

"GUNG HO"

Screenplay by
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January, 1985

"GUNG HO"

FADE IN:

INT. MANAGER TRAINING SCHOOL - DAY

We are in a large room. Dozens of Japanese men in their twenties and thirties are standing. As we join them they are all screaming maniacally. They seem to be in hysterics, screaming louder and louder trying to outdo each other. They scream louder and louder until a window breaks.

INT. MANAGER TRAINING SCHOOL - DAY

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.

ANGLE ON OSHI

OSHI is in his early thirties. He looks unhappy. He gets whacked in the back.

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.

INT. MANAGER TRAINING CENTER - MONTAGE

We FOLLOW these men through their training with particular attention to Oshi.

- A) The trainees screaming again.
- B) The trainees forcefully singing.

(CONTINUED)

CONTINUED:

- C) Oshi screaming as an instructor pushes him in the stomach.
- D) Oshi on a very busy street corner singing as people stare at him. His voice is cracking. His Instructor indicates that he is failing.
- E) The trainees screaming again, but now weak.

INT. MANAGEMENT TRAINING CENTER - DAY

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.

INT. HALLWAY - CONTINUOUS ACTION

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

INT. MANAGEMENT TRAINING CENTER - DAY

Oshi enters.

INSTRUCTOR

(subtitles)

Tell me why you should be returned to work.

Desperately, Oshi begins to scream his defense. He is wild. His eyes are spinning. In the middle, he begins singing the training center song. The tribunal seems pleased. Suddenly, the door bursts open and HUNT STEVENSON enters. He's a good-looking American in his twenties. He's nicely dressed, full of energy, and cheerful.

HUNT

Hi. Hey, I'm sorry to interrupt your screaming. Is this Assan Motors?

(CONTINUED)

CONTINUED:

INSTRUCTOR
(thickly accented
English)
What do you want?

HUNT
I have an appointment with the Big
Cheese. Is that you?

INSTRUCTOR
(angry)
I am no cheese. You want
Executive Building. You are in
the wrong place.

HUNT
Oh, yeah, right. This must be the
Glee Club. Well, thanks for your
hostility.

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

HUNT
(continuing)
Hey, look at this guy. All those
ribbons. What are you. Best in
Show?

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 Oshi.

CLOSEUP OF OSHI

He is screaming again. He has spittle at the corner of
his mouth. Hunt POPS INTO THE CLOSEUP holding a hand-
kerchief. He dabs Oshi's mouth.

HUNT
Let me just get that for you.
(cheery)
'Bye.

INT. EXECUTIVE OFFICE - CONTINUOUS ACTION

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

HUNT

Good afternoon, gentlemen.

He stands there smiling broadly.

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. SAKIMOTO, clearly the boss. He is large and unpleasant.

They all stare grimly at Hunt.

HUNT

Right. Okay. I guess you've all had a long day, why don't I just set up my presentation.

He hands them a thick folder.

HUNT

(continuing)

In here are all the specific details, regarding Hurleyville, Pennsylvania. Population, production records, where to cruise for girls.

No smiles.

HUNT

(continuing)

Right.

He starts to set up his slides.

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.

(CONTINUED)

CONTINUED:

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 think I'm all set up here. Somebody get the lights.

Nobody moves.

HUNT

(continuing)

That's okay. I'll get it.

He goes for the lights.

HUNT

(continuing)

You're all tired. You probably had a long day staring.

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

HUNT

(continuing)

This is Hurleyville.

(changes slides)

This is Hurleyville 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. And between you and me, you can buy it for a song. Now, gentlemen, what can you really tell from some pictures of machinery. What does that tell you about the people?

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

The men and women of Hurleyville whose hearts and minds will be committed to building your wonderful cars. Let's meet them, shall we?

The executives are still staring grimly.

HUNT

(continuing)

Right. This is our Mayor. Mayor Zwart.

We see a slide of Mayor Zwart at his desk, looking up at the camera with a frozen smile and his eyes closed, caught in a blink. He changes to a slide of four men Hunt's age, on the assembly line, smiling for the camera.

HUNT

(continuing)

Ahh! Here they are. The Front End Boys. Once worked on four thousand front ends in one week. I was with them then. Before I was boosted up to foreman. Here's someone else you'd probably like to meet. Hazel Lockwash.

Picture of Hazel. 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)

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'm just a guy who got voted union rep for our local last year.

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

The guys asked me to be the one to come over and make this pitch for them. I thought you might enjoy kind of a personal appeal, but I'll keep it simple. The automobile factory directly employed almost everybody in Hurleyville. 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. Probably we should've hired some big-city advertising agency to work up a presentation for us, but that isn't how we do things in Hurleyville. We all just pitch in, help each other, and do the job ourselves. 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.

INT. JAPANESE AIRLINE - NIGHT

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

EXT. COUNTY AIRPORT - DAY

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.

INT. TERMINAL

We see four men about Hunt's age among the small crowd. They are Hunt's friends and co-workers; the Front End Boys -- WILLIE, BUSTER, JUNIOR, and GOOGIE (for HAROLD GOOGLEMAN).

BUSTER

(spots Hunt)

There he is!

They press forward. An airline representative tries to hold them back. They knock him over, Buster and Googie pull down his pants and all four of them rush out to the plane.

EXT. AIRFIELD - CONTINUOUS ACTION

Hunt's buddies rush up to him, very excited. They are all walking to the terminal as they talk.

JUNIOR

There's the guy. Hey, Hunt, big guy!

HUNT

(tired)

Hey, Junior.

JUNIOR

So? What's the story with the Japs? Why didn't you call? They coming? What'd they say?

GOOGIE

You get laid?

(CONTINUED)

CONTINUED:

HUNT
(to Junior)
I don't know.

GOOGIE
How could you not know if you got
laid?

BUSTER
Maybe he was drunk.

WILLIE
Holy shit, Hunt! The whole town's
depending on you and you go over
there and get drunk and laid.

JUNIOR
Jesus, Hunt. When are you gonna
stop letting Little Hunt think for
Big Hunt?

HUNT
Will you guys shut up? I didn't
get drunk and I didn't get laid.

GOOGIE
Well, we did.

WILLIE
(a bit smarter)
Hey, why don't you two pull each
other's pants off. Hunt, how'd it
go?

HUNT
Oh, great, great. They loved
me. They wanted to make me
Emperor.

He sees someone and waves.

ANGLE ON AUDREY GOODEN

waiting in the terminal. She's about Hunt's age, nice
looking, bright.

HUNT
So long, fellas.

WILLIE
Wait, we're gonna drive you home.

(CONTINUED)

CONTINUED:

HUNT
(good-natured)
Audrey's here. Who needs you?

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

INT. AUDREY'S CAR - MINUTES LATER

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
Yeah, but Little Hunt just got over his jet lag. 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.
(MORE)

(CONTINUED)

CONTINUED:

AUDREY (CONT'D)

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?

HUNT

(starts to lie)

Oh, great.

(changes his mind)

The worst. They hated me. The town had one chance and I blew it.

INT. HUNT'S HOUSE - DAY

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. Well, congratulations, you certainly deserved it. 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. Well, you deserve better anyway. 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? Listen, I thought maybe you could bypass the local union if we were talking about an executive job. 'Cause remember you said I was executive material... Were you drunk, really?... Right, I understand. Right... Great talking to you... You bet... 'Bye.

(he hangs up)

Faggot.

INT. HUNT'S HOUSE - A FEW DAYS LATER

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 Hurleyville 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... Sure, I'll say hello to Hector. Thanks for your time.
(he hangs up)

Homo.

INT. HUNT'S HOUSE - DAYS LATER

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.

HUNT

I got your survey.

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

INT. BOWLING ALLEY - NIGHT

This is a small place which has a snack bar area which serves beer. There are also a couple of pool tables. As we COME IN, Buster and Googie are yanking the pants off of some poor soul on the pool table. They congratulate each other, then cross to the bar, where Hunt, Junior and Willie are drinking beer.

BUSTER

How was that?

HUNT

(checks his watch)
Forty-seven seconds, a new indoor record.

(CONTINUED)

CONTINUED:

BUSTER

Beers all around.

JUNIOR

I may be leaving soon.

GOOGIE

It's only nine o'clock. The shank
of the evening.

JUNIOR

No, I mean Hurleyville. 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.

BUSTER

You gonna make jewelry?

JUNIOR

No, dicknose, O-rings. They're
leather... 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.

BUSTER

It's the goddamn Japanese.

(CONTINUED)

CONTINUED:

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.

WILLIE

Well, that was fun. What do you want to do now?

HUNT

(to bartender)

Hey, Dave. Can I see the picture?

DAVE

Sure, Hunt.

He takes a picture down from over the bar. It's a picture of Hunt in a basketball uniform up on the shoulders of an excited crowd. Hunt looks at it happily.

WILLIE

(a la announcer)

Five seconds. Hurleyville down by one. Googleman inbounds to Stevenson. He races through the backcourt. He's double-teamed. There's one to pass to. He shoots from thirty feet. It's good! Hurleyville high is state 2-A champion.

The other three guys cheer and hug. They're a little drunk.

WILLIE

(continuing)

Ahh. Life was beautiful. Simple.

HUNT

Like Googie.

BUSTER

Yeah, all's you had to remember was to bring your jock to school.

(CONTINUED)

CONTINUED:

GOOGIE

My mother used to put mine in my lunchbox.

We hear a DISTURBANCE.

JUNIOR

Hey, there's a flight.

Buster and Googie race off to see it.

WILLIE

(looking off)

Hey, Hunt... It's your Dad.

HUNT

Oh, God, not again.

Hunt hurries over to the alley. Two young men, RUDY and SAL, have got someone's head stuck into the ball return and they're trying to push him in deeper.

HUNT

(continuing)

Hey!

They look up.

RUDY

Hey, we're sorry, Hunt, but your old man was out of line.

HUNT

Take a hike, I'll handle it.

Rudy and Sal walk away. Hunt pulls his father's head out of the ball return. As soon as he does, about six bowling balls come up one after the other. Hunt's dad is named CHARLIE.

CHARLIE

Where are they? I'll kick their ass up so high, they'll have to take their shirt off to shit.

HUNT

Sure you will. What are you fighting for?

CHARLIE

Kills an evening. Besides they said you were an asshole.

(CONTINUED)

CONTINUED:

HUNT

Me?

CHARLIE

Yeah. For not getting the Japs
over here.

HUNT

Oh.

CHARLIE

I told 'em you were an asshole for
going over there in the first
place.

HUNT

Thanks, Dad.

CHARLIE

Well, you're my son.
(to Buster and
Googie)

Touch my pants and you die.

Charlie walks away.

JUNIOR

Hey, Hunt. Check it out.

ANGLE ON THE ENTRANCE

HEATHER DI STEFANO has entered with a MAN. Heather is
the stuff that dreams are made of.

BUSTER

Heather Di Stefano. Oooh!

