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Come See the Paradise

By Alan Parker

SCENE 1

MINI:

Why are we so early?

LILY:

It's good to be early.

MINI:

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

LILY:

You recognize me, don't you? Why shouldn't you recognize him?

MINI:

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

LILY:

Well, he has all your photographs and all the letters that you wrote him. And he has all your school reports and...

MINI:

You sent him my school reports?

LILY:

Well, of course I did. I wanted to let him know how well you're doing. Come on, now. I've got some tea and some rice cakes here. We'll have a nice talk while we're walking, okay? Let's go.

MINI:

How far do we have to go?

LILY:

Not far.

MINI:

If we have so much time, why are you walking so fast? I shouldn't have worn these new shoes. I think I have a blister.

LILY:

Try not to think about it. You want to look pretty now, don't

you?

MINI:

Can we talk about Papa?

LILY:

Okay.

SCENE 2 Movie theater, Brooklyn, New York, 1936

SCENE 3

JACK:

It wasn't what was planned. It wasn't agreed in committee.

BRENNAN:

Smoke bomb. Fire bomb. What the fuck's the difference, kid?

JACK:

A bunch of people could have gotten killed. That's the fuckin' difference!

BRENNAN:

Hey, look kid. You got the right interests but the wrong attitude.

JACK:

It wasn't agreed in committee!

BRENNAN:

Fuck the committee! Hey, this is Brooklyn, not Petrograd! It's just another way of negotiating. All these animals who own the theaters...this is all they understand. Augie, talk to this guy for Christ's sakes, will ya?

AUGIE:

It's just a different way of doing business, Jack.

JACK:

Business my ass!

AUGIE:

The result is the same. You want to unionize these morons you gotta kick 'em in the crotch before you even get 'em to the table. Now it's like Mr. Brennan says, whatever way you look at it, it's negotiation.

JACK:

Oh Augie, don't let him give you that...

BRENNAN:

Here's three hundred. Take a vacation. Go read some more books, sonny boy. You're outta here.

JACK:

What?

BRENNAN:

Out! Bye-bye! Adios!

AUGIE:

That pretty usherette with the doo-da hairdo got a pretty good look at you, Jack. And there ain't too many good looking Irishmen with burned hands in Brooklyn.

JACK:

Just spit it out, Augie.

AUGIE:

Things are different, Jack. To these guys you're trouble, okay? You know every statute on the law books by heart. But you've got principles. And you got politics. And that ain't how they want to do things right now. This is a different union and they're scared of you.

JACK:

What, of these?

AUGIE:

Of your mouth, Jack. Please, take the money. Else next time you might get burned so bad, you won't need bandages.

SCENE 4

REIKO:

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

LILY:

Oh. Yes, Papa's crazy that way.

ACTOR:

Why doesn't she speak Japanese?

REIKO:

She only speaks Japanese at mealtimes.

ACTOR:

Then perhaps I could take her to dinner.

REIKO:

He says...

LILY:

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

REIKO:

It doesn't translate! (TO ACTOR): I guess she just blew you away, buster.

PAPA K:

This is Harry. He's an actor in American movies...thinks he's Sessue Hayakawa...but all he plays is Chinese houseboys, can you imagine? We've come all this way to be Chinamen? May I introduce my wife? This is Joyce.

MAN:

She's very pretty.

PAPA K:

This is Charlie...and this is LILY. Charlie is only interested in baseball. LILY has every man in Little Tokyo chasing her. But can she find a husband?

LILY:

Papa...ssh. You shouldn't.

PAPA K:

Frankie can't even speak Japanese. Mind you, his English isn't too good either.

NISHI-

KAWA:

Hiroshi. Are you going to talk all night when the cards are

waiting? And we have to have photos taken.

LILY:

Papa, no. You promised no cards tonight.

PAPA K:

American manners, just listen to them. If I want to play cards, I play cards.

DULCIE:

LILY, quick! Come quick!

LILY:

What?

DULCIE:

Just come!

LILY:

It's Mrs. Ogata. Papa's projectionist's wife!

REIKO:

Is he here?

LILY:

Sure, he's at the bar.

DULCIE:

He's drunk. He's always drunk.

REIKO:

He'll kill her!

SCENE 5

EMCEE:

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

SCENE 6

MARGE:

Jack?

JACK:

Marge.

MARGE:

Jack. Is it Jack? Why didn't you tell us you were coming?
Gerry, look who's here!

JACK:

Hey!

MARGE:

It's Jack all the way from New York! Gerry!

JACK:

Oh no, look at you!

MARGE:

Where's your manners? You can't even get up from the table to
welcome your own brother?

SCENE 7

MR.

OGATA:

You're making a complete fool of yourself!

MRS.

OGATA:

No, you are! And you don't have to shout!

MR.

OGATA:

I'll shout as much as I want!

MRS.

OGATA:

You're drunk! I don't want to spend my life married to a drunk!

SCENE 8

JACK:

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

GERRY:

It's got everything to do with it!

JACK:

Gerry.

GERRY:

I tell you, I'm glad to be workin.'

JACK:

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

GERRY:

We should all be lucky we're workin.' Every time I go through those gates I look up at that big sign and say God bless you. 'Cause some poor sucker who ain't got a pot to piss in is out there begging for a cup of coffee.

JACK:

Gerry.

GERRY:

Jesus, Mary and Joseph! You people just mess things up for everybody!

JACK:

Gerry, you're missing my point! Sure it's good that you're in work. But what I'm sayin' is that someone has got to look out for the interests of the working man.

MARGE:

You better believe it. If he could get out of workin' he would, the lazy son of a bitch.

GERRY:

I work hard. I work damn hard!

MARGE:

If the union people say he don't have to work so hard for the same money, he's the first to put his dirty hand up!

GERRY:

You don't know what you're talking about. Your kids aren't exactly starving, are they?

MARGE:

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

GERRY:

I'm telling you. If you're going to stay here, you better not go causin' any trouble.

