

HUNT

No! No! If we do that, we won't make fifteen thousand.

WILLIE

Hunt, we ain't gonna make that anyway.

HUNT

We'll have to work harder.

Buster passes in the background with his broom. He has overheard.

BUSTER

(to himself, but loud enough for the others)

Bullshit.

He moves on.

WILLIE

Work harder? This is Sunday. Hunt, I haven't seen my kids in two weeks. We're working as hard as we can!

Buster passes again.

BUSTER

Bullshit.

(CONTINUED)

88 CONTINUED: (2)

88

He's gone.

JUNIOR

Look, we're gonna make the thirteen thousand. A lot of us are satisfied with that.

HUNT

Why don't you spit on the flag?

JUNIOR

What?!

HUNT

Why don't you go to the town square, lower the flag, and spit on it. A real gobber.

WILLIE

What are you --

HUNT

'Cause that's what you're doing. That's just what you're doing. The Japanese can make fifteen thousand cars, but we can't.

JUNIOR

Well, we can't.

HUNT

Of course we can't if you guys take this attitude. Would we have won the state championship if we --

WILLIE

Give it a rest. Look, a lot of us would rather have a smaller raise and not work like animals.

HUNT

Oh, a lot of you, hah?

JUNIOR

That's right.

HUNT

Boy. My pals -- I figured you'd be the guys I could count on. Instead you're the biggest troublemakers.

(CONTINUED)

88

CONTINUED: (3)

88

BUSTER
(in passing)

Bullshit.

HUNT
You're getting on my nerves,
Buster.

Hunt exits.

JUNIOR
(to Willie)
You believe that guy?

WILLIE
He sounds like one of them.

89

INT. HUNT'S CAR - DAY

89

Hunt is not happy. Heather is oblivious to his mood. She's playing the RADIO by pushing the buttons one after the other, never staying on one station for more than an eighth of a second. Hunt, annoyed, TURNS IT OFF.

HEATHER
Yeah, that is a crummy radio.

HUNT
You ever watch the Ed Sullivan show?

HEATHER
Uh... Oh, yeah. I used to watch with my grandparents. That was, like, fun for them.

HUNT
Well, there was one guy he'd have on I just loved. He was a plate spinner.

HEATHER
What?

HUNT
A plate spinner. He had these six sticks and on each one he'd have a plate. He'd spin the first plate. Then the second. And on down the line... And as he got the last one spinning, the first one would start to wobble like it was gonna fall off.

(continues)

(CONTINUED)

89

CONTINUED:

89

HUNT

(continues, pantomimes)

So he's run back and give that one a spin and another one would wobble — I mean the pressure was unbelievable. That's how I feel at the factory. Like the Japanese are one plate, the Americans are another and I gotta keep 'em both spinning all the time.

*
*
*
*
*
*
*

HEATHER

Poor Hunt. Isn't there anymore you can talk to about this?

HUNT

I thought I was.

HEATHER

Oh, stop at the market. I need a few things.

(CONTINUED)

89 CONTINUED:

89

HUNT

This market?

HEATHER

Yeah... Oh, you're worried about seeing her. Come on, don't be a weanie.

90 INT. SUPERMARKET - DAY

90

Hunt and Heather are shopping. They are going out the check-out line.

HEATHER

Hunt, I know we've only gone out a few times, but I'd like to ask you a favor.

CASHIER

(into microphone)

I need a price.

HEATHER

I'd like a job with Assan Motors.

HUNT

Really?

HEATHER

It's kind of a dream of mine. I want to be the voice of the car.

HUNT

What?

HEATHER

You know, the girl who says --
(very sexy)

-- "Your seat belt is unfastened"
-- "Your door is ajar" -- Junk like that.

HUNT

That's quite a dream.

Audrey comes over to the counter to help the cashier.

She sees Hunt and Heather.

AUDREY

Hello.

(CONTINUED)

HUNT
(uncomfortable)
Oh, hi. Uh... what are you doing
here?

AUDREY
I work here, remember?

HUNT
Right, right, right... You like
it?

AUDREY
Hi, Heather.

HEATHER
Hi.

The two women stare at each other. Hunt is very uncom-
fortable.

HUNT
(forcing it)
Hey! Look at this. McCall's has
a banana cake recipe.

CASHIER
(to Audrey)
How much is this frozen pizza?

AUDREY
Is it theirs?

CASHIER
Yeah.

AUDREY
Four hundred dollars.

Audrey exits.

HEATHER
So what do you say about the job?

HUNT
Heather, I'm in real trouble down
there.

(MORE)

(CONTINUED)

90 CONTINUED: (2)

90

HUNT (CONT'D)

(sotto, with
difficulty)

I lied to the men. I told them they'd get a raise even if they just made thirteen thousand cars. And they won't. I figured they'd make the fifteen or I'd wangle a new deal with the Japanese, but they're not and I can't. Oh, God.

HEATHER

(excited)

Oh, this is great! They put the plastic holders back in the Tampax.

HUNT

Heather, I'm talking to you about my life.

(CONTINUED)

90 CONTINUED: (3)

90

HEATHER

I know and it's real depressing.
Couldn't you stop?

Hunt is amazed.

HUNT

Heather, could we change plans? I
don't feel like eating Italian
tonight.

HEATHER

What do you feel like eating?

HUNT

Alone.

HEATHER

(not upset)

Fine. I'll see you...

Hunt looks very negative.

HEATHER

(continuing)

... around.

He nods. She takes her groceries.

CASHIER

(to Hunt)

Twenty-eight, forty-five.

HUNT

Oh.

He pays.

90A Hunt looks down an aisle and sees Oishi's wife, Umeki. 90A
She's trying to get something off the shelf and Buster
is standing in front of her. She tries to reach around
him, but he moves to block her. He's having fun.

Hunt walks over to Umeki and Buster.

HUNT

(continuing)

Mrs. Oishi, how are you?

UMEKI

Oh, Mr. Stevenson. Hello.

HUNT

What's up, Buster?

(CONTINUED)

90A CONTINUED:

90A

BUSTER

Nothing. Just doing my shopping.

HUNT

(to Umeki)

You trying to get those cookies?

UMEKI

(nervous)

Yes.

BUSTER

She's trying, but she ain't having much luck.

HUNT

(nicely)

Well, maybe if you moved your big fat ass, she could get 'em.

UMEKI

It's okay. It's too much sugar for my children anyway.

BUSTER

Yeah, there's nothing worse than a hyped-up little Jap.

HUNT

(calm)

Look, Buster, I know you've had a rough time lately and you're drunk and you're not too bright to begin with so it's okay. But lighten up, will you?

BUSTER

Why don't you just get down and kiss her ass like you do for her husband?

Hunt, instinctively, gives Buster a shove. Buster takes a swing at Hunt and hits him. Hunt falls back into a can pyramid. Buster jumps on him. Hunt fights back, slugging Buster in the jaw. Buster reels back knocking things off a shelf.

LOUDSPEAKER (V.O.)

Cleanup on aisle three.

Hunt and Buster are wrestling and punching, destroying the aisle. Finally, Hunt hits Buster hard, knocking him into the frozen food case.

(CONTINUED)

90A CONTINUED: (2)

90A.

A lot of people look. Umeki quickly runs away, leaving her cart. Hunt is self-conscious as everyone stares at him.

91 INT. AUDREY'S OFFICE - DAY

91

This is the small assistant manager's office in the supermarket. Hunt is sitting with his hand in a bucket of ice. The door opens and Audrey enters.