GOOGIE

Who's the guy?

BUSTER

Why, you like him?

GOOGIE

Eat shit.

WILLIE

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

JUNIOR

Figures he's rich.

(CONTINUED)

CONTINUED:

Heather and the orthodontist pass the guys.

HEATHER

Hi, boys.

BOYS

(in unison, like
they're kids)

Hello, Heather.

WILLIE

Hello, Dr. Schnabel.

SCHNABEL

Hello... Your son bit me.

WILLIE

Sorry... we'll try to feed him
more.

HEATHER

Hello, Hunt.

HUNT

Hi, Heather.

Heather smiles and moves on. The guys look at Hunt,
impressed.

BUSTER

Oooh! She said hello to you.

JUNIOR

Hey, Hunt, you're single, why
don't you make a run at her.

HUNT

I got a girl.

JUNIOR

Yeah, I know, but one night with
Heather... is gotta be worth a
lifetime.

HUNT

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

BUSTER

Yeah? I used to keep one in my
pants.

EXT. SUPERMARKET - ESTABLISHING SHOT - DAY

INT. SUPERMARKET - DAY

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.

(sees something)

Dick, these cookies. They've got to be down where the kids can see them. Not up on top.

Hunt grabs a bag from up on top and rips it open.

DICK

Right, I'm sorry.

AUDREY

That's okay. You can take lunch.

Dick exits. Audrey turns and catches Hunt with his mouth full and broken bags all over the shelves. He swallows self-consciously.

HUNT

I was... testing. For freshness. They're all fine.

AUDREY

Hunt, I enjoy your company, but I don't think it's good for you to follow me around all day. You...

HUNT

Could we discuss this over by the milk?

JUNIOR (O.S.)

(screaming)

Hunt! Hunt!

Hunt and Audrey look up. Junior is racing down the aisle.

(CONTINUED)

CONTINUED:

JUNIOR
(continuing; 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!

HUNT
Who?

JUNIOR
The Japanese. The mayor got a telegram.

A crowd bursts into the market. Buster is leading them. Among them are the MAYOR and a news photographer.

BUSTER
(loud)
There he is. I told you he'd be here. He's got a thing going with the manager.

They all rush up to Hunt.

MAYOR
There's my boy!

People are happy, congratulating Hunt.

MAYOR
(continuing;
sees Audrey)
Don't I know you?

AUDREY
We met when I caught your son in here stealing.

(CONTINUED)

CONTINUED:

MAYOR

Right, right. If he does that again, shoot him.

(to photographer)

Let's take some pictures.

The Mayor poses with Hunt. A picture is taken. Hunt makes horns behind the Mayor's head.

HUNT

How about one with my girl?

MAYOR

Fine.

The Mayor shoves Hunt aside and pulls Audrey into a picture with himself.

EXT. AIRPORT - DAY

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. 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.

MAYOR

(annoyed)

Little boys... Little boys...

(angry)

Stop that!

They don't.

MAYOR

You want me to get the fire hoses?

They stop.

ANGLE ON THE CROWD

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

(CONTINUED)

CONTINUED:

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.

Willie arrives.

WILLIE
Hey, Hunt, your dad's here.

HUNT
Really? He told me he wouldn't have anything to do with the Japanese. Must've changed his mind. Where he is?

WILLIE
Over there.

Hunt goes off.

ANGLE ON CHARLIE STEVENSON

He's in his full World War II Army uniform, including helmet. He has a chestful of campaign ribbons and he has his army rifle across his chest. He looks grim. Hunt comes up to him.

HUNT
Hi, Dad.

No answer.

HUNT
What happened? Everything else in the wash?

CHARLIE
This is the uniform I wore on Guadalcanal the last time I met these bastards. I still got the bullethole in my shoulder to prove it.

(CONTINUED)

CONTINUED:

He starts to unbutton his shirt.

HUNT

Yeah, Dad, I've seen it, it's real attractive. Look, why don't you just go home?

CHARLIE

I am home! Let them go home. I'm telling you. They were sneaky then and they're sneaky now.

HUNT

All's I know is, they're giving us work.

Charlie brandishes the gun.

HUNT

Hey, what's the matter with you, bringing a gun in a crowd like this?

CHARLIE

(angry)

It's not loaded! What do you think, I'm stupid?

charlie screws on a bayonet.

ANGLE ON THE PLANE

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. They look very serious. We see that the man in front is Oshi. 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 major-ettes are twirling. A red carpet is rolled out. On the carpet is a logo for the "Rivoli Theatre." They 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.

MAYOR

Welcome. I'm the Mayor. Conrad Zwart.

(CONTINUED)

CONTINUED:

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

MAYOR

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

The Mayor labors through some short greeting in miserable Japanese. Oshi, the leader of the Japanese contingent, nods politely. The Mayor waves for the children. The little girls, dressed as geishas, hand flowers to the Japanese. The little boys hand him an oversized key to the city.

OSHI

(good English
but an accent)

We are all very tired. Could we
go to the hotel?

MAYOR

Yes, of course. But if you could
just say a few words.

OSHI

How are you?

MAYOR

No, to them.

He points to a little platform with a microphone.

Oshi reluctantly goes to the microphone. He looks at his men self-consciously. The crowd quiets and the band stops. Googie can be heard continuing to sing "It's A Small World" a few beats after the band has stopped. He trails off.

OSHI

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.

ANGLE ON HUNT

He beams. Others smile at him.

OSHI

Where is Mr. Stevenson?

People look around.

(CONTINUED)

CONTINUED:

MAYOR

(annoyed)

What do you want him for?

OSHI

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.

She cuffs him on the back of the head.

OSHI

I'm sure we will all benefit from this cooperation between our nations. Thank you.

Applause. The Mayor pretends to wipe tears from his eyes. He goes to the microphone.

MAYOR

Brilliant. Just wonderful. That speech reminded me of one made by the late President John F. Fitzgerald Kennedy. Who said ask not what you can do for your country, ask what...

(realizes he's
blown it)

Ask... ask... ask him, he knows it. Come on, I'll take you to your hotel. You like water beds?

He starts to lead them to a car. The band strikes up again, it's all very festive.

DISSOLVE TO:

EXT. FACTORY - DAY

Hunt drives into the factory parking lot in an old, crummy car. He's got different colored fenders. The parking lot is empty except for a few cars and a few small trucks. Hunt enters the factory.

INT. FACTORY - DAY

Hunt is walking through the assembly line, which is abandoned and silent. He stops at one point on the line where a picture has been put up. It's a picture of Hunt and his buddies with a sign reading "THE FRONT END BOYS." The picture frame is a steering wheel. Hunt continues on.

INT. FACTORY OFFICE AREA - DAY

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

INT. CONFERENCE ROOM - CONTINUOUS ACTION

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.

OSHI

Ah, Mr. Stevenson. What a pleasure.

(CONTINUED)

CONTINUED:

HUNT

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

OSHI

Fine, fine. I am Oshi Takahara --

HUNT

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

OSHI

Yes, I remember.

HUNT

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

OSHI

Management Training Program.

SAITO

For executives who are failing.

Oshi stares at Saito.

SAITO

Nothing personal.

HUNT

(to Oshi)

Well, I guess you did okay. Are you the Big Bopper around here?

OSHI

Big Bopper?

IWO

I think that's a hamburger.

MATSUMI

No, that's a Big Mac.

MASOHARI

No, he means a Whopper.

HUNT

Wait. I'm sorry. I meant you're the boss.

(CONTINUED)

CONTINUED:

OSHI

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.

Oshi looks at Saito unhappily.

OSHI

But I am the boss. Nothing personal.

Saito looks at Oshi unpleasantly. They stare at each other a moment. Hunt is uncomfortable.

HUNT

(to Oshi)
You won, he blinked.

OSHI

I'm sorry. Please sit down.

Everyone is seated.

Hunt looks over at Saito who is staring at him unpleasantly.

HUNT

Hi.

OSHI

We would like you to be employee liaison.

HUNT

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

OSHI

You see, Japanese factory is like a big family. It is all teamwork. Teams need leaders. You could help explain our ideas to your fellow workers. We know you are very well thought of here, and it would be interesting for you.

HUNT

I'd be an executive?

(CONTINUED)

CONTINUED:

OSHI

Of course. You would be the key man. Like you said you would be the Big Boffer.

HUNT

Bobber -- Boffer is... never mind. I'd kind of run things, hah?

OSHI

In a way.

Oshi hands Hunt several papers stapled together.

OSHI

(continuing)

This is an outline of our company's labor policy. You will find it is different from what you are used to. But your men will embrace these ways.

HUNT

Yeah?

OSHI

(sincere)

Oh yes. It will become your life. You will see.

HUNT

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

OSHI

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

(catches himself,
changes tacks)

Present our ideas. Do not be influenced by the fact that we are going to give you a nice, high-paying job. Assuming of course...

HUNT

Assuming what?

OSHI

That the factory does open.

HUNT

I already assumed that.

(CONTINUED)

CONTINUED:

OSHI

We did not.

There is a pause.

HUNT

Well... I can certainly present
this plan to my guys.

OSHI

That's all we ask.

HUNT

Well... so long.
(to Saito)
Give my regards to everyone back.
at the morgue.

Oshi barely stifles a laugh. Hunt exits. Saito immediately turns on Oshi and starts haranguing him in Japanese.

OSHI

(calmly)
In English.

SAITO

I don't like to speak English.

OSHI

We are supposed to practice.

Saito speaks English with more difficulty than any of the others.

SAITO

You should have been firm with
him.

OSHI

Remember what the Samurai say.
Different strategies for different
battle situations. Fixidness
means a dead hand. Pliability a
living hand. And never interrupt
when I'm talking.

SAITO

This man is not with us. He only
wants American ways. He will
speak against us.

OSHI

No. He will speak for us.

(CONTINUED)

CONTINUED:

SAITO
(accusing)
You picked him. If he is against
us it will be known.

Saito exits angrily. Oshi's calm expression fades. He is concerned.

EXT. HURLEYVILLE HIGH SCHOOL - NIGHT

INT. HURLEYVILLE HIGH SCHOOL AUDITORIUM - NIGHT

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. Hunt goes to the podium and gets a lot of applause. He blows into the microphone to test it.

VOICE
Hey, Hunt, when do we go back to
work?

There are a lot of "Yeahs."

HUNT
Well, that's kind of up to us.

A BUZZ of confusion.

HUNT
(continuing)
Mr. Takahara told me that they're
ready to open up as soon as we
agree to come to work.

UNION MEMBER
Is he kidding?

UNION MEMBER
We agree. Let's go.

UNION MEMBER
It's nighttime, stupid.

HUNT
Hold it. We have to agree to
accept their terms of employment.

UNION MEMBER
We accept. Let's go.

(CONTINUED)

CONTINUED:

HUNT

Wait a minute! You oughta hear this stuff before you start.

UNION MEMBER

Okay, we're listening.