JACK:

I'm not going to cause any trouble.

GERRY:

Because if you're gonna stay here, I ain't gonna stay here under the same roof with no red. Brother or no brother!

JACK:

Jesus, I am not a red! For Christ's sakes Gerry, I'm agreeing with you! I'm gonna get a regular job like everyone else!

GERRY:

You never had a regular job! Look, this is a great country. Best country in the world...and if you fucking reds...excuse the language...

JACK:

It's a great country...I ain't no red.

GERRY:

...didn't go agitatin' and causing trouble. Now you're lucky to be living here. Else you'd be living like a pig in shit pulling three dollars a week in Donegal.

JACK:

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

MARGE:

Shut up, the two of you!

GERRY:

Jesus. No wonder your fucking wife left you.

JACK:

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

MARGE:

She left because you spoiled it for her. You lost your faith in everything, Jack. You were so full of rage she got sick of it and stopped dreaming, too.

JACK:

Maybe I shouldn't stay here.

MARGE:

No. Don't even think of it. We're glad to have you. Go talk to Gerry. He means well.

SCENE 9

GERRY:

You shouldn't have come here, Jack. You're my brother and I want to help you, but trouble sticks to you like shit to a blanket. I'm a content kind of guy, you know? I'm sick of trouble.

JACK:

So am I. Honest to God, Gerry, all I want is a regular job.

GERRY:

You're a politician, Jack. A sweat shop lawyer and the Chicago heavies have closed this town off to any outside union guys.

JACK:

I know. I know. Don't worry, I'll be gone tomorrow.

GERRY:

Where will you go?

JACK:

I don't know. San Francisco, maybe.

GERRY:

You don't want to do that. Maybe I can talk to some people for you.

JACK:

No, Gerry, no.

GERRY:

You see this yard?

JACK:

It's a nice yard.

GERRY:

You should see it in the daytime. It's beautiful. Really beautiful. I got geraniums, I got magnolias, I got sweet peas. I got a fountain. Hey, I'm even thinkin' of putting a pool in for the kids.

JACK:

A pool would be nice.

GERRY:

It's enough for me, Jack.

JACK:

It's enough for me, too, Gerry.

SCENE 10

PAPA K:

I bring in these Japanese films to play at my theater and they do okay. Good films. Big Japanese stars. But young people today, all they're interested in is tap dancing. Fred Gable and Jinji Rogers.

FUJIOKA:

Fred Astaire.

NISHI-

KAWA:

Kawamura...We're here to talk about money, not tap dancing.

PAPA K:

I know. I'll pay. I always do.

NISHI-

KAWA:

Not soon enough, Hiroshi. Now, Mr. Fujioka here has offered to settle your debts.

PAPA K:

Fujioka?

FUJIOKA:

Hiroshi...I've been thinking about remarrying.

PAPA K:

Good idea. Your wife has been dead long enough.

FUJIOKA:

I was thinking of your daughter.

PAPA K:

Which daughter? LILY?

FUJIOKA:

Yes, LILY. A beautiful girl.

CHARLIE:

Papa! Papa! Excuse me, Mr. Fujioka, Mr. Nishikawa. Papa, it's Mr. Ogata!

PAPA K:

Did the projector break again?

CHARLIE:

No! No! Papa, he's killed himself! He's killed himself, Papa. I just found him.

PAPA K:

You're right. I should be in tomatoes like you, Fujioka.

SCENE 11

JOYCE:

Can you imagine killing yourself?

DULCIE:

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

CHARLIE:

It's the only thing he could have done. Why do you have to keep talking about it?

LILY:

Mr. Fujioka? But he's old and he's sleazy! Papa, are you serious?

JOYCE:

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

CHARLIE:

Because of honor.

DULCIE:

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

MAMA K:

I knew his wife, Mrs. Fujioka. Nice woman. Died too young. LILY, he'd make a good husband.

DULCIE:

Papa, you smoke too much!

LILY:

But he's horrible. He's ugly. And he has bad teeth, Mama. He's...

DULCIE:

Sleazy!

CHARLIE:

He's rich. And Papa owes him money.

LILY:

But I don't know him.

PAPA K:

That's all right. All I knew of Mama was a picture.

CHARLIE:

Listen to Papa.

LILY:

You're not marrying anyone, I am!

DULCIE:

Oh, you like the idea!

LILY:

I do not! I hate the idea!

MAMA K:

Just meet with him, for Papa's sake.

CHARLIE:

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

MAMA K:

Do as your Papa says. What harm can it do?

PAPA K:

You'll meet him.

LILY:

But Mama, he's older than Papa!

PAPA K:

You'll meet him and that's that!

SCENE 12

MOTHER:

Have you ever been to Japan?

LILY:

No. No, I haven't.

MOTHER:

Where does your father come from?

LILY:

Wakayama, quite near to Osaka.

MOTHER:

Ah, is that so? We have a brother who lives in Osaka.

FUJIOKA:

You prefer we speak English?

LILY:

It's okay. I should prefer...I'm sorry. My Japanese isn't very good.

FUJIOKA:

My mother doesn't speak English, so...I want you to know...I make you a good husband...I give you a good life...I have a good business and ah...I want you to know...I can...

LILY:

I'm sorry?

FUJIOKA:

I give you pretty babies.

SCENE 13

CHARLIE:

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

JACK:

Seven days a week?

CHARLIE:

Oh yes.

JACK:

Good union hours.

CHARLIE:

It's a Japanese custom. People expect it. And it's for one month. My cousin in Portland is coming to work here then.

JACK:

Sounds good to me.

CHARLIE:

First show is eleven o'clock.

JACK:

Eleven o'clock, huh?

CHARLIE:

Mm hm.

JACK:

The last guy sleep here?

CHARLIE:

Yeah, he uh, liked to take nap in between shows.

JACK:

What happened to him?

CHARLIE:

He died.