AUDREY

The ice doing any good?

HUNT

I think so. It's turning my hand blue. This is really great of you.

AUDREY

It sure is. Where's Heather?

HUNT

We broke up.

AUDREY

When? You were just together five minutes ago. What happened?

HUNT

Stupidity, that's what happened.

AUDREY

Hunt, she was never a genius.

HUNT

Not her, me. Stupid. I had nothing with her. We didn't talk, we didn't care. All we did was shop. Audrey, I really think we should get back together.

AUDREY

(weary)

Oh, Hunt —

HUNT

No. I mean it. It's not too late for us. You know, it's like in high school. I was —

AUDREY

You're not going to tell me a basketball story, are you?

(CONTINUED)

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91

91 CONTINUED:

HUNT

(pause)

Well, not now, no. Look, I'm sorry. I take full responsibility for what went wrong. Complete. The only good thing about going with Heather is now I really know how important you are to me. Come on, honey —

AUDREY

Hunt. I can't do this. I don't think you realize how badly you hurt me.

HUNT

I guess I don't. I'm sorry. It won't happen again.

AUDREY

I don't think you can promise that. I mean everything you're telling me today is wonderful. But you keep changing lately. I don't know if tomorrow you're going to be the man I love or the man who saved Hadleyville. I don't think you know either. I'm sorry Hunt... I don't want to go through breaking up with you again. I still haven't gotten over it the first time.

She exits.

(CONTINUED)

91 CONTINUED:

91

KELLER

I'm going home, Audrey. Have them redo the can display.

AUDREY

Yes, Mr. Keller. See you tomorrow.

He leaves.

HUNT

Who's that?

AUDREY

Mr. Keller. The new store manager. He replaced Mr. Morgan.

HUNT

Oh. Remember that dinner we had at Oishi's house. Since then the sushi has hit the fan. I went out --

AUDREY

Hunt.

HUNT

Yeah?

AUDREY

Mr. Keller is the new store manager.

HUNT

Great.

AUDREY

That's the job I wanted.

HUNT

You did? Oh, I'm sorry, I really am.

AUDREY

Couldn't you have remembered? I really missed you, Hunt. But you're so... screwed up.

She exits.

HUNT

Audrey, I'm sorry... I --

She's gone. Hunt is alone. He feels sorry for himself.

(CONTINUED)

91 CONTINUED: (2)

The door opens. Excited, Hunt jumps up.

HUNT
(continuing)
Sweetheart.

Oishi enters.

OISHI
Please, just call me Takahiro.
We are more formal in Japan. You
were not at home so I thought you
might still be here. My wife told
me what happened. I am very
grateful to you.

HUNT
Did your wife tell you who the guy
was?

OISHI
Someone you called Buster.

HUNT
Okay, look... Don't fire the guy.
He's been very unhappy --

OISHI
I will not fire him. You are a
very good friend to him.

HUNT
(sarcastic)
Yeah. You didn't see him sprawled
all over the Hungry Man dinners.

OISHI
Still, you are his friend. In
Japan I have friends. But that
is in Japan. Well. Once again,
thank you.

HUNT
(sees an opportunity)
You want to go get a beer? Couple
brewskis?

OISHI
Thank you, no I can't. I have
work to do.

HUNT
Come on. Loosen up. Blow off a
little steam.

(CONTINUED)

91 CONTINUED: (3)

91

OISHI

I should go home. My wife is --
okay.

HUNT

No, I met her, she's better than
okay.

OISHI

No, I mean okay for a beer.

92 INT. BOWLING ALLEY - NIGHT

92

Hunt and Oishi are at a table near the bar. There are
a lot of empty beer bottles on the table. Oishi is
pretty well lubricated. Hunt is drawing something on a
napkin. (We don't see it)

HUNT

(shows the napkin)
What's that?

OISHI

I don't know.

HUNT

It's two men walking abreast.

Oishi stares a moment confused, then:

OISHI

Oh!

He dissolves in helpless laughter. He coughs as he
recovers. Oishi comments in Japanese. Hunt responds
in pretend Japanese.

OISHI

You're not kidding.

HUNT

You mean I said something?

OISHI

(continuing)

Oh... Oh... Okay. Here's one for
you.

(standing)

A one-eared elephant.

Oishi turns out one pants pocket and reaches for his
fly.

(CONTINUED)

HUNT

(amused)

Sit down, sit down. The church
league is here.

Oishi sits, still laughing.

OISHI

Oh... what laughs we are having.

HUNT

(calls out)

Two more beers. I guess I got
things moving pretty well for you
at the factory, huh?... huh?

Pause.

OISHI

(out of nowhere)

Mr. Saito is a major fuckhead.

HUNT

Beg pardon?

OISHI

He calls Japan and tells them I am
losing control here. One more
failure and I am ruined.

HUNT

What do you mean, "One more?"

OISHI

Remember where you first saw me?

HUNT

Hm? Oh, yeah. The screaming
academy.

OISHI

Yes. You know why I was there?

HUNT

The panty raids?

(CONTINUED)

OISHI

No. It is a place for failures. I am not a good leader. I used to worry that the men were working too hard. That they were missing their families. I was concerned that they were getting no personal satisfaction from their work.

HUNT

You animal.

OISHI

You make jokes. I had to make a shimatsusho for the workers.

HUNT

You had to cook for them?

OISHI

No. An apology. I was forced to apologize to all the workers for letting their production fall behind. I begged their forgiveness.

HUNT

You begged their forgiveness because you were concerned about them?

OISHI

Their production fell. They were all humiliated because of me. The only measure of the workers' value is the work. The company is everything. The team. That is what has raised us from a conquered nation to an economic power. We are one. For one purpose.

(sings)

"The products you make with your tears,
You sell with tears."

HUNT

(embarrassed, as
others stare)

Ssh, sh, sh, that's great.

(CONTINUED)

92 CONTINUED: (3)

92

OISHI

"The products you make with your
sweat,
You sell with sweat."

HUNT

Hey, people are eating, huh?

OISHI

Oh. If I fail here, I am ruined.
I got troubles, bud.

HUNT

You? You got "troubles." I got
... Troubles! Troubles with hair
on 'em. You know what I did? I
told the men they'd get a partial
raise if they only made thirteen
thousand cars this month.

OISHI

(horrified)

You told them that?!

HUNT

Yes.

Oishi bursts out laughing.

OISHI

You're right.

HUNT

I am?

OISHI

Yes. You in much more trouble
than me. I feel better.

HUNT

Glad I could help.

Hunt swigs a beer. He's starting to panic. Oishi
looks at Hunt sympathetically.

93 OMITTED

93

&
94&
94

95 INT. HUNT'S BEDROOM - NIGHT

95

Hunt is sleeping restlessly. We CLOSE IN on Hunt.

b1

"GUNG HO" - Rev. 7/5/85

91A.

96 INT. TV STAGE

96

This is Hunt's dream. He is on stage. He is dressed like the man who spins plates. He is spinning the plates on the sticks as the BAND PLAYS "The Saber Dance."

(CONTINUED)

96 CONTINUED:

96

He is working very hard and not enjoying himself. There is a look of fear in his eyes as he goes from plate to plate. The tempo of the music picks up. Hunt is working desperately. Several plates begin to wobble at once.

97 INT. HUNT'S BEDROOM

97

Hunt wakes up suddenly.