HUNT

First of all, there's no union contract. It's a completely open shop. No responsibility whatsoever on their part to the national U.A.W. contract.

This has a sobering effect.

UNION MEMBER

What are we gonna get?

HUNT

(reluctant)

\$8.75 an hour.

There's a BUZZ of disappointment.

UNION MEMBER

\$8.75? We've been getting \$11.50.

UNION MEMBER

We been getting nothing!

There's a general agreement with this last sentiment.

HUNT

They say there'll be raises.

UNION MEMBER

On what schedule?

HUNT

No schedule. Whenever they say.

UNION MEMBER

What else?

HUNT

They don't guarantee full employment. At least not right away. They'll start at about two-thirds.

UNION MEMBER

Who gets picked?

(CONTINUED)

CONTINUED:

UNION MEMBER

Seniority?

HUNT

(reluctant)

No. Anyone they want. They don't have to give reasons. Who works is who they pick to work.

UNION MEMBER

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

More agreement.

UNION MEMBER

Anything else?

HUNT

That's the stuff that counts.

UNION MEMBER

Like I said, let's go.

There's more agreement.

Mr. Crandall jumps up.

CRANDALL

(loudly)

Just a second! Please!

They quiet down. Crandall slides in front of Hunt at the microphone. 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.

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.

(MORE)

(CONTINUED)

CONTINUED:

CRANDALL (CONT'D)

If you don't have a contract, you don't have anything. If you can't protect your job, your job is worthless. I've seen the other Japanese plants. People are fired, no one says why. Wages are frozen, nothing you can do about it. When you go in without a contract, you're no longer a union. Just 900 worried people at the mercy of the master. Ladies and gentlemen, the battles we have fought over the years, we've fought to protect ourselves from this sort of exploitation. Together -- as a union -- with a contract -- we are as strong as the most powerful corporation. Without one we are nothing.

UNION MEMBER

I wanna work!

CRANDALL

Fine. Work with a contract.

UNION MEMBER

What if they don't want to give us one. What if you fuck up the whole deal?

CRANDALL

Look... Of course there's an element of risk. But there always has been whenever working people have fought for something. But it's worth the risk.

UNION MEMBER

Do you think they'll give us a contract?

CRANDALL

I think if they see --

UNION MEMBER

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?

(CONTINUED)

CONTINUED:

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)
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 puts me on Shustakowski. 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, we're state champs. You see what I'm saying. 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.

(CONTINUED)

CONTINUED:

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.

UNION MEMBER

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.

INT. ASSEMBLY LINE - DAY

The workers are reaching their spots on the line. They're in new uniforms. There's some greetings and general pleasure and excitement. The Front End Boys kiss their spots on the line. Everyone wears the same uniform, including the Japanese.

OSHI (V.O.)

(on a microphone)

Good morning.

Everyone cheers.

ANGLE ON OSHI

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

OSHI

Welcome to your first day with Assan Motors.

Cheers.

OSHI

(continuing)

Here we are a family. The company is your father.

(CONTINUED)

CONTINUED:

BUSTER

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

Laughs.

OSHI

(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. Oshi is surprised by this reaction.

WILLIE

Hey, let's get to work.

Cheers.

OSHI

We have something more important
to build than cars.

GOOGIE

Trucks?

OSHI

(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?

OSHI

(to Matsumi)

Begin.

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

OSHI

(continuing)

Begin.

Nothing.

(CONTINUED)

CONTINUED:

OSHI

(continuing; off
the microphone)

Mr. Stevenson, we are not having a
good beginning. You are supposed
to be a leader. Lead.

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

JUNIOR

I already worked out today. This
morning with my kids. I
Mouserced.

The others laugh.

HUNT

Come on, trust me.

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 Oshi is relieved. After
a few moments, Junior begins to sing.

JUNIOR

(sings)

Come on everybody and Mousercede,
Let the music move you
'Til you're carried away.

(MORE)

(CONTINUED)

CONTINUED:

JUNIOR (CONT'D)

Keep your body moving
 Feel your spirits rise.
 Do it every night and day.
 You can jump, you can shake it.
 Anything you make it.
 Come on everybody and Mousercise
 Mickey's Mousercise.

Others join in. The exercising grows sloppier. Clearly they are all goofing on the whole thing. Oshi speaks to Masohari in Japanese. Masohari answers in Japanese, but with the words "Mickey Mouse" in the middle.

OSHI

Oh, Mickey Mouse.
 (into microphone)
 Stop this. Stop this. Stop this
 Mousercise.

They stop.

OSHI

(continuing)

We have our own song for you.
 There are papers with the words at
 your places. This is the company
 song. Listen first, then you do
 it.

Matsumi begins to sing. The song is unmelodious. It is the English version of what we heard at the Management Training Camp.

MATSUMI

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.

OSHI

Everybody.

They pick up their sheets. Matsumi begins. The singing of the men is very disjointed. Words are indecipherable. It sounds like a remedial nursery school. A voice begins to sing "Mousercise" again.

(CONTINUED)

CONTINUED:

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

INT. ASSEMBLY LINE

We see a MONTAGE depicting the factory back in operation and the town coming alive again. The montage is built around one car which we see put together, more or less, from start to finish. Besides the construction of this car we also see:

Hunt working all over the factory encouraging the workers. The workers clearly enjoying the work. A couple of SHOTS outside the factory, showing stores and businesses in town reopening. Briefly, almost subliminally we see the Japanese influence; bank type cameras are installed to watch the workers, Japanese with clipboards are watching the assembly line, a Japanese with a stopwatch is timing people as they enter and leave the bathroom. Sloppy calisthenics, the guys still not taking it all seriously.

The MONTAGE ENDS as the finished car rolls off the assembly line.

EXT. FACTORY LOADING DOCK - DAY

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 Hurleyville 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 Hurleyville. 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 --

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

(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 Hurleyville... Green, huh?

EXT. BOWLING ALLEY - NIGHT

Hunt is tooling along in his new car. As he drives people wave to him. He pulls into a spot in the bowling alley parking lot. He gets out of the car. Heather Di Stefano is about to get in a car with a prosperous looking man (not Dr. Schnabel). She sees Hunt.

HEATHER

(to her date)

Hold this, I'll be right back.

She hands him a cup of soda. She crosses to Hunt's car. Hunt has his head in the trunk. He's getting his bowling ball.

HEATHER

(continuing)

Hi, Hunt.

Hunt looks up. He sees Heather. It is obvious that he loses a lot of his poise when he's around her.

HUNT

Hi, Heather.

He slams the trunk closed on his hand.

HUNT

(continuing)

Shit! Ow!

HEATHER

Nice car.

HUNT

Thanks.

HEATHER

It's green.

(CONTINUED)

CONTINUED:

HUNT

(down)

I know.

HEATHER

I like it.

HUNT

Me too.

Her date HONKS the HORN.

HEATHER

(not thrilled)

I gotta go. He's buying me a sofa. 'Bye, Hunt. Always exciting to talk to the man who saved Hurleyville.

(disapproving)

Four cylinders, huh?

She wiggles off. He watches.

HUNT

Calm down, Little Hunt.

INT. BOWLING ALLEY - NIGHT

Hunt enters. The place is busy, livelier than before. Hunt sees something that disturbs him. He walks over to his father. Charlie has a broom and a long-handled dust pan. He's sweeping up. He stops and empties some ashtrays.

HUNT

Dad?

No answer.

HUNT

(continuing)

Dad, what are you doing?

CHARLIE

What does it look like?

HUNT

It looks like you're sweeping up the bowling alley.

CHARLIE

Sure. Throw it in my face.

(CONTINUED)

CONTINUED:

HUNT

Why are you doing this?

CHARLIE

You should ask? 'Cause your Jap buddies wouldn't give me my job back.

HUNT

Yeah... They sort of figured it would be harder for the older more experienced guys to adapt to new ways. I'm working on them though. I'll get everybody back to work, you'll see. This face is on the case. You think I'm gonna let these geisha boys push us around? I'm biding my time. It ain't the fourth quarter yet. Then...
banzai!

CHARLIE

Yeah, sure.

HUNT

Look, Dad... is there anything I can do to help?

CHARLIE

Yeah, here.

Charlie hands Hunt the broom and crosses to the bar.

CHARLIE

(continuing)

Hey, Dave, a beer.

INT. FACTORY - DAY

We BEGIN A MONTAGE of the daily work. This time, SHOTS of the cameras and the Japanese watching the workers are more prevalent. The MONTAGE STOPS as we PICK UP Hunt and Oshi crossing the factory. Oshi is carrying his briefcase. Hunt is talking to him a mile-a-minute. Oshi never answers.

HUNT

Something, hah? Can these guys build cars?

No answer.

(CONTINUED)

CONTINUED:

HUNT

(continuing)

You're not kidding. You think these guys are good, you should see the older guys. They're a blur. You gotta video-tape 'em and play it back slow-motion just to see their hands. You want to really see 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?

OSHI

I will give this serious consideration.

HUNT

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

OSHI

I have work to do.

Oshi goes on. Hunt calls after him.

HUNT

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

(to himself)

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

Hunt looks around to determine what to do next. He sees several guys staring at something on a bulletin board. Hunt goes over.

HUNT

(continuing)

What's up?

MILT

Hey, Hunt, you see this?

(CONTINUED)

CONTINUED:

HUNT

(reads)

"Beginning Monday all employees of Assan Motors are expected to assemble at 7 a.m. at the Hurleyville 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:

THE CAMERA

watching Hunt. The MONTAGE BEGINS again. The Japanese seem ever more in evidence as the men work. The MONTAGE ENDS as we PICK UP Buster and Saito in heated discussion on the assembly line. Other guys are watching with interest.

BUSTER

(already angry)

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

SAITO

Try harder, please.

BUSTER

If I tried any harder, I'd shit.

(MORE)

(CONTINUED)

CONTINUED:

BUSTER (CONT'D)

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.

BUSTER

Hey, good, it only took you an hour.

Some laughs.

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, right here.

(CONTINUED)

CONTINUED:

HUNT

(to Buster)

Take it easy.

(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!

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

Yeah. I mean they may be good, but we're better. Always been, always will. I'll handle it.

SHOT of the camera. BRIEF MONTAGE of work, cameras, cars rolling off the assembly line. Hunt, a Japanese, and another American, PAUL, are in an angry discussion. The Japanese man has a clipboard.

PAUL

I wanna see what he's writing.

HUNT

What's the difference?

PAUL

I'm working here and every time I turn around, he's looking at me and writing something down.

(CONTINUED)

CONTINUED:

The Japanese man writes again.

PAUL

(continuing)

Would you look at this? Ernest-fucking-Hemingway here. How'd you like that clipboard for a suppository?

He writes again.

PAUL

(continuing)

Start writing your will.

He goes for him. Hunt stops him.

HUNT

Come on! For all you know, he's writing great things about you.
(to Japanese)

Right?