JACK:

Overwork, probably.

CHARLIE:

He committed suicide. He was disgraced.

JACK:

What did he do? Miss a changeover?

CHARLIE:

The projectors are very old, so you have to treat them like a woman.

JACK:

With love?

CHARLIE:

No, with patience.

SCENE 14 Jack sings a Japanese song.

SCENE 15

CHARLIE:

What did you say to her?

JACK:

I don't know. It's in the third reel of the movie...Hey, who was that?

CHARLIE:

No one worth knowing.

JACK:

Are you kidding?

CHARLIE:

She's not your type.

JACK:

Oh, she's your girlfriend or something.

CHARLIE:

Oh, no, no, no, no. Just a girl.

JACK:

Just a girl! She's beautiful.

CHARLIE:

She's my sister.

JACK:

Wait a minute. You told me that your sister had a face like a plate of steamed dumplings.

CHARLIE:

You should see her without makeup.

JACK:

You said that she was four foot tall and squat.

CHARLIE:

I've got a lot of sisters.

JACK:

We're asking her to lunch.

CHARLIE:

No, no, no. Listen. She's Japanese, Jack. We'll find you a nice American girl.

JACK:

Uh, hi. I'm uh, Jack. I work with your brother Charlie. Are you Dulcie?

CHARLIE:

Lily. Dulcie's my other sister.

JACK:

Hi, Lily.

LILY:

Hello.

JACK:

Uh, we were just wondering if maybe you would join us for lunch?

CHARLIE:

He was wondering.

LILY:

What?

CHARLIE:

Don't come with us...(TO JACK): Look, I'm in a hurry. She's busy. Let's go.

LILY:

I can have lunch. (TO MR. MATSUI): Can I take my lunch now, Mr. Matsui?

MATSUI:

Sure. Go ahead.

LILY:

Thank you. (TO JACK): I can.

JACK:

Oh, great.

CHARLIE:

Great.

FUMIKO:

Don't do anything I wouldn't do.

LILY:

Fumiko, you have a big mouth.

SCENE 16

JACK:

So, what are we ordering here, huh?

LILY:

Can you read that?

JACK:

Oh, yeah. My Japanese is getting better everyday.

LILY:

It's in Chinese. It might help you if you turn the menu up the other way.

JACK:

Maybe you oughta order then.

CHARLIE:

Don't forget we're going to that game tonight.

JACK:

Oh, yeah Lily, you gonna go with us?

CHARLIE:

No. She hates baseball.

LILY:

I like baseball, creep.

CHARLIE:

Oh shit, did you lock up?

JACK:

No, I gave you the keys.

CHARLIE:

I'll be back. Talk about baseball.

LILY:

So, you work in my father's theater?

CHARLIE:

Yeah, projectionist.

LILY:

The films must be boring for you.

CHARLIE:

No. No. Some people would kill to get my job. The last guy even killed himself.

LILY:

Are you from Los Angeles?

CHARLIE:

No, I'm from Philadelphia by way of New York. I just got out here. And you?

LILY:

Little Tokyo. By way of Little Tokyo.

JACK:

Your father?

LILY:

Ah, he's Issei. First generation. He's from Wakayama, Japan.

JACK:

Issei.

LILY:

Mm hm. But all us kids were born right here. Nisei.

JACK:

Nisei.

LILY:

Nisei. That's us. Second generation.

JACK:

Oh.

LILY:

What happened to your hands?

JACK:

Oh, it's a long story.

LILY:

Do they hurt?

JACK:

Only when I use chopsticks. Um, you work in the costume shop long?

LILY:

Uh, since school.

JACK:

And uh, your father owns that, too, or...?

LILY:

Oh no, and he only rents the movie theater. He's not allowed to own it. He's Japanese. It's against the law.

JACK:

What, he never became a citizen or uh...?

LILY:

That's against the law, too, for Japanese.

JACK:

Well, I didn't know that.

LILY:

Not many people do.

JACK:

You're really beautiful, Lily.

LILY:

Thank you.

JACK:

I was expecting a plate of steamed dumplings.

LILY:

To eat?

JACK:

No. To have lunch with. Can I kiss you?

LILY:

What?

JACK:

Can I kiss you?

LILY:

Shall we order?

JACK:

What, the steamed dumplings?

LILY:

To eat?

JACK:

To eat...to have lunch with...to play baseball with...to kiss...

LILY:

Just order.

JACK:

Oh, I'm only serious. Can I kiss you again?

LILY:

It'll give you indigestion.

JACK:

Kampai.

LILY:

Kampai.

SCENE 17

DULCIE:

You let him kiss you, just like that?

LILY:

Uh huh.

DULCIE:

In a chop suey restaurant? Are you gonna tell Mama?

LILY:

No. And neither are you.

DULCIE:

You're gonna go dancing?

LILY:

Uh huh. Maybe.

DULCIE:

Are you gonna kiss him again?

LILY:

Maybe.

DULCIE:

Are you gonna...do it?

LILY:

Do it?

DULCIE:

You know...it.

LILY:

Dulcie, I just met him!

DULCIE:

You kissed him in a chop suey restaurant for God sake!

LILY:

Well, if I did, I'm certainly not going to tell you.

DULCIE:

I guess this means you're not going to marry Mr. Fujioka.

LILY:

No, I'm not.

DULCIE:

Papa's gonna kill you if he finds out.

SCENE 18 Jack and Lily dance.

SCENE 19

JACK:

Mr. Ogata left this behind before the rest of his spirit departed for heaven.

LILY:

Poor Mr. Ogata. I never saw him sober...How did you burn your hands?

JACK:

Oh, in a fire. It was a mistake. I was a sweat shop lawyer for the New York Projectionists Union.

LILY:

What's a sweat shop lawyer?

JACK:

Not a real lawyer. Nothing special. Just anybody in the union who can read. The Norris-La Guardia Anti-Injunction Act to the Wagner Labor Relations Act. I know them all. Every line, every comma. Got me into trouble.