98 INT. INSPECTION AREA

98

Oishi is walking through, spot checking some cars. Saito runs up to him. Saito is carrying papers and he is excited.

SAITO

I have wonderful news.

OISHI

You are going back to Japan?

SAITO

(confused)

No... look at these figures. I was right. They will not make 15,000 cars this month.

They enter the door assembly area. The men are working like crazy. Oishi and Saito continue to walk.

OISHI

I was thinking. I'm going to give them the raise anyway.

SAITO

What?!

OISHI

At least part of it. They are working very hard.

SAITO

I don't understand. And neither will my uncle.

OISHI

(nervous)

Your uncle?

SAITO

Yes. Already he has many questions about you. Like why were you out drinking with an American in a bowling alley?

(CONTINUED)

98 CONTINUED:

98

OISHI

How did he know of that?

SAITO

Well -- he asked me if you were
out drinking with an American in a
bowling alley, so I had to say,
"yes."

99 INT. OFFICE AREA

99

Oishi enters. Saito is right behind him.

OISHI

I think these men should get a
raise.

SAITO

(threatening)

I think I owe my uncle a call.

The break BELL RINGS. Oishi hesitates, then pushes
right past Saito. He goes out on the assembly line.
In one corner of the place is a microphone for a P.A.
system. Oishi picks up the microphone.

OISHI

(into microphone)

Please attention. Attention
please.

Oishi sees Saito dialing the phone. Saito is staring
down at him confidently as he dials. Workers stop to
listen.

OISHI

(continuing)

I am sorry to interrupt your
break...

(clears his throat)

I have an announcement.

(pause)

This month is almost over. You
have worked very hard...

Again he looks at Saito. Oishi is frightened.

OISHI

(continuing)

If you keep working hard, perhaps
you will make your quota. Good
luck.

(CONTINUED)

99 CONTINUED:

99

He puts down the microphone. He looks up. Saito, victorious, hangs up the phone. Oishi is very disgusted with himself. He looks ill. Hunt passes through the office area. Hunt is carrying computer printouts and looks wild.

HUNT
(to himself)
Double shift. Four hundred cars a
shift. Plus no lunch, another
nine percent...

He passes by. Oishi sits down in a corner and closes his eyes.

DISSOLVE TO:

100 INT. ENGINE-STUFFING AREA - DAY

100

The work is at a frenzied pace. The men look wild. Hunt is working on the line himself. Men are screaming down the line. "Move it, move it," "More parts." We are watching the Front End Boys. Suddenly, there is an awful GRINDING NOISE. Everyone in the area stops.

HUNT
Shit!

WILLIE
It's jammed. Call maintenance.

GOOGIE
Maintenance? That'll take two
hours.

HUNT
Shit!

Googie wanders off.

WILLIE
Good. I can use a break.

HUNT
You can, huh? You had a five
month break when the factory was
closed. You should have rested up
pretty good, then.

WILLIE
Hey, you know I'm getting very
sick of you. What do you want
from us?

(MORE)

(CONTINUED)

100 CONTINUED:

100

WILLIE (CONT'D)

We eat on the line, we sleep on
the line, we piss on the line --

We hear a SCREAM. They look up.

Googie is up on the machinery. He's holding his arm,
screaming. Hunt, Willie and others jump up to help
him.

HUNT

(continuing)

Googie!

(yells)

Cut off the power. Oh God. Call
an ambulance. Oh, Googie.

GOOGIE

(in pain)

I thought I could unjam it. I
didn't want us to lose the time.

Hunt gets ready to carry him. Buster rushes in. He
shoves Hunt.

BUSTER

Get away from him. This is your
fault to begin with.

He helps Googie off the machinery. Hunt feels ter-
rible. Work has completely stopped. Hunt looks
around. A lot of unhappy staring in his direction.

101 INT. OFFICE AREA - CONTINUOUS ACTION

101

Oishi and Ito are watching through the glass. Oishi
looks devastated. Saito passes.

SAITO

What happened? Why have they
stopped?

ITO

One of the men had an accident.

SAITO

Why are the others not working?
(turns on the P.A.)

Back to work. Back to work.

Oishi grabs him by the lapels and almost lifts him off
the ground.

(CONTINUED)

101 CONTINUED:

101

OISHI

A man has been hurt. And you may
be next.

He flings Saito roughly away.

OISHI

(continuing)

Ito. Close down for the rest of
the day.

Oishi goes into his office. Everyone stares after him
amazed.

102 INT. EMERGENCY ROOM - EVENING

102

Tony, Willie, Junior and Buster are waiting around.

BUSTER

That Hunt's some friend, huh? One
of his buddies is in the hospital,
he's not even here.

WILLIE

He's driving Googie's wife home.

BUSTER

Always an excuse. A real friend
would've sent her home on the bus.

Ito enters. He's carrying a big gift basket of fruit,
nuts, cheese, crackers, etc.

ITO

Excuse me. This is for Mr.
Googelman. How is he?

WILLIE

He's fine. We're going in to see
him in a few minutes.

ITO

I'm happy.

BUSTER

Well, that's the main thing. As
long as you're happy.

JUNIOR

He's happy they only have to give
us half the raise.

(CONTINUED)

102 CONTINUED:

102

ITO
Half the raise?

WILLIE
Half the raise. For making
thirteen thousand cars in a month.

ITO
(more confused)
That is not so. It was fifteen
thousand or no raise.

102A INT. HUNT'S HOUSE - NIGHT

102A

Hunt is just getting in. The PHONE RINGS. He answers
it.

HUNT
Hello... Hi, Willie, how's Googie?
Great...

102B INT. HOSPITAL

102B

Willie is on the phone. He's angry.

WILLIE
Hunt, we just talked to that guy,
Ito. We found out there's no
raise for thirteen thousand cars.
I'm calling all the guys and we're
coming over to get you.

Willie hangs up.

102C INT. HUNT'S HOUSE

102C

Hunt is stunned. He's frightened. He hangs up.

HUNT
Oh, shit.

He runs to a closet and takes down his suitcase. He
runs into the bedroom and begins to pack wildly.
Clothes, pillows, a goldfish bowl. He's scared.

102D EXT. HUNT'S HOUSE - NIGHT

102D

Hunt comes flying out of the house. Things are hanging
out of his suitcase. He's also carrying his TV, some
beer, and a framed painting. He struggles out to his
car. He flings things in the car and then attempts to
open the driver-side door. The handle comes off.

(CONTINUED)

102D CONTINUED:

102D

HUNT

Shit!

He crawls in through the sun roof. A CAR SCREECHES to a halt right in front of his car. The Front End boys, plus Tony, Paul, Milt and Luke get out. Hunt freezes.

BUSTER

Were you going somewhere, Hunt?

HUNT

No.

JUNIOR

What's all that stuff?

HUNT

That? Came with the car.

BUSTER

Come on. Let's get this over with.

WILLIE

There's no raise for thirteen thousand cars.

HUNT

You see -- what happened was --

JUNIOR

We know what happened. They made a deal with you and then they broke it.

Hunt takes a moment to register this thought. Then he goes with it.

HUNT

Those dirty guys.

(CONTINUED)

102D CONTINUED:

102D

WILLIE

Yeah. They did make that deal with you, didn't they?

HUNT

Hey -- you bet -- those dirty guys.

WILLIE

We're calling a union meeting for tomorrow night. But before that, we're going up to see Oishi on our lunch hour. You should come with us so you can call him a liar to his face.