No answer. He writes.

PAUL

He never answers. Just writes.

WILLIE (O.S.)

Hunt!!

HUNT

Jesus!

WILLIE (O.S.)

Hunt! We got a problem here!

HUNT

(to Paul)

Just go back to work. I'll take care of this.

He gives the Japanese guy a look. The Japanese guy writes something. Hunt crosses to Willie who is standing in front of the men's room door. With him is one of the Japanese, Iwo. Iwo is holding a stopwatch and a newspaper.

HUNT

(continuing)

What?

WILLIE

He took my newspaper.

(CONTINUED)

CONTINUED:

HUNT

So what he'll give it back.

(to Iwo)

You're just borrowing it, right?

IWO

That's right.

WILLIE

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

HUNT

(to Iwo)

What is this, a language barrier, here?...

IWO

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.

Googie approaches.

GOOGIE

Hey, Hunt?

HUNT

Googie, please, I'm in the middle of something.

GOOGIE

I just want to ask you. Do I have to say if I know any of these guys smoke grass?

HUNT

What?

GOOGIE

That guy, Saito, he had me in his office and he asked me if any of the guys smoked grass. Did I have to tell him?

HUNT

(angry)

No!

(CONTINUED)

CONTINUED:

GOOGIE

(upset)

Tsk. I shoulda asked you before I went up there.

WILLIE

(overhears)

Hey, Hunt, what is this shit?

HUNT

All right, all right.

He walks Willie away from Iwo.

HUNT

(continuing;
very cool)

All right. These Japs are getting completely out of hand. Someone's gotta remind them what country they're in. I'll just trot on upstairs and talk to old number one son up there. This guy's in my pocket. He don't make a move without me.

WILLIE

A lot of guys have been complaining about --

HUNT

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

Hunt winks and heads for Oshi's office.

INT. OUTER OFFICE - A FEW MINUTES LATER

Hunt enters.

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.

(CONTINUED)

CONTINUED:

SECRETARY

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

She looks through the book.

SECRETARY

... pissed off.

We hear an O.S. MOAN.

HUNT

Well, this can't wait.

Hunt heads for Oshi's office. He stops and looks at
her typing.

HUNT

(continuing)

Uh, the make of the cars is
capitalized, the style isn't.

He exits. She looks at her typing in frustration. She
looks in her phrasebook, finds what she wanted.

SECRETARY

Fuck.

INT. OSHI'S OFFICE - CONTINUOUS ACTION

Hunt barges in.

HUNT

Hi, boss.

Oshi is seated at his desk. He has his head in his
hands. He looks miserable.

OSHI

Oh, Mr. Stevenson.

HUNT

Hunt. Something wrong?

OSHI

Nothing. I was just talking to my
brother in Japan.

HUNT

Family trouble?

OSHI

(shakes his head)

We have fallen to seventh place.

(CONTINUED)

CONTINUED:

HUNT

You and your brother? You guys
rank your families?

OSHI

No, no, no. Baseball. My
favorite team in Japan -- The
Nippon Ham Fighters. Seventh
place.

HUNT

The Nippon Ham Fighters?

OSHI

You heard of them?

HUNT

No, but we got a team just like it
in America. The Pittsburgh Salami
Kickers. You really like
baseball, hah?

OSHI

Yes. What did you come for?

HUNT

Well, it's just that --

He looks at a picture of Oshi's family.

HUNT

(continuing)

How's your family like America?

OSHI

I didn't ask. Uh... next Monday
... you should come to our home
for food.

HUNT

Sounds good to me. Will you be
there?

OSHI

(confused)

Why, yes...

HUNT

Oshi. Did you know that except
for apes and dolphins the pig is
the world's smartest animal?

OSHI

No, I did not.

(CONTINUED)

CONTINUED:

HUNT

Ahh. You know how I know that stuff?

OSHI

You live near zoo?

HUNT

Uh-uh. Next to my toilet at home, I have a one-volume encyclopedia ... It was there when I moved in.

OSHI

Yes?...

HUNT

And whenever I'm... occupied, I read a couple of pages. I bet, I've learned more on the john, than I did in high school. And had more fun doing it.

OSHI

(confused)

I am... happy for you.

HUNT

Don't you see?... Your guys are telling my guys they can't read in the john.

OSHI

(he sees)

Oh!

HUNT

Now I'm not saying they're all reading encyclopedias, but whatever they're reading it's bound to broaden them. An informed worker is a happy worker. And a happy worker makes a happy car.

OSHI

You have a wonderfully... convoluted mind. Convoluted is the word?

HUNT

So we settled the bathroom issue, right?

OSHI

Right.

(CONTINUED)

CONTINUED:

HUNT

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.

Oshi, surprised, touches his hair.

OSHI

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

HUNT

That's great. You know you're number two guy.

OSHI

(tense)
Mr. Saito?

HUNT

Yeah, Smiley.

OSHI

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.

OSHI

He is the nephew of my boss.

HUNT

(sympathetic)
Ooh.

OSHI

You should meet my boss...
(changes)
A brilliant man.

HUNT

This Saito. 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 some things slide.

OSHI

Right.

(CONTINUED)

CONTINUED:

HUNT

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

OSHI

(worried)

How often?

HUNT

Take it slow. Oh! Those morning baths I'm afraid we're gonna have to Pasadena on that.

OSHI

Right.

HUNT

I look forward to meeting your lovely family. Sayonara.

Hunt exits, then returns.

HUNT

(less forceful)

Uh... you ever play softball?

OSHI

Yes, we all play.

HUNT

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

OSHI

(hiding his excitement)

What time?

HUNT

Ten o'clock.

OSHI

If we're not busy.

HUNT

We play for beer.

OSHI

(delighted)

So do we.

(CONTINUED)

CONTINUED:

HU T

Then afterwards we piss for
distance.

OSHI

Oh, for us it is accuracy.

INT. SUPERMARKET - DAY

Audrey is working. She's speaking to a young girl
checker named LOUISE. Louise is bored and not bril-
liant.

LOUISE

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

AUDREY

(patiently)

No, Louise. Go take your break.

LOUISE

Thanks.

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

HUNT

Safe!

He gets up.

HUNT

(continuing)

Hi.

He kisses her.

HUNT

(continuing)

I've only got a second. It's
almost time for the game. Monday
night, this Oshi 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.

(CONTINUED)

CONTINUED:

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.

ANGLE ON AUDREY

as she watches the two men speak. Louise comes up to
 Audrey.

LOUISE
 Miss Gooden, did you say I could
 go on my break. I forgot.

AUDREY
 Yes.

LOUISE
 Uh...

AUDREY
 The break room is that way.

LOUISE
 Oh, yeah.

She exits. Hunt returns.

HUNT
 Okay, you got Monday night off.

(CONTINUED)

CONTINUED:

AUDREY

What?

HUNT

And you got a raise.

AUDREY

A raise?

HUNT

Twenty bucks a week.

AUDREY

How did that happen?

HUNT

Well, people like to do things for
the man who saved Hurleyville.

AUDREY

When other people call you that
it's just silly. When you call
yourself that it's obnoxious. Now
why did I get a raise?

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

Hey, I'm serious about this job.
I want to be manager someday.
Maybe an executive in the chain.
For that to happen I have to be
taken seriously. Now Mr. Morgan
is going to think of me as your
bimbo.

HUNT

You're crazy.

(CONTINUED)

CONTINUED:

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
Hurleyville. Use it. I gotta go.

He kisses her and exits. She stands there stunned.

EXT. PARK - MORNING

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

Hey, Hunt. What do rich Japanese
eye doctors drive around in?

HUNT

What.

BUSTER

Cataracts... Get it? My kid told
it to me.

HUNT

Yeah? Who explained it to you?

BUSTER

My other kid. Hey, Hunt.

(he points)

There they are.

ANGLE ON THE PARKING LOT

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

(CONTINUED)

CONTINUED:

HUNT

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

BUSTER

Yeah.

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

OSHI

Good morning. We just need a minute to warm up.

HUNT

Nice glove.

OSHI

(proud)

It's a Haseo Makasaki model.

HUNT

I thought so.

EXT. PARK - A FEW MINUTES LATER

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.

EXT. PARK - A FEW MINUTES LATER

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

(CONTINUED)

CONTINUED:

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.

A RAPID MONTAGE

of Japanese bunts, blooper and bingles.

ANGLE ON BLEACHERS

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.

EXT. PARK

The Front End Boys are up.

Googie whales one to deep center. Oshi, 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.

A MONTAGE OF THE GAME

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.

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

(CONTINUED)

CONTINUED:

WILLIE

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

Oshi'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 --

OSHI

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.

INT. OSHI'S CAR - A FEW MINUTES LATER

Oshi and Umeki are driving home. They both look un-
happy. Umeki moves closer to Oshi and he puts his arm
around her.

EXT. RIVER - EARLY MORNING

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.

INT. FACTORY - DAY

It's morning. People are exercising. The exercising is half-hearted, and they 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, you know, I've been pushing 'em to bring back more guys. Anyone else back?

TONY

I don't know.

HUNT

Hey, everybody, look who's back.

VOICE

Tony!

VOICE

Bony Tony!

They reach the Front End Boys. They greet Tony, happily.

(CONTINUED)

CONTINUED:

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

On this line?

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

(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. Hershisier.

(CONTINUED)

CONTINUED:

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 second --

SAITO

Mr. Hershisser has been slow to adapt to new methods.

HUNT

So you're making him push a broom?

SAITO

No, he can pull it if he wants.

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.

(CONTINUED)

CONTINUED:

HUNT

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

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.

INT. OSHI'S DINING ROOM - NIGHT

Four couples are at the table eating dinner, Oshi and his wife, Saito and his wife, Iwo and his wife; Hunt and Audrey.

HUNT

This is delicious. What do you call this?

UMEKI

Meat loaf.

HUNT

Well, it was the best I ever had.

She smiles, very relieved.

(CONTINUED)

CONTINUED:

Oshi's two children enter. A six-year-old boy and a three-year-old girl. The boy is in a complete G.I. Joe outfit. The girl has a Cabbage Patch doll. They say something in Japanese.

OSHI
Practice your English. . .

BOY
Good-night, father.

GIRL
Ga ni.

Oshi kisses them.

GIRL
(continuing)
Kiss Annabelle.

He kisses her doll. They exit.

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

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

UMEKI (MRS. OSHI)
Are we ready for dessert?

OSHI
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?

(CONTINUED)

CONTINUED:

The Japanese look at each other uncomfortably.

AUDREY

See?

OSHI

Mr. Stevenson -- Hunt --

HUNT

You know, I'm glad we're having this talk. It's a great American custom combining business and pleasure. I'll bet some of the biggest deals in history have been made over a meal--

SAITO

You talk too much.

OSHI

(to Saito, angry)

This man is a guest in my home. You talk to him with respect.

HUNT

Ah, let's let it go.