LILY:

Why?

JACK:

Because we lost sight of what we were fighting for. It got too rough. I'm not proud of it, but it's in the past. Startin' over. From nothin' to nothin.'

LILY:

Tell me about your wife.

JACK:

Uh, we were eighteen when we got married and it didn't work. She went back to Ireland.

LILY:

Why did she do that?

JACK:

She had an accident. She worked in a shoe factory and her hair got caught in one of the machines...It wasn't serious but she was pregnant and the shock of it made her lose the baby. I wasn't there. I was at a meeting. She wasn't happy here so her sister paid for a ticket and she took the boat back home. Can't blame her. I guess she'd had enough of America...or enough of me...You don't like sake.

LILY:

I hate it.

JACK:

I'm gonna take you home.

LILY:

No. It's better if I go on my own. I'll be fine. If Papa sees you, you'll be joining Mr. Ogata in heaven.

JACK:

Good night.

LILY:

Good night.

SCENE 20

MINI:

Did you really kiss him in the chop suey restaurant?

LILY:

Yes, I did.

MINI:

Weren't you embarrassed?

LILY:

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

MINI:

Weren't people looking at you?

LILY:

I didn't notice.

MINI:

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

LILY:

Somehow it didn't seem to matter.

MINI:

Did you love him?

LILY:

Oh, yes. Very much.

MINI:

Did you go to lots of nice places?

LILY:

Some.

MINI:

What did Papa Kawamura say?

SCENE 21

PAPA K:

No.

LILY:

Papa, let's just talk about it even.

PAPA K:

No!

LILY:

Papa.

PAPA K:

No! No! No! No!

LILY:

Mama?

FAMILY:

Itadakimasu.

SCENE 22

CHARLIE:

Come on. (TO JACK): Did you let him in?

JACK:

No. (TO MAN):

to tell you how the invasion of China is going.

PAPA K:

*Yells at Jack and fires him.

CHARLIE:

Did you get that?

JACK:

It's about Lily, right?

CHARLIE:

He says your not to see her again. And your fired. He wants you gone by Friday. It's best, Jack. For her and you. I told you Jack! Best to get yourself a nice American girl.

SCENE 23

JACK:

Lily? Is Lily here?

MATSUI:

No Lily. Sorry. She not work today.

JACK:

What?

FUMIKO:

She's gone to see her aunt on Terminal Island.

JACK:

Thanks.

SCENE 24 Lily thinks about Jack on Terminal Island.

SCENE 25

JACK:

Mr. Kawamura? May I have a word with you, please?

NISHI-

KAWA:

I'll leave you to your domestic problems, Hiroshi!

JACK:

May I sit down, sir? Mr. Kawamura, I'm sorry if I've offended you, sir. I still don't know why I've offended you...You see, I'm just a dumb mick from New York and I'm not aware of all your customs and your traditions and all...But I'm trying really hard to learn. And I would very much, like to see your daughter again, sir.

PAPA K:

It's not possible.

JACK:

To go out with her...

PAPA K:

It's not possible.

JACK:

To...

PAPA K:

It's not possible!

JACK:

You can keep saying "It's not possible" all night, Mr. Kawamura. Mr. Kawamura, I am trying really hard to be respectful, sir. Honest to God I am. I'm trying really hard to understand what this must mean to you. But I love your daughter. And I know you look at me and see some bum who works for you for twenty dollars a week and doesn't seem to amount to much, I know that. But I think that I can be better than that, sir. And dumb and stupid as this may sound, to you, what I can never be, not ever, is Japanese. But I couldn't love Lily more.

SCENE 26

JACK:

How was Terminal Island?

LILY:

Pretty. We had tea with my aunt. My mother and my sister stayed. I left. I took the ferry home. They're still probably looking for me out on the beach.

JACK:

I have to leave.

LILY:

I know. I heard. Where will you go?

JACK:

I don't know. But I want you to come with me. I want to marry you, Lilly.

SCENE 27

MINI:

You sat up and talked all night?

LILY:

Yep.

MINI:

What did you talk about?

LILY:

Oh, lots of stuff. Your Papa knew so many things...about politics, history, and everything.

MINI:

Did you kiss?

LILY:

A little.

MINI:

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

LILY:

No. No, we couldn't.

MINI:

Why?

LILY:

Well, for a start, Japanese aren't allowed to marry non-Japanese in the state of California.

MINI:

Why?

LILY:

Because it was against the California laws.

MINI:

So where did you go?

LILY:

Seattle.

MINI:

Why did you go to Seattle?

LILY:

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

MINI:

Can we have a snowcone, Mama?

LILY:

We've got tea.

MINI:

But it's small.

LILY:

Okay. But just a small one.

MINI:

Didn't even Mama Kawamura come to the wedding?

LILY:

No. No she didn't.

SCENE 28 Lily leaves home.

SCENE 29

MINI:

What did you wear? Were you pretty?

LILY:

Oh, I had a beautiful dress...with a lace collar and cuffs...and I wore my hair special...with a bow just like yours. It was a beautiful day. It was the best wedding anyone ever had. We had flowers. We had champagne. It was the best day of my life.

SCENE 30

JACK:

Come on. Come on.

LILY:

Where are we going?

JACK:

A party. They're playing our song.

MINI (VO)

You went to someone else's wedding?

LILY (VO)

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

SCENE 31

LILY (VO)

We were happy. So very happy. Those days it seemed that all we ever did was kiss.

MINI (VO)

What about me?

SCENE 32

LILY (VO)

You were born on Christmas Day, 1937. And we called you Minae, after Mama Kawamura's sister. And you went to your first school there.

SCENE 33

LILY (VO)

In Seattle your Papa got a job in a cannery as a fish masher.