HUNT

You bet. In fact, I'll be there ahead of you. You can depend on it. I'll settle it before you guys get there.

They slap him on the back.

JUNIOR

That's what separates us from the Japanese. Because we've got a leader like you.

BUSTER

(sincere)

Thanks, Hunt.

The guys leave Hunt alone on the sidewalk.

HUNT

Oh, shit.

103 INT. OISHI'S HOUSE - SAME EVENING

103

Oishi and his children are at the table eating dinner. The TV IS BLARING. Oishi's son is still in the G.I. Joe outfit with his gun. The daughter has set her Cabbage Patch doll at an extra table setting. She periodically sticks a spoonful of mashed potatoes against the doll's face which of course just spills down. As she does it again, Oishi attempts to stop her.

OISHI

Don't feed Anabelle. No more MTV. No more Twisted Sister.

(CONTINUED)

103

CONTINUED:

103

He TURNS OFF THE SET. His son shoots him. Oishi takes gun away.

OISHI
(continuing)

Read a book!

His children scream. His wife enters.

UMEKI
More Jimmy Dean pure pork sausage?

OISHI
(fed up)
No! No more Jimmy Dean! No more
Hawaiian punch! No more Green Giant
frozen Niblets!

The DOORBELL RINGS.

OISHI
(continuing)
Who the hell can that be?

He gets up. His son puts ON the TV. Oishi goes to the door and flings it open.

OISHI
(continuing,
impatient)
Yes?

He gasps. We reveal a man we saw briefly in Japan. He is Mr. Sakamoto, the big boss. He is with Saito. Sakamoto does not look happy. (He never does.)

OISHI
(continuing)
Sakamoto-san.

*
*

SAKAMOTO
May we come in?

OISHI
Of course.

Sakamoto and Saito enter.

OISHI
(continuing)
Can I get you something?

SAKAMOTO
No.

103 CONTINUED: (2)

103

They enter the living room.

OISHI

Sit, please.

They all sit.

Oishi's son runs in and machine guns Sakamoto. Oishi shouts at him. The son exits singing the G.I. Joe song.

OISHI

(continuing)

That is a neighbor's child.

SAKAMOTO

Everything is all right here?

OISHI

Yes. Fine. Great. Well, have a nice trip back.

Oishi stands, but they don't. Oishi sits back down.

SAKAMOTO

I will come to the factory tomorrow morning.

OISHI

Tomorrow? Tomorrow is not a good day.

SAKAMOTO

Why not?

OISHI

The factory is... locked. And we can't find the key.

SAITO

Bullshirt. The men are preparing for a big union meeting tomorrow night.

SAKAMOTO

Is this true?

OISHI

Yes...

SAKAMOTO

This does not make me very happy. You have let me down.

(CONTINUED)

103 CONTINUED:

103

SAKAMOTO
(continued, to Saito)
Come, nephew. I am tired.

*

They all get up.

SAITO
You may stay at my house.

*

SAKAMOTO
Is your wife with you?

*

SAITO
(happy)
Yes.

*

SAKAMOTO
Ramada Inn.

*

104 INT. TV - STAGE

104

We are now in Hunt's dream again. He is spinning the plates. He looks more desperate and unhappy than before. He's losing it. A plate wobbles and falls. It crashes to the floor with an inappropriately loud CRASH. Another CRASHES and another. He's lunging and just missing all of them. We PULL BACK to reveal about a hundred plates on sticks. One by one they all fall and CRASH loudly as Hunt watches helplessly. Plates rain down on Hunt from above.

105 INT. TRIM AREA - DAY

105

The work is in progress, but the pace has changed drastically. People are moving, not lazily, but in no great hurry. A few guys are handing out fliers about that night's meeting. A couple of guys are near the men's room chatting. Ito approaches them.

ITO

It is not your break time.

PAUL

Bite my shorts.

ITO

(confused)

Bite your shorts?

106 INT. END OF ASSEMBLY LINE - DAY

106

Sakamoto, Oishi, Saito and other executives are examining new cars that are parked there. Oishi is very nervous.

OISHI

Yes, production is way up. And you will notice with no loss of quality. Whatever problems we may have had, they have not affected --

(CONTINUED)

b1

"GUNG HO" - Rev. 7/5/85

103.

106 CONTINUED:

106

Suddenly, Oishi freezes. His eyes bulge, his face contorts, and he seems to be strangling. He makes odd, gurgling noises. The others react, concerned.

107 ANGLE ON FACTORY

107

Several cars are being driven off the assembly line. They are all identical. The car doors are not where they belong, but are instead neatly attached to the roof. They look ridiculous.

108 ANGLE ON OISHI

108

He is fighting to regain his control. The others have not yet seen the cars.

MATSUMURA

Are you all right?

OISHI

(nervous)

Yes -- Yes. I think we should all get out of the sun. Let's go to San Francisco.

SAKAMOTO

You need a doctor?

OISHI

All right. You take me.

SAKAMOTO

Let's bring him inside, we...

He turns in the direction of the cars. He tries to not react to what he sees, but even his aplomb is shaken. He begins to make a deep, rumbling noise.

SAKAMOTO

(continuing; to
Oishi, controlled)

Fix those.

Sakamoto gets in the back of a chauffeured limo and is taken away. Saito looks smugly at Oishi.

109 OMITTED

109

110 INT. OISHI'S OFFICE - A FEW MOMENTS LATER

110

Oishi enters. Hunt is already in there waiting for him. He is angry. So is Oishi.

HUNT

We have to talk.

OISHI

You're telling me, brother.

HUNT

My guys expect a raise. I gotta get it for them.

OISHI

You should not have told that lie.

HUNT

I thought we could make the fifteen thousand. And if we didn't I thought you'd be enough of a human being to give them something for getting close. They're a thousand lousy cars short.

OISHI

Impossible. No way José. You tell them they must not form a union. Mr. Sakamoto would be very displeased.

HUNT

(sarcastic)

Yeah, that's a good idea. I'll just march right on down to that meeting and tell 'em. "Boys, if we form a union it's really gonna upset good old Mr. Sakamoto. So let's all go home and make Jello." I'm not asking, I'm demanding. Give me something I can give my men.

OISHI

(agitated)

Hunt, you told me you could control your men. You have put me in a very bad situation.

HUNT

Hey, listen, hotshot. I bailed you out I don't know how many times. Who do you think kept these guys going up to now? You and all that natural charm you have? It was me. I backed you up, I handed you fourteen thousand cars and now I'm gonna look like shit. You're giving them a raise.

(CONTINUED)

110 CONTINUED:

110

OISHI

Are you crazy? If I gave a raise
Mr. Sakamoto would have a baby.
The working conditions must remain
as they are. You tell them that.

HUNT

Now who's crazy?

OISHI

Not us. We know what we're doing.

Their tone is growing more heated.

OISHI

(continuing)

I see now why they gave me ribbons
of shame. Because I was beginning
to think like an American.

HUNT

Don't flatter yourself.

OISHI

It is true. Too much concern for
the individual. Everybody in this
country thinks they are special.
Nobody wants to be part of the
team. They're all too busy getting
personalized license plates. None
of you would last two days in
Management Training Camp.

HUNT

None of us would be stupid enough
to stay two days.

OISHI

Because you are all selfish.
That's what makes you weak.

(CONTINUED)

110 CONTINUED: (2)

110

HUNT

I'm weak? Look at you. You don't even have the guts to stand up to your boss. You're a real Millie, you know that?

Hunt storms out. After a brief hesitation, Oishi follows.