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

HUNT

(continuing)

Anybody mind if I light up?

OSHI

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?

(CONTINUED)

CONTINUED:

OSHI

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.

OSHI

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.

OSHI

Mr. Stevenson... you are fired.

(CONTINUED)

CONTINUED:

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 Hurleyville.

OSHI

You will go back on the line with the others.

HUNT

I don't understand. Why--

OSHI

Hunt, we do not consider the problems at the factory to be our fault. Our methods are proven. The fault is in the American unwillingness to adapt to a better way -- our way. You are part of that unwillingness.

HUNT

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

OSHI

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

HUNT

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

IWO

The morning bath.

HUNT

The morning bath? Are you pulling my wand?

OSHI

The morning bath is part of an attitude, a spirit.

(MORE)

(CONTINUED)

CONTINUED:

OSHI (CONT'D)

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.

Oshi bends a fork in his frustration with Saito.

OSHI

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--

OSHI

(impatient)

You do not understand. They do not get paid for this extra time. They do it for the company.

HUNT

(stunned)

Holy shit!

AUDREY

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

OSHI

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.

OSHI

You can change the workers' attitude.

HUNT

If I can't, nobody can.

(CONTINUED)

CONTINUED:

AUDREY

Nobody can.

HUNT

(to Audrey)

Will you shut up?

She gets up and leaves the room.

HUNT

(continuing; to
Japanese)

Look, my senior year we got a new coach. He took us out of a zone and put us in a pressing man-to-man. The team hated it. They thought we didn't have the quickness or the depth for that defense. I was the captain. I showed them how to do it and we went all the way. You know what I'm saying?

OSHI

Not at all.

HUNT

I'm saying, I'm the man you need. I can work this out and keep everybody happy. I always have. Don't bail out on me.

There is silence.

OSHI

All right. We make no change for now.

Saito throws down his napkin and storms out.

OSHI

(continuing; controlled
but a little nervous)

I am counting on you. Hunt.

Oshi looks at Saito's empty chair.

INT. HUNT'S CAR - NIGHT

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

(CONTINUED)

CONTINUED:

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

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

The guys need me.

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--

(CONTINUED)

CONTINUED:

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.

DRIVER

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

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

EXT. RIVER - EARLY MORNING

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.

(CONTINUED)

CONTINUED:

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. Oshi is very pleased. He looks triumphantly at Saito. Hunt continues to scream as he bounces up and down in the river. The Americans stare at him and then at each other.

INT. BOWLING ALLEY - NIGHT

Hunt is at the bar with his buddies. 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. His father approaches.

CHARLIE

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

(CONTINUED)

CONTINUED:

HUNT

Dad--

CHARLIE

Who's been sneezing on this bar?

He wipes the bar.

HUNT

Always great talking to you, Dad.

Hunt gets up and carries his beer towards a table.

HEATHER (O.S.)

Hi, Hunt.

Hunt looks up and sees Heather on an alley, getting ready to bowl.

HEATHER

Want to watch me bowl?

HUNT

Sure.

Hunt crosses to the lanes. Heather is bowling. She's giving her ball a lot of body English as it hits the pins. Hunt is unconsciously copying her wiggle. She turns and sees him. She smiles.

HUNT

(continuing)

Nice shot.

HEATHER

I only got two pins.

HUNT

Really?

(looks)

Oh yeah.

(he looks around)

You alone?

HEATHER

Yeah. I'm with Doris.

We see Doris. Not attractive.

HUNT

No kidding. Did you break up with that guy?

(CONTINUED)

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

Well, all the girls think she was
a fool.

HUNT

Yeah?

HEATHER

To break up with the man who saved
Hurleyville--

HUNT

Yeah, that was silly.

DORIS

You said it.

HUNT

Oh, hi, Doris. You just get here?

HEATHER

I hate the smell of paint.

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. Willie runs after
them.

(CONTINUED)

CONTINUED:

WILLIE

Hunt! I gotta talk to you.

HUNT

What, now?

WILLIE

Yeah. It's about the factory.

HUNT

(looks at Heather)

Look, here's the thing of it,
Willie... go away.

WILLIE

It's important.

HEATHER

I'll wait in the car...

(concerned)

You still have that car, don't
you?

HUNT

Honey, I got anything you want.

She exits.

HUNT

(continuing; to
Willie)

What, what, what!

WILLIE

I didn't want to bring it up in
front of everybody, but there's
been a lot of talk.

HUNT

Talk about what?

WILLIE

The job you're doing. A lot of
the guys think maybe we made a
mistake. They're talking about
calling in that guy Crandall from
union headquarters to see what he
can get for us.

HUNT

Oh, God, Willie, no. This would
be the worst time for that. The
Japanese are already very...

(CONTINUED)

CONTINUED:

WILLIE

What?

HUNT

Nothing. I'm handling it. You tell the guys to hang on. I'm gonna get 'em everything they want.

WILLIE

How?

HUNT

How... Yes, well,... Just leave it to the man who saved Hurleyville. I gotta run.

WILLIE

You and Heather, hah? You think you're man enough for the job?

HUNT

(excited)

I don't know. Stay by a phone, just in case.

Hunt dashes out.

EXT. RIVER - EARLY MORNING

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

HUNT

Good morning!

OSHI

Where did you come from?

HUNT

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

OSHI

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.

(CONTINUED)

CONTINUED:

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.

(to Oshi)

Look, 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?

OSHI

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?

(CONTINUED)

CONTINUED:

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.

OSHI

How are you going to get this production?

HUNT

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

Oshi considers it.

OSHI

(to Hunt)

All right. We strike a deal.

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.

INT. ASSEMBLY LINE - DAY

All the workers are stopping their work and heading for one end of the factory. Workers are converging from all directions, talking, questioning each other. A huge group is assembled, filling the entire area. After a moment, Hunt jumps up on a half-built car. He waits. 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.

INT. OSHI'S OFFICE - CONTINUOUS ACTION

The Japanese are watching this on the monitor. They are confused.

INT. ASSEMBLY LINE - CONTINUOUS ACTION

HUNT

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

Shouts of "NO."

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.

CUT TO:

THE JAPANESE

They're concerned.

BACK TO SCENE

The assembly line.

HUNT

The same number of Japanese workers that we got here once turned out 15,000 cars in a month.

There's a BUZZ.

(CONTINUED)

CONTINUED:

HUNT

(continuing)

Those guys up there...

(points to the
offices)

... told me no Americans could ever match that. 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 the fifteen thousandth car rolls off the line I expect full employment at this factory.

Some CHEERS.

HUNT

(continuing)

And like I promised months ago,

(loud)

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

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

INT. OFFICE AREA - CONTINUOUS ACTION

All the Japanese executives are watching.

SAITO

They will never do it.

OSHI

Of course not.

SAITO

(surprised)

You agree?

OSHI

Of course.

SAITO

Then why did you agree--

OSHI

Remember the Samurai. Drive the enemy together. They will work hard now. But they will fall short. We will get high production, but we will not have to pay the raise. It is perfect.

(CONTINUED)

CONTINUED:

Saito is stunned by Oshi's cunning. He bows.

SAITO

I will call my uncle. I will tell him about our plan.

Saito exits.

MASOHARI

This plan... seems dishonest.

OSHI

(angry)

What are you talking about?

MASOHARI

(a little intimidated)

It's something Saito would like. It doesn't seem... nice.

OSHI

Nice?! Maybe you need the Management Training Camp.

MASOHARI

I didn't mean --

OSHI

You did not get a phone call from Mr. Sakimoto. He is very disappointed in our results. Do you think I intend ever again to wear the ribbons of shame?! No way, Jose! I am going back to Japan a hero. A success. You can all learn from Saito.

His men look at him with disappointment.

OSHI

Back to work. Back to work.

INT. ASSEMBLY LINE - CONTINUOUS ACTION

Hunt is still speaking to the workers.

HUNT

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

"YEAH!"

INT. FACTORY - MONTAGE

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

HUNT (V.O.)

It's not gonna be easy. We're gonna have to do what the Japanese do. If they're falling behind, they stay after-hours to catch up.

We see men working past quitting time, going home after dark.

HUNT (V.O.)

They cut down on lunch hours and breaks.

We see men eating right on the assembly line.

HUNT (V.O.)

They save time any way they can.

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.

The MONTAGE continues WITHOUT the VOICE-OVER. The men seem to be working at an ever-increasing rate of speed. Through it all, Hunt is always around offering encouragement. We see Oshi watching, impressed.

INT. FACTORY - DAY

We can't tell where we are.

We OPEN on a CLOSE SHOT of a minister. We HEAR many VOICES singing the end of a hymn.

MINISTER

And now I'd like to close the service for this Sunday with a quote from (Quote to come) See you next Sunday.

CLOSEUP - HUNT

HUNT

All right, back to work!

We now reveal that we are on the assembly line and the Minister has done the service for the men on the line.

(CONTINUED)

CONTINUED:

The men are quickly back to work. Hunt leads the Minister to the door.

HUNT

Thanks for coming, Reverend, great sermon, beautiful. I was moved.

He closes the door on the minister. He heads back towards 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.

HUNT

(upset)

Now? You'll fall behind.

(yells)

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

JUNIOR

(to Willie)

Tell him what you told me.

WILLIE

Hunt, what if at the end of the month we're a few hundred cars short? Does that mean we did all this for nothing?

(CONTINUED)

CONTINUED:

HUNT

We're not going to be short.

JUNIOR

Tell him what you told me.

WILLIE

(to Hunt)

The month is half over and we only made six thousand cars.

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? Hunt, I haven't seen my kids in two weeks. Some of these guys are supposed to be on vacation for God sakes. We're working as hard as we can!

Buster passes again.

BUSTER

Bullshit.

He's gone.

JUNIOR

(to Willie)

Tell him what you told me.

WILLIE

Yeah.

(turns to Hunt, then
back to Junior)

What did I tell you?

JUNIOR

That we're not gonna make it.
Tell him.

(CONTINUED)

CONTINUED:

HUNT

Of course we're not gonna make it 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 just don't feel like working all day and night, all week and winding up with nothing.

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.

BUSTER

(in passing)

Bullshit.

HUNT

You're getting on my nerves, Buster.

WILLIE

We're troublemakers?

HUNT

That's right. We're gonna pull this off. And when we do I'm gonna remember who was on my team and who wasn't.

Hunt exits.

JUNIOR

(to Willie)

You believe that guy?

WILLIE

He sounds like one of them.

INT. HUNT'S CAR - DAY

Hunt is not happy. Heather is oblivious to his mood.

(CONTINUED)

CONTINUED:

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

Did you ever watch the Ed Sullivan Show?

HEATHER

Uh, no. Oh, my grandfather used to, but I was real little. Talk about a cheesy television. He had black-and-white, no remote control...

She turns the rear view mirror on herself and primps.

HUNT

I used to watch Ed Sullivan with my Dad. 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.

HEATHER

Why?