JACK:

I'm telling you they're going about it all the wrong way. It ain't enough to have something to say if you ain't got no one listening. Six guys ain't gonna speak for everyone. Only everyone speaks for everyone. One wet, slimy fish ain't gonna speak for all the rest of these fish. He might be a stinking fish. And even if the rest of these suckers were alive and well and kicking, which they ain't, that one guy ain't gonna scare no one.

EDDIE:

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

JACK:

There's a lot of things that are wrong around here. If you was to throw that switch right now you'd probably take off both of my legs, and no one would give a shit that I was suddenly two foot shorter. 'Cause the only way you're gonna get those guys upstairs in the suits to listen to ya, is when a big fish comes along, and he swallows up all the rest of these little fish, and this big fucking fish has teeth so huge, it scares the shit out

of those guys upstairs in the suits! Because they know that it can bite off both of their arms and legs!

EDDIE:

If your so smart, how come you don't do something about it?

JACK:

Because I promised someone I wouldn't.

EDDIE:

Who did you promise?

JACK:

My wife.

SCENE 34

JACK:

You have no right to do this! These people have a legal right to picket!

MAN:

Says who?

JACK:

Says the law! Under the Clayton Act of 1914, these men have the legal right to picket! They are workers from this company, and they have legitimate grievances! They were demonstrating peacefully! And you have no right to do this! These men were fighting for all of you, are you going to allow these people to get away with this? Would you get this man an ambulance?

SCENE 35

JACK:

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

LILY:

I don't want to hear it! Why do you always have to see the bad in everything?

JACK:

Because maybe things should be a little bit better, that's why. The people working down there...

LILY:

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

JACK:

I'm angry because the people working there are so stuffed with shit they have to be grateful because they're not standing in soup kitchen lines anymore! So they stink of fish everyday!

LILY:

But why does it have to be you? Why can't it be someone else? It's too dangerous for you Jack!

JACK:

You don't think that if it was someone else, they don't have wives and husbands and kids to think about?

LILY:

We're happy, Jack.

JACK:

Happy? What in the hell does happy have to do with any of this? You're happy. Maybe I'm not so happy. Lily, it's not you. I swear to God, it's not you. It's just that maybe things bother me that you don't about. Maybe things bother me so much that I can't speak sometimes, I get so choke up with rage and I...I agreed to hand out a bundle of leaflets on a street corner and you act as if I'm going out to kill someone.

LILY:

Because you know that one thing will lead to another and it will make you crazy! You can't spit against heaven, Jack!

JACK:

Oh, don't give me that Japanese shit! Oh Lily, I'm sorry. I'm truly sorry, Honey. It's just a few leaflets. I promise.

SCENE 36 Jack gets arrested at a demonstration.

SCENE 37 Lily waits for Jack at the dinner table/Jack goes to jail.

SCENE 38

LILY (VO)

I don't know why I left your Papa that day. But sometimes you get pushed and pulled without ever knowing the reasons why. But

I knew I couldn't stay. I had to be with Mama and Papa Kawamura.
SCENE 39

DETECTIVE:

Do you have a history of labor union business, McGann? It is McGann, isn't it?

JACK:

Yeah, McGann. No. No I don't. I work in the cannery. I'm a fish masher.

DETECTIVE:

You people caused quite a stir.

JACK:

It was a legal demonstration, sir. Perfectly within the constitution...

DETECTIVE:

Well, all that striking stuff's over now, mister. When the Japs step on the beach, you think they're gonna take any notice of your banners? They'll stick a goddamn bayonet in your belly, grievance or no grievance. This is America, pal, so remember, you're an American. We're at war now.

JACK:

What are you talking about?

DETECTIVE:

Ain't you heard? The Japs just bombed Pearly Harbor. It's all over the radio.

SCENE 40

DULCIE:

Lily! You never said you were coming!

JOYCE:

I knew you would come back!

LILY:

Joyce, you've grown!

DULCIE:

Is that Mini? She's so cute!

LILY:

Harry!

HARRY:

Lily! It's good you came. It's great to see you.

LILY:

It's nice to see you, too. Where's Mama?

JOYCE:

She's upstairs.

LILY:

Who are these men?

HARRY:

FBI. They're searching the house.

DULCIE:

They arrested Papa, Lily.

LILY:

What?

HARRY:

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

DULCIE:

They've searched the house three times.

LILY:

Papa? Dangerous?

DULCIE:

Charlie's at the police station to find out what's happening.
Where's Jack?

LILY:

He's in Seattle.

SCENE 41

LILY:

Mama? Mama? I'm so sorry. I'm sure things will be all right, Mama. They'll know Papa is a good man. He never harmed anybody. He didn't do anything wrong. They'll see that and...Mama. I wrote to you all these years and you never once wrote back. Dulcie told me that Papa wouldn't let you write. But it never upset me because all the time I pretended that you did...Every week I would write to you as if you were reading all my letters and sending to me all your news. I told you everything...just like we used to talk. If Mini had a cold, or fell over and cut her knee, I'd let you know. I know you wanted to write, Mama...I'm so sorry, Mama. I love you. Please, talk to me, Mama.

MINI:

Mama?

MAMA K:

Mini? Mini-chan? Come here. Come here. Oh, Mini-chan! I missed you, Lily.

LILY:

I'm here now, Mama.

SCENE 42

LILY:

Did you see him?

CHARLIE:

He's okay. He's depressed, but he's okay. He's asked for his shaving stuff and some clean shirts and socks. He left without any socks.

HARRY:

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

LILY:

Where to?

CHARLIE:

He thinks North Dakota.

LILY:

But why? What did he do?

CHARLIE:

They say he was a member of the Nippon Bunka Kyokai and Nichibei Kinema, so he's had direct contact with the enemy.

LILY:

But they were only cultural societies. They were plays he was bringing over, not machine guns.

CHARLIE:

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

LILY:

What are we going to tell Mama?

HARRY:

The truth.

LILY:

But they could be home in a week.

CHARLIE:

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

LILY:

All of us? Nisei, too?