OISHI

I am no Millie!

111 INT. PRESSING AREA

111

Hunt storms in, still angry. Oishi is chasing him. Oishi is losing control of himself. Many of the other Japanese follow Oishi, concerned. Hunt, frustrated, looks up at the TV camera. He picks up a wrench and flings it at the camera, smashing it. The workers cheer. The cheers grow louder. All eyes are on Oishi, furious, as he confronts Hunt.

OISHI

You get out! You're fired! You don't work here anymore!

HUNT

That's fine with me. You guys think you're so hot. This factory's been run like shit.

OISHI

It is run our way. The way that works. The proof of that is that we are here.

HUNT

Yeah? Well if you guys are so great, how come you lost the big one?

For a moment Oishi is stunned. Even Hunt is a little surprised at the tastelessness of his own remark. After a moment, all of Oishi's frustrations pour out. He attacks Hunt physically and wrestles him to the floor. Hunt responds. It is an angry, sloppy fight. Almost immediately, the workers respond. They shout encouragement to Hunt. The Japanese gather up in the office area and shout down encouragement to Oishi.

SECRETARY

Kick his fucking ass!

(CONTINUED)

111 CONTINUED:

111

The fight continues -- wrestling, punching, flinging -- they're both out of control. They separate for a second. Oishi assumes a karate stance, then hesitates.

OISHI
(to himself)
I don't know karate.

They come together again. Willie jumps in and pushes them apart. They're both tired enough so that Willie can control them.

WILLIE
Come on, Hunt. We'll work this out at the meeting.

BUSTER
I don't need a meeting. I'm through right now.
(loud)
You guys need a meeting?!

Shouts of "NO!"

BUSTER
(continuing)
Let's walk!

The workers walk out. Hunt watches, stunned by what he has provoked. He is compelled to walk out with the men.

112 EXT. TOWN SQUARE - NIGHT

112

We see a lot of people staring straight up, their mouths agape. Suddenly we hear an EXPLOSION... We reveal that hundreds of people have gathered to watch Fourth of July fireworks. There are "oohs" and "ahhs." Some babies cry. Hunt pulls up in his old American car. He gets out and joins the crowd. Audrey is there but not with Hunt. People come by and greet him. Junior brings him a beer. Off to one side of the square is a man dressed as Uncle Sam. He's shaking hands with children. Suddenly, Buster and Googie rush in and pull his pants off. The fireworks stop. People applaud. A BAND BEGINS A MEDLEY of patriotic songs. A sign across the Town Square reads "Happy 4th of July."

JUNIOR
I gotta admit it, Hunt. You said when the fourth quarter came you'd handle 'em. And you did.
(MORE)

(CONTINUED)

112 CONTINUED:

112

JUNIOR (CONT'D)
They lied to you and you didn't
let 'em get away with it. That
was great.

HUNT
(uncomfortable)
Yeah...

Googie comes by.

GOOGIE
You guys seen my kid?

JUNIOR
He was playing with Buster's kid.
Over there.

113 ANGLE ON BOBBY AND GOOGIE'S SON

113

They're pulling the pants off another little boy.

114 BACK TO SCENE

114

JUNIOR
Oh, Christ, the Mayor's going to
talk.

The Mayor steps on the bandstand. The BAND STOPS. The
Mayor looks grim.

MAYOR
Good evening.

Everyone moans, not happy to see him.

MAYOR
(continuing)
Is Hunt Stevenson here?

People point him out.

MAYOR
(continuing)
Come on up here, son.

Hunt does. People applaud. Hunt stands next to the
Mayor.

MAYOR
(continuing; to
Hunt)
I guess you're pretty proud of
yourself these days, aren't you?

(CONTINUED)

114 CONTINUED:

114

HUNT

(leans in toward
microphone)

Well, I --

MAYOR

You'll get your chance. Yeah,
pretty proud. The Man who Saved
Hadleyville.

APPLAUSE.

MAYOR

(continuing)

Everyone loves you. Women lining
up, wanting to have your baby.

People laugh but by now Hunt is beginning to be wary.

MAYOR

(continuing)

I guess next election year, it
might be you instead of me.

More APPLAUSE.

MAYOR

(continuing)

See that? Well, have I got a
piece of news for you. And when I
tell it, I want all you people to
remember that this man is our
friend and there hasn't been a
lynching in Hadleyville in 200
years. More's the pity.

People are now concerned.

MAYOR

(continuing)

I just received official word from
Assan Motors. The factory is
closed.

People GASP.

HUNT

A lockout?

MAYOR

No, Bright Boy. Not a lockout. A
pull out. A close-down. An adios.
A "Sayonara Roundeyes."

(MORE)

(CONTINUED)

114 CONTINUED: (2)

114

MAYOR (CONT'D)

They're out of here. They said
the workers -- and especially
their leadership -- were too
difficult to deal with. They're
closing down the factory and going
back to Japan.

(to Hunt)

The man who saved Hadleyville!
You're the man who killed
Hadleyville!

(losing control)

And I'm going to be the man who
killed you!

He lunges at Hunt. The Mayor is grabbed by his Aide.

AIDE

Mayor!

MAYOR

What do I care, this town is dead
anyway.

(to Hunt)

I hope you're happy now.

WILLIE

(to Mayor)

Wait a minute. Where do you get
off blaming Hunt? He did the best
he could. He tried like hell to
get along with those people. Then
they make a deal with him and
weasel out of it. And he wouldn't
let them get away with it.

People cheer. "We're behind you, Hunt."

MAYOR

Fine, fine. You can all starve
together.

People boo. The Mayor leaves.

JUNIOR

Don't listen to him, Hunt. You
did a great job.

General agreement. Hunt is feeling very bad. He sees
Audrey in the crowd. She stares at him.

HUNT

Uh... uh...

(CONTINUED)

114 CONTINUED: (3)

114

GOOGIE

(jumps up)

Quiet down! My pal Hunt wants to speak.

They quiet down.

GOOGIE

(continuing)

Go ahead, Hunt.

HUNT

(frightened)

Uh...

He looks at Audrey again.

HUNT

(continuing)

I think you should know that I... See, I thought if we made thirteen thousand cars, we'd be so close to fifteen thousand...

TONY

Hunt, what are you talking about?

HUNT

I lied. There was just a deal for fifteen thousand cars. I made up the rest to keep you working.

They stare.

WILLIE

(stunned)

We walked out... on a lie. How could you let us do that?

HUNT

I never -- in a million years -- thought it would lead to this.

JUNIOR

You should've told us the truth.

This remark seems to have a strong effect on Hunt.

HUNT

The truth? You didn't want to hear the truth. You wanted to hear that we're Americans and we can do everything better than everybody.

(CONTINUED)

114 CONTINUED: (4)

114

VOICE

We can.

HUNT

(fed up)

They're kicking our butts, for Chrissakes! That's the truth!... Sure, the old do or die American spirit is still alive. Only they got it. And we better get it the hell back, instead of strutting around congratulating ourselves on how great we are. That's what I would've said months ago if I was a leader. But I'm not. Oh, I like to lead, yeah. But I'm no leader. There I was telling you old basketball stories. Because if I'd have told you how it really was, I wouldn't have been a hero. I'd just be a guy giving you bad news... And nobody loves that guy. I didn't want to be a leader. I just wanted to be a big shot.

There is silence for a moment.

JUNIOR

I gotta go pack for Buffalo.

People begin to sadly drift away.