HUNT

That was his act! Anyway, he'd spin the first plate on the stick. Then he'd spin the second one. And on down the line.

He pantomimes. As he does he sings "The Saber Dance." He sings whenever he isn't speaking.

HUNT

And as he got the last one spinning, the first one would start to wobble like it was gonna fall off.

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

(pantomimes)

So he'd 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 and I gotta spin them. But when I do, the other plate -- the Americans -- starts to wobble. I gotta keep 'em both spinning all the time.

HEATHER

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

HUNT

I thought I was.

HEATHER

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

HUNT

This market?

HEATHER

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

INT. SUPERMARKET - DAY

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

HEATHER

Hunt, there's something I want to talk to you about.

HUNT

Sure.

CASHIER

(into microphone)

I need a price.

HEATHER

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

(CONTINUED)

CONTINUED:

HUNT

Why not?

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 girls who says --
(very sexy)

-- "Your seat belt is unfastened"

-- "Your door is ajar" -- Shit 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.

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.

HUNT

Hi.

The two women stare at each other. Hunt is very uncomfortable.

(CONTINUED)

CONTINUED:

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
(weary)
I don't know. Tell you the truth,
the whole situation at the factory
is getting away from me. I was
King. Everyone loved me. It's
all falling apart. I may be in
serious trouble.

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.

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.

(CONTINUED)

CONTINUED:

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.

Hunt looks down an aisle and sees Oshi's wife, Umeki. 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
(to Heather)
I'll be right back.

Hunt walks over to Umeki and Buster.

HUNT
Mrs. Takahara, how are you?

UMEKI
Oh, Mr. Stevenson. Hello.

HUNT
What's up, Buster?

BUSTER
Nothing. Just doing my shopping.

HUNT
(to Umeki)
You trying to get those cookies?

(CONTINUED)

CONTINUED:

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 fat 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.

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

INT. AUDREY'S OFFICE - DAY

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. This is very nice 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. But it was good because it made me appreciate what I had with you. I love you. We all make mistakes. Let's get back together.

AUDREY

(sadly)

I can't do that. I'm not like you. I can't go back and forth that fast... I have work to do.

She exits. He's left alone. He's depressed. The door opens. Excited, Hunt jumps up.

HUNT

Sweetheart.

Oshi enters.

OSHI

Please, just call me Oshi.

(MORE)

(CONTINUED)

CONTINUED:

OSHI (CONT'D)

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?

OSHI

Someone you called Buster.

HUNT

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

OSHI

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.

OSHI

Still, you are his friend. In Japan I have two friends who we go with -- who go with me to baseball.

HUNT

The Nippon Ham Fighters.

OSHI

Right. And at the game we talk about... Well. Once again, thank you.

HUNT

(not sure)

You want to... go get a beer?

OSHI

Thank you, no I can't, uh... I have to... my wife is... okay.

HUNT

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

(CONTINUED)

CONTINUED:

OSHI

No, I mean okay for a beer.

HUNT

Oh. Let's go.

OSHI

I see your girlfriend works here.

HUNT

No.

OSHI

She doesn't?

HUNT

No, I mean she's not my girlfriend. Just before you came in I begged her to take me back and she said "no."

(very cocky)

A lot of guys would be broken-hearted now. And I'm one of 'em.

OSHI

(pats Hunt on the back)

What a guy.

They exit.

INT. BOWLING ALLEY - NIGHT

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

HUNT

(shows the napkin)

What's that?

OSHI

I don't know.

HUNT

It's two men walking abreast.

Oshi stares a moment confused, then:

OSHI

Oh!

(CONTINUED)

CONTINUED:

He dissolves in helpless laughter. He coughs as he recovers.

OSHI

(continuing)

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

(standing)

A one-eared elephant.

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

HUNT

(amused)

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

Oshi sits, still laughing.

ANGLE ON BAR

Willie and Junior have just come in. They see Hunt and Oshi.

JUNIOR

Look at this.

WILLIE

Yeah.

JUNIOR

Probably celebrating his knockout over Buster.

ANGLE ON TABLE

OSHI

Oh... what laughs we are having.

HUNT

(calls out)

Two more beers.

Pause.

OSHI

(out of nowhere)

Mr. Saito is a major fuckhead.

HUNT

Beg pardon?

(CONTINUED)

CONTINUED:

OSHI

He calls Japan and tells them I am losing control here.

HUNT

Yeah, but the guys back there must know you. I mean if they like you they --

OSHI

If they like me they would not have sent me here.

(apologetic)

I didn't mean --

HUNT

It's all right.

OSHI

One more failure and I am ruined.

HUNT

What do you mean, "One more?"

OSHI

Remember where you first saw me?

HUNT

Hm? Oh, yeah. The screaming academy.

OSHI

Yes. You know why I was there?

HUNT

Cheap vacation?

OSHI

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.

OSHI

You make jokes. I was forced to apologize to all the workers for letting their production fall behind. I begged their forgiveness.

(CONTINUED)

CONTINUED:

HUNT

You begged their forgiveness
because you were concerned about
them?

OSHI

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.

OSHI

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

HUNT

Hey, people are eating, huh?

OSHI

Oh.

(calms down)

I'm not wearing any more ribbons
of shame.

HUNT

Hey, wear a vest, wear an evening
gown, just cool it with the
singing. You ever bowl?

OSHI

No... Are you very good?

HUNT

Nah, basketball's my game. Now my
friend Willie over there

(points)

once bowled a 247.

(CONTINUED)

CONTINUED:

ANGLE on Willie and Junior. They can't hear Hunt.

JUNIOR
What's he pointing at us for?

WILLIE
(bitter)
He's probably telling him what we
said at work.

JUNIOR
That mother!

ANGLE back on the table.

OSHI
I think it's time to go home.

He braces himself to stand, but knocks over his full
beer bottle.

HUNT
(calls)
Hey, Pop. We got a spill over
here. You want to--

They both duck as a mop slams into the table. Hunt
helps Oshi up and drops money on the table.

HUNT
(continuing)
You okay?

Oshi staggers.

OSHI
I think my pants are drunk... I
better take them off.

Hunt, laughing, stops him.

HUNT
I'm a little tight myself. You
know you shouldn't drive your car
home when you're drunk.

OSHI
Right.

HUNT
So let's steal somebody else's.

They both crack up.

INT. HUNT'S BEDROOM - NIGHT

Hunt is asleep. We close in on Hunt.

INT. TV STAGE

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." 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.

INT. HUNT'S BEDROOM

Hunt wakes up suddenly.

INT. OSHI'S OFFICE - DAY

Oshi is at his desk working. Saito burst in. Saito is carrying papers and he is excited.

SAITO

Oshi --

OSHI

Don't you knock?

Saito begins speaking excitedly in Japanese.

OSHI

(continuing)

Practice your English.

Saito grumbles, but this does not end his excitement.

SAITO

I have wonderful news.

OSHI

You are going back to Japan?

SAITO

(confused)

No... Look at these figures. You were right. They will not make 15,000 cars this month.

OSHI

(not excited)

Yes, that is wonderful.

(CONTINUED)

CONTINUED:

SAITO

But they will make about 14,000.
So we will get high production,
but not have to pay the raise. It
is perfect.

Oshi goes to his office window which overlooks the
assembly line. The men are working like crazy.

OSHI

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

SAITO

What?!

OSHI

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

SAITO

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

OSHI

(worried)

Your uncle?

SAITO

And he had many questions about
you. About why last week you were
out drinking with an American in a
bowling alley.

OSHI

How did he know about that?

SAITO

(caught)

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

OSHI

I think these men should get a
raise.

SAITO

(threatening)

I think I owe my uncle a call.

(CONTINUED)

CONTINUED:

Oshi 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. It's picking up MUSIC from a RADIO. Oshi TURNS OFF the RADIO and picks up the microphone.

OSHI

(into microphone)

Please attention. Attention please.

Gradually the work stops and everyone looks at Oshi. Oshi looks back up to the glass-enclosed office area. He sees Saito dialing the phone. Saito is staring down at him confidently as he dials.

OSHI.

(continuing; clears his throat)

I have an announcement.

(pause)

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

Again he looks at Saito. Oshi is frightened.

OSHI

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

He puts down the microphone. He looks up. Saito, victorious, hangs up the phone. Oshi is very disgusted with himself. He looks ill. Hunt passes him.

HUNT

Hi, you old one-eared elephant you.

Oshi doesn't answer. He sits down in a corner and closes his eyes.

DISSOLVE TO:

INT. ASSEMBLY LINE - DAY

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.

(CONTINUED)

CONTINUED:

HUNT
Shit!

WILLIE
It's jammed. Call maintenance.

GOOGIE
Maintenance? That'll také 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? We eat on the line, we sleep on the line, we piss on the line --

HUNT
You want that raise?

WILLIE
Damn right I want it. But I want to get it like a man, not like a slave.

HUNT
Listen --

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
Googie!
(yells)
Cut off the power. Oh God. Call an ambulance. Oh, Googie.

(CONTINUED)

CONTINUED:

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
terrible. Work has completely stopped. Hunt looks
around. A lot of unhappy staring in his direction.

INT. OFFICE AREA - CONTINUOUS ACTION

Oshi and Iwo are watching through the glass. Oshi
looks devastated. Saito passes.

SAITO

What happened? Why have they
stopped?

IWO

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.

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

OSHI

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

He flings Saito roughly away.

OSHI

(continuing)

Iwo. Close down for the rest of
the day.

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

INT. EMERGENCY ROOM - EVENING

Hunt is pacing nervously. Junior and Buster are grouped on the other side.

BUSTER

(to Hunt)

I'm gonna ask you once more nicely. Leave or we're gonna rip your dick off.

HUNT

(weary)

Drop dead.

Buster jumps up, but at this point the doctor enters.

DOCTOR

Mrs. Googleman?

WILLIE

She's on her way.

HUNT

How's his hand?

DOCTOR

Is he a piano player?

HUNT

He makes cars.

DOCTOR

He'll be all right. I'm more concerned about neurological damage. Was he also hit on the head?

HUNT

No... That's... just Googie.

DOCTOR

Remarkable.

The Doctor exits. Willie comes out of a phone booth.

JUNIOR

(to Willie)

Hey, Googie's all right.

BUSTER

But he's still stupid.

The guys laugh, relieved.

(CONTINUED)

CONTINUED:

WILLIE
(to Junior and
Buster)

Okay, we're setting it up.

HUNT
Setting up what?

Willie hesitates.

WILLIE
If you must know, we're having a meeting tomorrow night at the high school. We've called in that guy Crandall from the union. We're tired of working without any rights.

BUSTER
And nobody looking out for us!

WILLIE
If I were you, Hunt, I think I'd stay home. Could be safer.

HUNT
Come on! You guys don't need a meeting. What is it? You want me to take a tougher stand against the Japs? I'll do it. I'll take any stand you want.