CHARLIE:

All of us.

SCENE 43

LILY:

We're not open. Mr. Matsui is not here.

JACK:

Where's Mr. Matsui?

LILY:

He's been arrested. So has my father.

JACK:

Why?

LILY:

They're Japanese.

JACK:

I'm sorry. I'm truly sorry.

LILY:

I heard you were in jail.

JACK:

Probation.

LILY:

What happened to your arm?

JACK:

A horse.

LILY:

You were on a horse?

JACK:

Under it.

LILY:

Oh, Jack!

JACK:

Oh, Lily! Lily! I'm sorry. It's all right. It's all right.

Oh, Lily. I missed you so much.

SCENE 44

JACK:

They could break both of my arms and my legs and it could never hurt me as much as losing you, Lily. You have a happiness inside you that makes you so beautiful. It's as if someone gave you a little bag of magic that only you can dip into. And I see the way you look at Mini and in your eyes is something so perfect no one can touch it. No one can cheat you or steal it away from you because it's something no one else can have. I love you so much, Lily. You're braver than anyone I ever knew. You have everything that I never had. And I was still so blind and stupid I didn't see that you were looking at me the same way as you looked at Mini and that nothing else mattered. You were just

giving me a little handful of that magic. And no one, and no thing, is ever going to take that away from us. No one. Never.

SCENE 45

JACK:

So you're going to be really nice to him, okay?

MINI:

Yes.

JACK:

Now what you do is tell him who you are, and you tell them that you're the goodest girl in America, and then you just sort of slip in about what you want for Christmas, okay? And then he's gonna tell his elves. And his elves, they work for him. They work overtime for no pay. And they make all the toys for all the boys and girls in America. Did you know that? Here you go. Sit on Santa's lap.

SANTA:

Scoot, pal. I ain't sitting no Japanese kid on my lap, for Christ's sakes.

JACK:

Wait a minute. Wait a minute, Santa. We're the next in line here.

SANTA:

No Japs. Sorry, fellah. It ain't my rule. Just read the sign. Japs don't have Christmas anyway, they're Buddhists.

JACK:

No, wait. Just a second. Please ma'am. Please, just a second. Baby, come here, just for a second. I'm going to sit you down right here and Daddy's gonna talk to Santa. Okay?

MINI:

Yeah.

JACK:

Okay. Look, that little girl ain't no Buddhist, pal! As a matter of fact she's a Christian and she believes in Santa Claus. Now either you're going to sit her on your lap and let her tell you what she wants for Christmas or I'm gonna stuff this fuckin'

beard down your fuckin' throat, fattso!

SANTA:

Mickey! Will you get over here. A trouble maker!

MICKEY:

Come on! Come on! Out! Out! Out!

JACK:

Get your hands off of me! All I want is for my little daughter to sit on this jerk's lap!

MICKEY:

We don't serve Japs here, pal. Read the sign. Read the sign. What, are you from an orphanage or something?

JACK:

No, I'm not from an orphanage! She's an American and I'm her father! She's an American! Merry Christmas!

SCENE 46

JOYCE:

Should we leave the latch up on the door Mama, in case Papa comes back and we're asleep?

CHARLIE:

He won't be back tonight.

DULCIE:

He might be.

HARRY:

Jack, your turn. Everyone has to sing.

JACK:

I don't sing.

CHARLIE:

C'mon, Jack! Whoever heard of an Irishman who didn't sing?

JACK:

I don't sing.

LILY:

He can sing.

JACK:

I do not.

LILY:

Yes you do. He's just shy. Make him sing.

JACK:

*Jack sings a song from an old 1930's Japanese movie.

SCENE 47

CHARLIE:

4C? Enemy alien? I can't believe this shit!

HARRY:

"Friendly" enemy alien.

CHARLIE:

Yeah, what about the Germans and the Italians? Is Joe Di Maggio an enemy alien for Christ's sakes?

HARRY:

Shikataganai!

CHARLIE:

Shikataganai, shit! It's wrong, Harry! It's terribly wrong!

SCENE 48

LILY (VO)

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

SCENE 49

LILY:

For us the war was so far away. We were in Los Angeles and we were Americans. Or we thought we were Americans. But people looked at our faces and we weren't Americans anymore. We were the enemy.

MINI:

Were you frightened?

LILY:

No, not really. Because we really couldn't believe what was happening. And then Mr. Roosevelt signed the "Executive Order Number 9066" saying that all Japanese families must be sent away.

MINI:

To the camps?

LILY:

At first we didn't know where, and suddenly in March, they told us that we had six days to go.

MINI:

Six days?

LILY:

Six days, to pack up everything and leave.

MINI:

I remember that part.

SCENE 50Mini has to leave school.

SCENE 51

DULCIE:

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

JOYCE:

What's typhoid?

DULCIE:

I'll be scarred for life. I heard some people got crippled from these shots.

LILY:

Stop it, Dulcie. Don't exaggerate.

DULCIE:

It's true! Judy Hayashi told me.

JOYCE:

Do we have to get rid of everything, Harry?

HARRY:

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

FRANKIE:

Everything?

HARRY:

Everything.

FRANKIE:

What about the chickens?

HARRY:

We'll leave the chickens.

DULCIE:

The Ogawas had to kill their chickens.

JOYCE:

How about the dog?

FRANKIE:

We can't take the dog?

LILY:

Mrs. Fu is taking the dog.

DULCIE:

Don't Chinese eat dogs?

FRANKIE:

What about my mitt? Can I take my mitt?

DULCIE:

Sure you can take your mitt. Wherever we're going, they're not going to stop you from playing baseball. Are they?

CHARLIE:

Uh, this gentleman wants to see the piano.

HARRY:

Certainly. Come on Joyce, show this gentleman what a fine piano it is.

CHARLIE:

I got fifteen dollars for the Bendex.

SCENE 52

LILY:

Are you okay?