115 EXT. FACTORY - NIGHT

115

The lights are on.

116 INT. ENGINE STUFFING AREA

116

All the Japanese, including Sakamoto are taking inventory. Ito looks troubled. Oishi speaks to him in Japanese. They exchange a few words. Now, Oishi looks concerned.

OISHI

Sakamoto-san.

ITO

(Japanese)

No.

OISHI

(English subtitles)

Ito-san's wife is in labor. My wife is driving her to the hospital. Ito should go.

Ito looks worried.

SAKAMOTO

(subtitles)

Ito-san. You want to leave?

ITO

(subtitles)

No. It is probably false labor. It happened before. I want to stay and work.

Sakamoto nods. Oishi is amazed. The work continues.

OISHI

(in English)

This is looney tunes!

SAKAMOTO

Looney tunes?

Saito speaks in Japanese ending with the words "That's all folks."

The rest of the scene is in English:

SAKAMOTO

Oh, looney tunes.

OISHI

We are all insane!

(CONTINUED)

116 CONTINUED:

116

SAITO

Why are you speaking English?

OISHI

Because I have an English idea!
We work too damn hard!

The others step away from him.

OISHI

(continuing)

This is not a life. This is a factory. Our families, our friends should be our lives. We are killing ourselves. We are Millies. I am not just part of a team. I am Oishi. He is Ito. An American worker saw his child's tonsils come out. I did not.

SAITO

You think Americans work less so to spend time with their children?
No.

OISHI

Some do not. Some do. It is their choice. And I want that choice.

(to peers)

Many of you are troubled by the same things as me. Tell him. We have things we can learn from the Americans. Tell him, you agree with me.

The others shuffle their feet and avoid his eyes.
Oishi realizes he's in big trouble.

OISHI

(continuing)

If you are going to say something,
now would be a good time.

Nothing. Oishi knows he's ruined. He strides out of the area.

117 EXT. TOWN SQUARE - NIGHT

117

The square is deserted, except for Hunt. We see Hunt with his head jammed into the town square cannon. He has a cigarette lighter which he is attempting to use to light the cannon with his head still in it.

(CONTINUED)

117 CONTINUED:

117

AUDREY (O.C.)

Need any help?

Hunt removes his head from the cannon and sees Audrey.

HUNT

Hi. Were you looking for me?

AUDREY

No. I come here every morning to raise the flag. I went over to your place. Why are you still out here?

HUNT

Well, I couldn't drive home... someone filled my car with horse manure.

AUDREY

Who would do that?

HUNT

I don't know. But it wasn't a horse. The windows are too small.

AUDREY

Aw, Hunt... It took a lot of guts to say what you said tonight. I was very proud of you.

HUNT

Could I possibly give you a hug?

(CONTINUED)

117 CONTINUED: (2)

117

They kiss.

HUNT
(continuing)
I love you.

AUDREY
I love you, too.

HUNT
Enough to help me clean out my
car?

AUDREY
Not nearly that much.

HUNT
Oh, sure, you -- Look over there.

She looks.

118 ON OISHI

118

on the other side of the square. He's by a statue of a
horse being led by a soldier.

AUDREY
That's Oishi.

HUNT
Uh --

AUDREY
Go ahead. I'll be home.

He kisses her, exits, then comes back.

HUNT
(serious)
Did I ever give you my high school
ring?

AUDREY
No.

HUNT
Then what the hell did I do with
it?

She laughs and he exits.

119 ANGLE ON OISHI

119

He's sitting on the horse statue, sadly. Suddenly,
Hunt jumps on the horse and sits behind him.

(CONTINUED)

118-119 CONTINUED:

118-119

He tickles her higher. They are tickling and giggling.

AUDREY
(suddenly)

Oh God!

She stops short, almost hitting Oishi. He stares blankly at them through the windshield. Then he walks on.

AUDREY
That's Oishi. He looks very strange.

HUNT
Honey, he is strange.

AUDREY
(concerned)
Come on, he doesn't look right. I think he's in trouble.

Hunt hesitates, then takes one step out of the car.

HUNT
(calls to Oishi)
Hey!

Oishi keeps walking. Hunt walks after him as Audrey waits in the car.

HUNT
(annoyed)
Hey!

Oishi keeps walking. Hunt catches up to him.

HUNT
Where are you going? Hey, you look good. Did you join a health club?

OISHI
I came out here to be alone. In Japan you're never alone. You put on your pants, there's someone in there with you. It's almost that bad here.

HUNT
Okay, forget it. It was Audrey. She was worried about you. Have a nice night.
click

He starts away.

(CONTINUED)

118-119 CONTINUED:

118-119

OISHI

Tonight I destroyed my career. I'm ruined.

HUNT

What does that make you, special? There's twelve hundred families in this town ruined. This town's over. This is an un-town. Next week the Indians can move back in.

OISHI

You're right. I didn't just destroy myself. I wiped out your town — I can't stand it anymore.

He begins to run.

HUNT

Well, fine, nice talking to you... what a banana.

120 CMT

120

120A ANGLE ON OISHI

120A

He wades into the river.

120B ANGLE ON HUNT

120B

HUNT

No! If you're gonna drown yourself, at least take off your watch.

Hunt, not happy about it, goes after him.

120C ANGLE ON THE RIVER

120C

Hunt wades in after Oishi who is jumping up and down in the water. Hunt tries to grab him.

HUNT

Think of your family!

OISHI

I'm not drowning myself. I'm just freaking out.

HUNT

(grabs him)

Couldn't you do it on land?

They begin to wade out of the water. Audrey appears up on the road.

(CONTINUED)

120C CONTINUED:

120C

ADDREY
(shouts)

You guys all right?

HUNT
(shouts up)

Yeah. Kaz, here, wanted to swim back
to Japan, but I talked him out of it.

Hunt and Oishi look at each other. They almost laugh. They
start to climb up to the road.

OISHI
(proudly)

Today, I told off my boss.

HUNT
Oh yeah? Was he awake?

OISHI
Are you kidding? I gave it to him
good. I was on him like hair on a
gorilla.

Hunt laughs.

HUNT
Where do you get these expressions?

OISHI
TV.

HUNT
I'll tell you, Kazman, you're getting
there. It's a little late, of course.

OISHI
Yes. Boy, we screwed this up good.

HUNT
Damn it! With all the shit we did
wrong -- and it's an impressive amount
of shit -- we were this close to
pulling it off. This close. Boy if
I had a second chance... Is it just
time or do you hate how your shorts feel
when they get wet?

OISHI
I actually like it.

(CONTINUED)

120C CONTINUED:

120C

They laugh.

HUNT

You know what kills me. Now —
finally — after all this time —
when I think I know how we could've
made this thing work — it's over.
They're gone. They're out of here.
That's what hurts.

OISHI

I feel like you. I would love a
second chance. I know we could
do it.

(CONTINUED)

120C CONTINUED:

120C

HUNT

(continued)

I'm the man who killed Hadleyville.
And you know the worst part?

OISHI

Everything?

HUNT

Didn't have to happen. If I had a
second chance I'd do better. I'm
smarter now.

OISHI

So am I.

HUNT

And we look it, right?

Oishi almost laughs as they examine their appearance.

OISHI

Sakamoto-san would never stay here
now.

HUNT

Well, that works out great because
nobody in this town would work for
him anymore.

(suddenly)

Damn it! With all the shit we did
wrong -- and it's an impressive
amount of shit -- we were this close
to pulling it off. This close.
Is it just me or do you hate how your
shorts feel when they get wet?