WILLIE
Sure. You're like a fart in the breeze. You go whichever way the wind blows.

BUSTER
So long, fart.

WILLIE
Let's go see Googie.

JUNIOR
We should've brought him something.

Buster picks up a plant.

BUSTER
Now we did.

The three of them laugh and go in, leaving Hunt alone.

INT. OSHI'S HOUSE - SAME EVENING

Oshi and his children are at the table eating dinner. The TV is BLARING a Woody Woodpecker cartoon. Oshi'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, Oshi attempts to stop her.

OSHI
Don't feed Anabelle.

Woody Woodpecker does his laugh. The kids copy it loudly.

OSHI
(continuing)
No more Woody Woodpecker. I hate him.

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

OSHI
(continuing)
Read a book!

His children scream. His wife enters.

UMEKI
More spam?

OSHI
(fed up)
No! No more Spam! No more
Hawaiian Punch! No more Green
Giant frozen Niblets!

The doorbell RINGS.

OSHI
(continuing)
Who the hell can that be?!

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

OSHI
(continuing;
impatient)
Yes?

(CONTINUED)

CONTINUED:

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

OSHI
(continuing)
Mr. Sakimoto.

SAKIMOTO
May we come in?

OSHI
Of course.

Sakimoto and Saito enter.

OSHI
(continuing)
Can I get you something?

SAKIMOTO
No.

They enter the living room.

OSHI
Sit, please.

They all sit.

OSHI
(continuing)
When did you --

SAKIMOTO
I came right here from the
airport.

Saito smiles.

OSHI
(nervous)
To see me. How nice.

Oshi's son runs in and machine guns Sakimoto. Oshi shouts at him. The son exits singing the G.I. Joe song. Sakimoto speaks to Saito in Japanese.

SAKIMOTO
Your family enjoys America?

OSHI
Oh, yes... Not too much. Just the
right amount.

(CONTINUED)

CONTINUED:

SAKIMOTO

Everything is all right?

OSHI

Fine. Great. With what?

SAKIMOTO

With the factory.

OSHI

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

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

SAKIMOTO

You are in control? No trouble with the workers?

OSHI

Trouble?... Let me think... No... There have been some disagreements --

SAITO

The men are out of control! And he pushed me!

SAKIMOTO

(to Saito)

You told me.

(mutters)

Pain in the (Japanese for ass.)

(to Oshi)

I will come to the factory tomorrow morning.

OSHI

Tomorrow? Tomorrow is not a good day.

SAKIMOTO

Why not?

OSHI

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

SAITO

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

SAKIMOTO

Is this true?

(CONTINUED)

CONTINUED:

OSHI

Yes...

SAKIMOTO

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

SAITO

And he pushed me.

SAKIMOTO

(to Saito)

How much do I pay you?

SAITO

(answers in Japanese)

SAKIMOTO.

You now get half.

INT. TV - STAGE

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.

INT. ASSEMBLY LINE - DAY

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. Iwo approaches them.

IWO

It is not your break time.

PAUL

Bite my shorts.

IWO

(confused)

Bite your shorts?

INT. FACTORY LOADING DOCK - DAY

Sakimoto, Oshi, Saito and the other executives are examining new cars that are parked there. Oshi is very nervous.

OSHI

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

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

ANGLE ON FACTORY

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.

ANGLE ON OSHI

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

MITSUMI

Are you all right?

OSHI

(nervous)

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

SAKIMOTO

You need a doctor?

OSHI

All right. You take me.

SAKIMOTO

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.

SAKIMOTO

(continuing; to
Oshi, controlled)

Fix those.

(CONTINUED)

CONTINUED:

Sakimoto gets in the back of a chauffeured limo and is taken away. Saito looks smugly at Oshi. Oshi looks angrily at Saito and mumbles in Japanese under his breath, ending with the English word "putz."

INT. ASSEMBLY LINE - DAY

Hunt is passing along the line. He stops at the picture of the Front End Boys. They've blacked out his face. The tension is evident. Nothing is said, but it is clear that Hunt has ceased to be a beloved figure. We follow him up to the office area.

INT. OSHI'S OFFICE - A FEW MOMENTS LATER

Oshi is alone. He is angrily pounding his baseball glove. Hunt enters. He is angry. So is Oshi.

HUNT

We have to talk.

OSHI

You're telling me, brother.

HUNT

A few months ago, this whole town was lining up to tongue-kiss me. Last night someone filled my car with horse manure.

OSHI

Who would do that?

HUNT

I don't know, but I don't think it was a horse. The windows are too small. The men are having a meeting tonight. You have to give me something I can bring them.

OSHI

Yes. You tell them they must not form a union. Mr. Sakimoto 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. Sakimoto.

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

So let's all go home and make Jello."
I'm not asking, I'm demanding. Give me
something I can give my men.

OSHI

(agitated)

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

HUNT

Hey, listen, Bud. 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 and now I
look like shit. I'm not going to
that meeting tonight unless you
give me something I can bring my
men.

OSHI

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

HUNT

Now who's crazy?

OSHI

Not us. We know what we're doing.

Their tone is growing more heated.

OSHI

(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.

OSHI

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.

(MORE)

(CONTINUED)

CONTINUED:

OSHI (CONT'D)

None of you would last two days in
Management Training Camp.

HUNT

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

OSHI

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

HUNT

(enraged)

Weak, hah? You're not satisfied
with the job I did as your friend?
Wait 'til you see the job I do as
your enemy.

OSHI

What do you mean?

HUNT

Hey, tonight those guys are
walking. Well, they're not gonna
be walking over me. They're gonna
be walking behind me!

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

INT. ASSEMBLY LINE - CONTINUOUS ACTION

Hunt storms in, still angry. Oshi is chasing him.
Oshi is losing control of himself. Hunt grabs a chair
and a hammer. He stands up on the chair and uses the
hammer to smash the TV camera. He really obliterates
it. As he smashes it, all the workers stop and watch.
Slowly, they begin to cheer. The cheers grow louder.
Hunt finishes and gets down. All eyes are on him.
Oshi, furious, confronts him.

OSHI

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.

OSHI

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

(CONTINUED)

CONTINUED:

HUNT

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

For a moment Oshi is stunned. Even Hunt is a little surprised at the tastelessness of his own remark. After a moment, all of Oshi'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 Oshi.

SECRETARY

Kick his fucking ass!

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

OSHI

(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.

HUNT

I don't need a meeting. I'm through right now.

(loud)

You guys need a meeting?!

Shouts of "NO!"

HUNT

(continuing)

Let's walk!

Hunt walks. The others follow.

EXT. TOWN SQUARE - NIGHT

We see a lot of people staring straight up, their mouths agape. Suddenly we hear an EXPLOSION.

(CONTINUED)

CONTINUED:

...We REVEAL that hundreds of people have gathered to watch Fourth of July fireworks. There are "oohs" and "ahhs." Some babies cry. Hunt is there. 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. You're the biggest man in this town since old General Hurley himself.

Hunt looks at the statue in the town square.

ANGLE ON THE STATUE

On it are the words "General Eustis P. Hurley -- Soldier, Statesman, Bartender."

BACK TO SCENE

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.

(CONTINUED)

CONTINUED:

MAYOR

(continuing; to
Hunt)

I guess you're pretty proud of
yourself these days, aren't you?

HUNT

(leans in toward
microphone)

Well, I --

MAYOR

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

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 Hurleyville in 200
years.

People are now concerned.

MAYOR

(continuing)

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

People GASP.

(CONTINUED)

CONTINUED:

HUNT

A lockout?

MAYOR

No, Bright Boy. Not a lockout. A pull out. A close-down. An adios. A "Sayonara Roundeyes." They're out of here. They said the workers -- and especially their leadership -- were too difficult to deal with. They sent their families back to Japan this morning and the bigwigs will be following in a couple of days.

People are stunned. Hunt is speechless.

MAYOR

(continuing)

The Man Who Saved Hurleyville!
You're the Man Who Killed
Hurleyville!

(losing control)

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

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

AIDE

Mayor!

MAYOR

What do I care, this town is dead
anyway.

(to Hunt)

I hope you're happy now.

The Mayor storms off. Hunt is left standing up there.

HUNT

I'm... I can't believe they
would... just... I mean this must
cost them a for... It's a
negotiating ploy, that's what it
is. They think if we think
they're leaving... Hey, come on
now. I know we're in trouble
but...

(clutching at
straws)

remember the words of the man

(MORE)

(CONTINUED)

CONTINUED:

MAYOR (CONT'D)

(indicates statue)

Eustis P. Hurley who said "Can I
freshen that for you?"

(tries to laugh;

he's the only one)

Little joke... I'm sorry., I'm
sorry.

People begin to drift away, depressed. Charlie
confronts Hunt. Hunt expects the worst. Charlie
stares at him a moment.

CHARLIE

You did the best you could.

He gives Hunt a quick hug and exits.

EXT. TOWN SQUARE - ALMOST DAWN

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.

AUDREY (O.S.)

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.

HUNT

Why did you come?

AUDREY

Well... it's a terrible thing to
have to admit, but I think I love
you.

HUNT

Wow... do I feel sorry for you.

He puts his arm around her.

AUDREY

Me too. I mean look who I'm in
love with. You can be such a...

(CONTINUED)

CONTINUED:

HUNT

... schmuck?

AUDREY

Yeah.

HUNT

Gosh, isn't this romantic?

He hugs her.

HUNT

(continuing)

I missed you. You know what I missed most about you?

AUDREY

(a little cynical)

I can guess.

HUNT

No, no, no. I missed being able to talk to you about stuff.

AUDREY

(skeptical)

Really?

HUNT

Yeah. Sometimes you'd be a little rough on me, but you'd always tell me what I needed to hear.

AUDREY

Well, if there's one thing that'll break up a relationship it's telling people what they need to hear.

HUNT

Yeah. I always do just the opposite. I tell people what they want to hear. That's how I screwed this all up.

AUDREY

Well... at least you learned something.

HUNT

Hey, yeah. Eight hundred families are destitute but I learned a lesson. I gotta do something.

(CONTINUED)

CONTINUED:

AUDREY

What?

HUNT

Something. And now. I'll be over later. I love you, too.

He kisses her, exits, then comes back.

HUNT

(continuing;
serious)

Did I ever give you my high school ring?

AUDREY

No.

HUNT

Then what the hell did I do with that?

She laughs, he laughs and he exits.

INT. OSHI'S LIVING ROOM - EARLY MORNING

Oshi is in his pajamas. He is sitting in a chair, very depressed. He looks at himself in a mirror.

ANGLE ON MIRROR

We see that Oshi has imagined himself wearing ribbons of shame again. After a moment, that image fades and is replaced by one of Oshi wearing ribbons of shame, from his chin to his ankles -- thousands of ribbons of shame. The DOORBELL RINGS and Oshi's real image appears in the mirror. Oshi opens the front door revealing Hunt. Oshi is shocked. He quickly reaches into his hall closet and pulls out a huge samurai sword. He shouts and brandishes it. Hunt has already stepped inside. Oshi closes the door. Hunt begins to look for a place to hide as Oshi comes towards him, menacingly.