JACK:

I'm going to take Mini for a walk. Okay?

SCENE 53

LILY:

You okay, Mama?

MAMA K:

Mm.

LILY:

What are you burning?

MAMA K:

Just stuff. We cannot take it with us and it's too...precious to leave behind. I don't want people going through our things. How many things you keep. In Japan, people don't have so many things. You know, when I first got off the steamer at Angel Island...pretty name, isn't it? ...all I had was the clothes I was wearing, a small bag, a pretty hat and a parasol. Things I hate burning most are your school reports. How are people going to know how well you did?

LILY:

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

SCENE 54

LILY:

The man didn't buy the piano?

HARRY:

He didn't offer enough.

LILY:

How much?

DULCIE:

Ten dollars.

HARRY:

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

FRANKIE:

How do you burn a piano?

DULCIE:

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

LILY:

Break them.

JOYCE:

Break them?

LILY:

Sure. Break them.

SCENE 55

DULCIE:

Good bye, Jack.

LILY:

When will you get back from Seattle?

JACK:

Just a couple of days. A week at the most. I'm just gonna check in for my parole and then I'm coming.

LILY:

If only we knew where we were going.

JACK:

I'll find you, Lily. Good bye, Mama. Don't worry. This won't be for long, I'm sure.

DULCIE:

Why are the blinds down?

HARRY:

So we won't know where we're going.

JACK:

You okay?

MINI:

Yes.

JACK:

Okay.

SCENE 56 Jack walks around deserted Little Tokyo.

SCENE 57

MAMA K:

Rattlesnakes?

WOMAN:

And rabbits...

MAMA K:

Huh?

WOMAN:

...that bite.

DULCIE:

I want to throw up.

CHARLIE:

You don't want to throw up.

WOMAN:

And mosquitoes.

DULCIE:

I want to throw up.

JOYCE:

You don't want to throw up.

WOMAN:

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

CHARLIE:

Oh shit! She did throw up.

SCENE 58

JACK:

Hey! Hey, get out of here! You get out of here! Fucking little vultures!

SCENE 59

CHARLIE:

I can't bring my camera?

SOLDIER:

Sorry, it's on the list.

SCENE 60

FRANKIE:

Thanks for coming with me, Lily.

LILY:

That's okay. I was scared to come on my own as well.

FRANKIE:

Do you think they'll shoot us?

LILY:

No, of course not.

FRANKIE:

Do you think they'll send us back to Japan?

LILY:

I don't know. I truly don't know, Frankie.

FRANKIE:

I've never been to Japan.

LILY:

Me either.

LILY (VO)

We stayed at the race track for two months...until they moved us to a new home, way out in the desert.

SCENE 61

LILY (VO)

The journey on the bus seemed to go on forever. And finally we arrived. But all I could remember was the mountains, the cold,

and the dust.

SCENE 62

CLERK:

Next! You have twenty-four hours to report for drafting, Mr. McGann. Your parole is annulled under Section 472 of the War Powers Act.

JACK:

But, um, I need to go to Los Angeles.

CLERK:

Don't think so. It says Tacoma. Yep, Tacoma. You report tomorrow. It's pretty clear, else...

JACK:

Else what?

CLERK:

Else you'll find yourself in jail instead of the Army, mister. Next, please.

SCENE 63

LILY (VO)

We lined up for everything. We seemed to spend half our lives lining up for something or other. Our lives had changed completely and we spent our whole time pretending they hadn't.

SCENE 64 Jack completes army training.

SCENE 65

MAMA K:

What is it?

DULCIE:

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

FRANKIE:

You wanna play one on one after, Charlie?

CHARLIE:

No.

DULCIE:

There's a guy with his nose split wide open.

CHARLIE:

Michi Hokoda saw ten sides of beef under a sheet in the back of one of the administrator's trucks.

JOYCE:

Maybe they're starving us to death.

DULCIE:

"Too much slop suey gives you spots, makes you pooey!"

HARRY:

We have enough to eat.

MAMA K:

Gambare. Shikataganai, ne?

CHARLIE:

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

HARRY:

It's hard feeding all these people. It's a fucking camp for Christ's sakes!

LILY:

Don't swear in front of Mama.

HARRY:

She doesn't know the word.

MAMA K:

I know the word.

CHARLIE:

It's not a camp. A camp is where you go fishing. Sit around fires made from rubbing two sticks together. This isn't the fucking Boy Scouts, Harry!

JOYCE:

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

CHARLIE:

She's Japanese! She doesn't understand the word.

MAMA K:

I know the word.

LILY:

Mama. It's Papa!

PAPA:

Mini-chan? Mini-chan! Oh! Oh!

LILY:

Kiss your grandpa.

PAPA:

Oh, thank you!

SCENE 66The Kawamura family walks to their barracks.

SCENE 67

LILY (VO)

Papa Kawamura never was happy at the camp. People whispered and whispered. Silly, spiteful rumors that he had given information to the FBI when he was at Fort Lincoln. It wasn't true, but it didn't matter. In those days, people only believed the worst.

No one would talk to him and he got lonelier and lonelier.

Sadder and sadder.

SCENE 68

JOYCE:

Alice Noguchi! How could they pick her? She's got a face like a latrine bucket.

DULCIE:

Big tits! They always pick the one with big tits.

FRANKIE:

They're not so big.

SCENE 69Mr. Kawamura sings to Mini.

SCENE 70A man is attacked in the camp.

SCENE 71

JACK:

Thanks for stopping.

MAN:

If you can find room back there, you're more than welcome,

soldier. You all right?

JACK:

Yeah.

SCENE 72

MPs

Hey, Kenji! Come on! Let's go!

SCENE 73

HARRY:

One of the JACL-ers has been beaten up. They're blaming the kitchen union people. There's going to be trouble. We should get home, Mama.

MAMA K:

Where's Charlie?

HARRY:

I don't know Mama.

SCENE 74

MAN:

Where you stationed?