OISHI

I feel like you. I would love a
second chance. I know I could do
it right.

HUNT

That's the same thing I said to Audrey
the first time we had sex.

121 EXT. FACTORY - Morning

121

There is a mob around the factory. The Japanese under Saito's direction are removing files, records, and office equipment from the factory and loading them on a truck. A large crowd of Americans has gathered to watch and jeer. The Japanese have police protection and it looks as though they may need it. Saito urges his men to hurry. Hunt's car pulls up. Hunt gets out. The Americans boo. Oishi gets out and people boo louder. Hunt and Oishi walk side by side towards the factory.

VOICE FROM CROWD

Where are you going?

HUNT

(matter of fact)

It's eight o'clock. Time to go to work.

*

(CONTINUED)

121 CONTINUED:

121

BUSTER

What work? We walked, they shut
down. And what are you doing with
him?

HUNT

(casual)

Mr friend the Kaz-man? He's coming to
work, too.

SAITO

(to Oishi)

Aren't you in enough trouble?

OISHI

Where is your uncle?

SAITO

Motel coffee shop. Eating silver dollar
pancakes.

OISHI

You tell your uncle, we made a deal with
these men. By eight thirty tomorrow,
there will be fifteen thousand cars.
You tell him if he is a man of honor,
he will keep his promise.

SAITO

(smug)

Certainly. I'll tell him you said that.

OISHI

Now!

Saito runs for his car.

HUNT

Well, we're still a thousand cars short,
so Kaz and I thought we'd just get in
there and build them.

JUNIOR

Just the two of you?

HUNT

Well, we're going to skip lunch. Well,
time's a-wasting'. Let's go, Kazmonant.

Hunt puts his arm around Oishi's shoulders and they march into the
factory. For a moment, everyone is stunned. Nobody moves.

122 INT. ASSEMBLY LINE FINISHING AREA

122

Hunt and Oishi stare at a line of almost completed cars.

HUNT

Where would you like to start?

OISHI

These are almost finished. Let's start at this end and work back.

HUNT

Yeah. If we can finish a couple, we can use 'em to drive down to the other end of the line.

Hunt and Oishi go over to where the tires are waiting and they each grab a couple.

123 EXT. FACTORY - CONTINUOUS ACTION

123

We see that some of the men have formed a human ladder so that one man on top (Paul) can see through the window.

PAUL

What are they doing?

TONY

They're building a car.

PAUL

The two of them?

TONY

That's it.

124 INT. FACTORY

124

Hunt and Oishi finish putting the tires on.

HUNT

That's one!

OISHI

The ones at the beginning of the line might be a shade more difficult.

HUNT

Might.

124A EXT. FACTORY

124A

The guys are eating chicken out of take-out boxes.

BUSTER

You got any breasts?... I mean in the box.

WILLIE

Well?

TONY

(still up at window)

Still going. Toss me a thigh.

BUSTER

This is like an insult to my intelligence.

WILLIE

Is that possible?

Googie laughs. Buster stares at him.

BUSTER

No, really. What does he think?

We'll see them working, and we'll all rush in to help?

WILLIE

He thinks we're sheep. Let's finish our lunch and get out of here.

GOOGIE

Where are we going?

124B INT. FACTORY

124B

Hunt and Oishi look tired and grumpy. They are finishing the interior of a car. It looks very good.

HUNT

There! That's one. What did that take us? Ten minutes? Fifteen minutes?

OISHI

Four hours.

HUNT

Okay. Let's see, at this rate -- figuring they get tougher as we go along --

(CONTINUED)

124B CONTINUED:

124B

OISHI

June.

HUNT

I was planning to go to the Poconos
next summer, you know? So June works
out great for me.

Hunt looks up. He nudges Oishi. They both look up. Tony
is gone. They both look discouraged, but go on.

125 EXT. FACTORY

125

The guys have finished their lunch.

WILLIE

Why's he doing it?

BUSTER

Easy. So he can be a real hero to the Japanese.

WILLIE

(not so sweet)

I guess....

BUSTER

You guess? What other explanation is there?

GOOGIE

Maybe he's just trying to save our town.

Willie almost laughs.

WILLIE

Yeah.

BUSTER

Googie, next time try not to get your hair cut so close.

Willie, and a few of the guys look at Googie and start to think. Willie and Googie look at each other a moment. Without a word, they both head for the factory. Several of the guys around them look at each other, then follow. The move gathers a little momentum. The Japanese also head for the factory. Many of the Americans seem unsure. They don't follow. Buster watches his buddies walk in. He reaches a decision and goes. All the others follow.

126 INT. FACTORY

126

The guys enter noisily. As they enter, their enthusiasm seems to grow. They rush to positions along the line. The Japanese also take positions.

126A ANGLE ON A TELEPHONE

Willie is talking to somebody.

126B EXT. JUNIOR'S HOUSE

Junior rushes out of his house. He meets Milt on the street. They walk quickly.

126C EXT. FACTORY

126

Junior and Milt merge with Luke and several other guys and they enter.

127 INT. FACTORY - MONTAGE

127

The assembly line moves faster than we've ever seen it. A cassette player is turned on to American rock 'n roll. There is great enthusiasm. The men shout and move around helping each other. Americans and Japanese work side-by-side. Cars roll off the line into the parking lot.

128 EXT. FACTORY - NIGHT

128

We see the factory with all its lights on. The work continues. Cars with their lights on roll off the line.

DISSOLVE TO:

129 EXT. FACTORY - DAWN

129

A car pulls into the factory. Saito gets out. Sakamoto gets out on the passenger side. As always he looks angry. He heads for the factory.

130 INT. FACTORY - CONTINUOUS ACTION

130

The work continues, but the men are tired. Things have slowed down. Hunt is racing through the factory on a cart.

Hunt passes Buster who looks tired, but is very involved.

BUSTER

(to another worker)

You call that a weld?

(grabs the iron
and welds)That's a weld.

Saito and Sakamoto enter. The work goes on. Sakamoto passes Oishi. He gives him a very stern look.

OISHI

(to Sakamoto)

We could use another man on wipers.

Sakamoto makes a deep, rumbling noise and heads for the office with Saito in tow. Saito stops, turns, looks at the work and snickers. He turns away and gets hit in the back of the head with a wrench. He turns angrily.

131 ANGLE ON OISHI

131

innocently doing his work, but with a gleam in his eye. Oishi crosses to where Ito is talking to Hunt. He joins them.

HUNT

(to Oishi)

Ito says we're coming in short.

ITO

It's close. We're going so fast
it's hard to keep an accurate
count. But we look short.

OISHI

Okay. At eight-thirty, he's going
to start counting cars. While he
counts...

(CONTINUED)

131 CONTINUED:

131

HUNT

... we keep building. Good.
(looks around)
Uh... we may have to cut some
corners on the last few. You
know, little things. Things you
won't see like... engines.

ITO

But what about quality?

OISHI

Screw quality. We need cars.

132 EXT. ROOF PARKING LOT - MORNING

132

Sakamoto is out in the lot among the finished cars. Saito has a clipboard on which he will keep count. The other Japanese are with them, including Oishi. Oishi and his men are tired and greasy. Their clothes are torn and ruined. Sakamoto looks at them sternly.

SAKAMOTO

(to Oishi)

Maybe I will not even take the
trouble to count. I understand
you questioned my honor.

OISHI

(forceful)

I did not question it. I counted
on it.