OSHI

What do you want?

HUNT

(frightened)

I'm looking for seven brave samurai to free a little village.

Oshi almost laughs. He lowers his sword.

(CONTINUED)

CONTINUED:

OSHI

"Seven Samurai." Good picture.
You see "Pride of the Yankees?"
Also good picture. This is my
kid's. Rubber.

(he bends the sword)

What do you want?

HUNT

I want to save the factory.

Oshi laughs loudly. He won't stop.

OSHI

Get you.

HUNT

It's our responsibility. Yours
and mine. We screwed it up.

OSHI

We? You. The men walked out.
You are their leader.

HUNT

Leader?! I don't even know the
meaning of the word. Oh, I like
to lead, yeah. But I'm no leader.
But there I was just blowing
sunshine up everyone's ass 'til
daylight was coming out of their
ears. Because if I'd have told
them how it really was I wouldn't
have been a hero. I'd just be a
guy giving them bad news. And
nobody loves that guy. I didn't
really want to be a leader. I
just wanted to be a big shot.

Oshi sits down. He's shaken.

OSHI

Yes. A leader does what he thinks
is right. Not what he thinks his
boss thinks is right.

(looks at Hunt)

What can we do now?

EXT. FACTORY - MORNING

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.

(CONTINUED)

CONTINUED:

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 CHEER. Oshi gets out and some people BOO, but mostly the reaction is one of confusion as to why these two men are together. Hunt and Oshi walk side-by-side towards the factory.

VOICE

Where you going?

HUNT

(matter-of-fact)

It's eight-thirty. It's time to go to work.

BUSTER

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

HUNT

(casual)

My friend Oshi? He's coming to work, too. We're still a thousand cars short on that deal we made and we've only got until tomorrow. So Oshi and I thought we'd just knock off the last thousand cars.

JUNIOR

Just the two of you?

HUNT

Well, we're going to skip lunch.

SAITO

(to Oshi)

Aren't you in enough trouble?

OSHI

No. 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.

(CONTINUED)

CONTINUED:

OSHI

Now!!

Saito runs for his car.

HUNT

Well, time's a-wastin'. Let's go,
Oshi.

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

INT. FACTORY - MORNING

Hunt and Oshi are on the line alone. They're working on a car. They go on as if it were the most natural thing in the world. We PAN up to a very high window and we see a face.

EXT. FACTORY - CONTINUOUS ACTION

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

VOICE

What are they doing?

PAUL

They're building a car.

VOICE

The two of them?

PAUL

That's it.

INT. FACTORY - CONTINUOUS ACTION

Hunt and Oshi continue to work.

EXT. FACTORY - CONTINUOUS ACTION

Paul is lowered to the ground. Everyone stands around for a while. Nobody moves. Then Willie walks towards the factory. He enters. Junior and Googie wait a moment, then follow. A couple of the Japanese executives who were waiting around also head for the factory. The other Japanese follow.

(CONTINUED)

CONTINUED:

Buster heads for the factory. Now all the workers stream in. They begin to shout enthusiastically and they become a stampede of men going to work.

INT. FACTORY - DAY

The men begin to take positions throughout the factory. The Japanese also take positions along the assembly line.

INT. FACTORY - MONTAGE

The assembly line moves faster than we've ever seen it. 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.

EXT. FACTORY - NIGHT

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

DISSOLVE TO:

EXT. FACTORY - DAWN

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

INT. FACTORY - CONTINUOUS ACTION

The work continues, but the men are tired. Things have slowed down.

Hunt passes a man, Tony, who looks out on his feet.

HUNT

You've had it, Tony. Take a break.

TONY

I can't. We'll fall behind.

HUNT

You're tired, it's not safe. Take a break.

(CONTINUED)

CONTINUED:

Tony nods and exits. Saito and Sakimoto enter. The work goes on. Sakimoto passes Oshi. He gives him a very stern look.

OSHI

(to Sakimoto)

We could use another man on wipers.

Sakimoto 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.

ANGLE ON OSHI

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

HUNT

(to Oshi)

Iwo says we're coming in short.

IWO

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

OSHI

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

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.

Hunt dashes off. Oshi and Iwo appear very nervous.

EXT. PARKING LOT - MORNING

Sakimoto 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 Oshi. Oshi and his men are tired and greasy. Their clothes are torn and ruined. Sakimoto looks at them sternly.

(CONTINUED)

CONTINUED:

SAKIMOTO

(to Oshi)

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

OSHI

(forceful)

I did not question it. I counted on it.

Sakimoto digests this.

SAKIMOTO

(to Saito)

Let us begin.

They begin to count.

INT. FACTORY - CONTINUOUS ACTION

The men are working at a frenzied pace. Hunt is running from spot to spot.

HUNT

No! Don't screw the doors on. We can do that tomorrow. Just stick 'em in!

EXT. PARKING LOT

The count continues.

INT. FACTORY

Hunt stops by a man who is bolting on wheels.

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.

(CONTINUED)

CONTINUED:

HUNT

(continuing)

I got twenty cars with no roofs,
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.

EXT. PARKING LOT

SAITO

(counting)

Six hundred and thirty-eight. Six
hundred and thirty-nine.

SAKIMOTO

Wait.

Sakimoto examines a strip of rubber insulation that has
separated slightly from the body.

SAKIMOTO

(continuing)

Don't count this one.

Oshi grimaces.

INT. FACTORY

Hunt, with a hammer, is pounding wildly on the dash-
board of a car. Satisfied, he hands Willie the hammer.

HUNT

Won't fit, huh?

WILLIE

(yells)

All right, men, grab some hammers.

BUSTER

We're out of tires.

(CONTINUED)

CONTINUED:

HUNT
How many you need?

BUSTER
One car. Four tires.

HUNT
Where am I supposed to find four
tires?

EXT. PARKING LOT

SAITO
(counting)
Nine hundred and ninety-four.
That's it.

SAKIMOTO
Good morning.

He starts away.

OSHI
Wait.

Sakimoto stops.

OSHI
(continuing)
There are more cars inside.

SAKIMOTO
Why weren't they brought out here?

OSHI
Why? Uh... Good question. Let's
go find out.

Sakimoto hesitates, but follows Oshi inside.

INT. FACTORY

A windshield is being placed in a car.

GOOGIE
(yells)
He's coming.

Startled, Hunt breaks the windshield.

HUNT
Aaahh!

(CONTINUED)

CONTINUED:

Recovering quickly, he brushes the broken glass off the car and as the Japanese enter, he pretends to polish the non-existent windshield.

HUNT

(continuing)

What took you so long? We've been sitting around here for hours.

About a dozen cars are lined up.

OSHI

Well, there they are. More than enough. Drinks are on me.

Sakimoto approaches the cars. He puts his hand through the empty windshield.

HUNT

Safety glass.

Sakimoto walks down the line. He looks at the misshapen dashboards. He kicks a wheel and it comes off. He opens a door and it comes off. He raises a hood and there is no engine. Everyone except Saito looks ill.

SAITO

(eager)

I will make a list of everything that is wrong.

Saito goes down the line, checking things off. Sakimoto starts to exit. Everyone is beaten. Hunt runs after him and catches him. He blocks Sakimoto's exit. No one else is in earshot of them.

SAKIMOTO

Yes?

HUNT

You're making a big mistake.

SAKIMOTO

Why?

HUNT

You know, when I was in high school something didn't make sense to me. Here was America trying to be nice to everybody. We're going in to all those underdeveloped countries -- that's what we used to call 'em -- and we're giving 'em everything.

(MORE)

(CONTINUED)

CONTINUED:

HUNT (CONT'D)

Food, clothing, vaccine, desk calendars, TV Guide, you name it. And they didn't love us. Why didn't they love us? I finally figured it out.

He pauses dramatically.

HUNT

(continuing)

We were not good guests. We tried to tell everybody how we do everything and that the way they did it was stupid. I mean, fella, you go to somebody's house. You bring 'em a nice present, fine. Still, you don't tell 'em the furniture's wrong, their drapes smell funny, their kids are ugly and their wife's fat. Do you understand my point?

SAKIMOTO

Not at all.

HUNT

Good, we're making headway. You see, it won't matter where you go next. California, Florida, Argentina, the South Pole. Wherever you go, you're telling people they got smelly drapes. Look, Americans can work. You knew that or you wouldn't have come here in the first place. But we work different from other people. In fact, we work different from each other. That's our strength. Your way, our way, who cares? Why can't we all come up with a new way? The best of both. If you leave, we both lose, right?

No answer. He waits. Nothing.

HUNT

(continuing)

Right?

SAKIMOTO

You were six cars short.

(CONTINUED)

CONTINUED:

HUNT

Okay. Good luck, you're gonna need it.

He walks away, then stops.

HUNT

(continuing)

It's not your fault. Both sides screwed this up pretty good. But there's one thing I know. My side's got the guts to try again.

He walks away. Sakimoto is left standing alone.

Saito rushes up to him with his clipboard.

SAITO

Here, Uncle. Here is everything that is sub-standard on these cars.

Sakimoto looks at the clipboard.

SAKIMOTO

I don't see anything wrong with these cars.

The others, shocked, turn to look at him. Sakimoto takes the sheet off the clipboard and crumples it up.

SAKIMOTO

(continuing; to Hunt)

Congratulations. Fifteen thousand cars.

The workers CHEER and whoop it up.

SAITO

(to Sakimoto)

What? Are you crazy?

Sakimoto looks at him sharply. Saito covers his own mouth, paralyzed with fear. Sakimoto walks over to Hunt and Oshi.

SAKIMOTO

(to Oshi)

You will fix these before they leave the factory.

OSHI

Yes, sir, I -- I will?

(CONTINUED)

CONTINUED:

SAKIMOTO

You are in charge here, aren't you? You and Mr. Stevenson. You work well together. Do what you think is necessary.

(to Hunt)

Smelly drapes.

OSHI

What? We have no drapes.

Sakimoto stares very sternly at Hunt.

SAKIMOTO

(to Hunt, no expression)

I like you. You make me laugh.

Sakimoto walks away. He stops at Saito.

SAKIMOTO

(continuing)

Nephew.

He grabs a broom that was leaning against the wall and hands it to Saito.

SAKIMOTO

(continuing)

Good luck in your new job.

Sakimoto exits.

OSHI

I see everybody back here tomorrow morning.

The men CHEER.

INT. FACTORY - MORNING

The men are all lined up on their spots on the assembly line. Oshi and Hunt are up on the catwalk. Everyone looks very grim.

OSHI

Ready -- begin.

Everyone begins their morning exercises as they sing "Mouserice." Oshi and the Japanese sing with them. Everyone enjoys it.

FADE OUT.

THE END