Sakamoto digests this.

SAKAMOTO

(to Saito)

Let us begin.

They begin to count.

133 INT. FACTORY

133

Hunt continues to race through the factory on his cart, exhorting the men. He reaches Engine Stuffing.

BUSTER

How we doing?

HUNT

Keep going, we're gonna make it.
He'll be up there counting another
hour. If we --

The line suddenly stops dead. Everybody looks up at the conveyers. There is a moment of silence.

(CONTINUED)

133 CONTINUED:

133

WILLIE
It's jammed. It's been working
too fast.

GOOGIE
Hey, I bet I could --

HUNT
No, Googie!

JUNIOR
What will we do?

For a moment Hunt is stuck for an answer.

HUNT
Okay, get some forklifts. Lift
these bodies off the conveyer and
bring them to the finishing area.
Get parts. Dashboards, tires,
steering wheels, everything.

WILLIE
(surprised)
We're gonna --

HUNT
Yeah. We're gonna build some cars
by hand.

134 EXT. PARKING LOT

134

The count continues.

135 INT. FINISHING AREA

135

Assorted parts and car bodies are streaming in on fork-
lifts, carts, and hand-carried. We see Hunt running
from car to car as the men work at a frenzied pace.

HUNT
No! Don't bolt the bumpers. We
can do that tomorrow. Just stick
'em on.

136 EXT. ROOF PARKING LOT

136

The count continues.

137 INT. FACTORY

137

Hunt stops by a man who is bolting on wheels.

(CONTINUED)

137 CONTINUED:

137

HUNT

You don't need four bolts! One bolt!

He sees another worker and becomes furious.

HUNT

(continuing)

Cigarette lighters?! You're wasting time with cigarette lighters?

He whacks the guy in the head.

HUNT

(continuing)

I got twenty cars with no tires, you're putting in cigarette lighters! Get over there!

WILLIE

Hunt, we got the wrong dashboards. These are for compacts.

HUNT

So?

WILLIE

So they won't fit.

HUNT

Shit.

138 EXT. ROOF PARKING LOT - DUSK

138

SAITO

(counting)

Six hundred and thirty-eight. Six hundred and thirty-nine.

SAKAMOTO

Wait.

Sakamoto examines a strip of rubber insulation that has separated slightly from the body.

SAKAMOTO

(continuing)

Don't count this one.

Oishi grimaces.

139 INT. FACTORY

139

Hunt, with a hammer, is pounding wildly on the dashboard of a car. Satisfied, he hands Willie the hammer.

(CONTINUED)

139 CONTINUED:

139

HUNT
Won't fit, huh?

WILLIE
(yells)
All right, men, grab some hammers.

140 EXT. PARKING LOT

140

SAITO
(counting)
Nine hundred and ninety-four.
That's it.

SAKAMOTO
Good morning.

He starts away.

OISHI
Wait.

Sakamoto stops.

OISHI
(continuing)
There are more cars inside.

SAKAMOTO
Why weren't they brought out here?

OISHI
Why? Uh... Good question. Let's
go find out.

Sakamoto hesitates, but follows Oishi inside.

141 INT. FACTORY

141

A windshield is being placed in a car.

GOOGIE
(yells)
He's coming.

Startled, Hunt breaks the windshield.

HUNT
Aaahh!

Recovering quickly, he brushes the broken glass off the
car and as the Japanese enter, he pretends to polish
the non-existent windshield.

(CONTINUED)

Louisa

125.

"GUNG HO" - Rev. 8/1/85

141

CONTINUED:

141

HUNT

(continuing)

What took you so long? We've
been sitting around here for
hours.

About a dozen cars are lined up.

OISHI

Well, there they are. More than
enough. Drinks are on me.

Sakamoto approaches the cars. He puts his hand through
the empty windshield.

HUNT

Safety glass.

Sakamoto walks down the line. He looks at the misshapened
dashboards. He kicks a wheel and it comes off. He opens
the door of another car and it comes off. He raises a hood
and reveals Googie in there working. Googie waves. Sakamoto
closes the hood.

SAITO

(eager)

I'll make a list of everything
that is wrong.

Saito goes down the line checking things off. Sakamoto
starts to exit. Everyone looks beaten. Hunt crosses to
him and stops Sakamoto.

HUNT

Are you leaving?

SAKAMOTO

Yes.

HUNT

Just like that?

SAKAMOTO

You were six cars short.

HUNT

Good luck, pal. You're gonna
need it.

Sakamoto and Hunt start to go their separate ways when
Hunt calls out again.

(CONTINUED)

"GUNG HO" - Rev. 8/1/85

141

CONTINUED:

141

HUNT

You're making a big mistake.

SAKAMOTO

Why do you say that?

HUNT

Let me tell you about the State
Championship game in Pittsburgh.

All the guys moan loudly.

BUSTER

Oh my God!

(CONTINUED)

141

CONTINUED:

141

HUNT

Don't listen to them...A lot of jealousy. The Championship game -- we were down sixteen points in the third quarter. People got up and left. My parents! "It's a long drive back son. We'd like to get started." Those people missed the greatest comeback in the history of the tournament. You get my point?

SAKAMOTO

Not at all.

HUNT

Good. We're making headwav. You leave now, you're going to miss a great comeback. I mean we are ready to roll Jack.

SAKAMOTO

This will never be like a Japanese factory...Jack.

HUNT

Oh yeah?... You're right. And you know what else? So what. Don't look at what we didn't do. Look at what we did do. We didn't do it your way, we didn't do it our way. We just did it. Together. Your guys and our guys. And now -- Now -- your going to go belly up on us?

SAKAMOTO

You failed.

HUNT

You know something? I was given one of the first automobiles made here. Not a bad little car. But I don't think I want it anymore. In fact, I'll tell you what -- here are the keys. I'd rather drive one of these cars that we built together by hand. Because, to me, they stand for something pretty great. I'd be just as proud to drive one of these as any other car in the world.

(CONTINUED)

141 CONTINUED: (3)

141

SAKAMOTO
(continuing; to
Hunt)
Congratulations. Fifteen thousand
cars.

The workers CHEER and whoop it up.

SAITO
(to Sakamoto)
What? Are you crazy?

Sakamoto looks at him sharply. Saito covers his own mouth,
paralyzed with fear. Sakamoto walks over to Hunt and Oishi.

SAKAMOTO
(to Oishi)
You will fix these before they leave
the factory.

OISHI
Yes, sir, I -- I will?

SAKAMOTO
You are in charge here, aren't you?
You and Mr. Stevenson.

*
*

Sakamoto stares very sternly at Hunt.

SAKAMOTO
(to Hunt, no
expression)
I like you. You make me laugh.

Sakamoto walks away. He stops at Saito.

SAKAMOTO
(continuing)
Nephew.

He grabs a broom that was leaning against the wall and hands it
to Saito.

SAKAMOTO
(continuing)
Good luck in your new job.

Sakamoto exits.

OISHI
I see everybody back here tomorrow
morning.

The men CHEER.

142 INT. FACTORY - MORNING

142

The men are all lined up on their spots on the assembly line. Oishi and Hunt are up on the catwalk. Everyone looks grim.

HUNT

Ready -- begin.

An audio CASSETTE goes into a tape player and is TURNED ON. Everyone begins their morning exercise as they sing to American rock 'n roll. Oishi and the Japanese sing with them -- in Japanese. Everyone enjoys it.

FADE OUT.

THE END