JACK:

Fairmont.

MAN:

On a 24-hour?

JACK:

What's left of it.

MAN:

You got friends down at the camp?

JACK:

Yeah, kind of.

MAN:

Real good people, some of them Japs. Had a couple of them working for me. Real hard workers. Trouble is, you don't know which ones to trust, which ones will shoot you in the back. Hard problem. Beats me.

SCENE 75 Demonstration at the camp.

SCENE 76

MAN:

What's going on here?

SOLDIER:

Road's closed, sir. You're going to have to back up.

JACK:

What's going on?

SOLDIER:

The Japs in the camp are rioting. They say a whole bunch of them have been shot. It's a mess down there. Okay, sir. Back it up. Try again tomorrow.

SCENE 77

MAMA K:

I heard guns. I definitely heard guns.

JOYCE:

I think I saw tanks.

FRANKIE:

They were trucks. Tanks have guns sticking out, stupid.

JOYCE:

I know what a tank looks like!

LILY:

Charlie will be okay, Mama.

HARRY:

God willing.

LILY:

Stay away from the window, there's nothing you can do.

MAMA K:

I heard more guns.

JOYCE:

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

LILY:

Charlie will be home soon, Mama.

MAMA K:

Charlie would never get into any trouble.

HARRY:

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

LILY:

No one changes inside.

SCENE 78 Charlie demonstrates.

SCENE 79

LILY (VO)

When they finally opened the camp two days later, your Papa could come visit us. We hadn't seen or heard from him for seven whole months.

SCENE 80

JACK:

So was Charlie hurt bad?

JOYCE:

No, he got hit on the head with a rifle.

DULCIE:

He says he's okay, but they put him in the camp hospital anyway. More tea, Mama?

MAMA K:

No. I have to go to the lavatory. That tea does terrible things to my bladder.

DULCIE:

Come on, Joyce. Let's take Mama to the bathroom.

JOYCE:

It's a long walk.

DULCIE:

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

come, too?

MAMA K:

Jack, don't go before you say good-bye.

JACK:

All right, Mama. I'll be right here.

LILY:

She'll be twenty-two minutes.

JACK:

Twenty-two minutes?

LILY:

Uh huh. Mama looked all over the camp for a toilet she liked that wasn't broken and had partitions, and it's on the K block. It takes her eleven minutes to walk there, and eleven minutes to walk back. Why do you think we gave her so much tea?

JACK:

Frankie?

LILY:

School.

JACK:

And your Papa?

LILY:

He's at the hospital with Charlie. He sits there all day in a chair next to his bed. Neither of them will talk.

JACK:

Why?

LILY:

Because Charlie thinks that Papa gave the FBI information at Fort Lincoln. Papa hates him for believing it.

JACK:

So, we have twenty-two minutes?

LILY:

Twenty-two minutes. And then I have to get back to work.

JACK:

Work?

LILY:

Mm hm. Camouflage nets. We make five nets or work eight hours. For fourteen dollars a month.

JACK:

Fourteen dollars a month?

LILY:

Don't fret! Doctors only make nineteen a month. People say they've been giving us Army K rations, with all that salt peter...to reduce our sex drives.

JACK:

They have?

LILY:

It's not true.

SCENE 81Mama, Dulcie, Joyce and Mini walk back from the bathroom.

SCENE 82Papa sits quietly by Charlie's bed.

SCENE 83

JACK:

Bye-bye Mini Mouse. You gonna be okay?

MINI:

O.K.

DRIVER:

Come on, fella! Are we goin' or what?

JACK:

Okay.

DRIVER:

Come on! Come on! I got a schedule to keep!

SCENE 84

MINI:

Did Papa get into trouble?

LILY:

A little. By the time he got back to Fairmont, he was three days absent without leave. But he was okay.

MINI:

And Papa Kawamura?

LILY:

He just wouldn't talk to anybody.

MINI:

Why was he so unhappy?

LILY:

Because every day he was in America, he talked of one day going home to Wakayama a rich man. But any money he'd have he lose. He'd lost his shirt so many times it never mattered to him. "Shikataganai" he'd always say. But once you lose your self-respect, only then do you truly have nothing.

MINI:

Poor Papa Kawamura. He must have been so sad.

SCENE 85

LILY (VO)

For a whole year, he just dug away in his vegetable patch. Or he'd work on his chair. When the chair was finished, he just sat there for hours. We all wanted so badly to have a life here. It's a beautiful country, if only you have eyes to see it. But suddenly, we all felt like a blind man peeping through a fence.

SCENE 86

DULCIE:

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

LILY:

Everyone over 17.

DULCIE:

Read it again.

LILY:

Answer yes or no. Number 27: Are you willing to serve in the

armed forces of the United States on combat duty wherever ordered?

JOYCE:

We have to go in the Army?

DULCIE:

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

LILY:

Wait. There's worse.

MAN:

Lily, can I have a word with you, please? Your mother is not allowed to work. She's a Japanese national.

LILY:

We know that.

MAN:

Then could you ask her to leave?

LILY:

No, why should she? She's not getting paid. She's bored. She has nothing else to do. She's just sitting here with her family.

MAMA K:

Is there something wrong?

LILY:

No, Mama. Sit down.

MAN:

Sorry, it's the law.

LILY:

The law? Don't talk about the law. What law protects innocent American citizens from being locked up for no crime?

MAN #2

Your mother cannot work. She's Issei. Foreign nationals cannot do war work.

LILY:

She's not working!

MAN #2

Then ask her to leave.

MAMA K:

Lily, maybe I should go.

LILY:

No, Mama. Sit down! She will not leave! Why should she?

MAN #2

Camp rules.

LILY:

Rules?

MAN #2

Camp rules.

LILY:

Camp? You call this a camp? This is a goddamn outdoor jail!

SCENE 87

HARRY:

Number 28:

States of America and faithfully defend the United States from any or all attack by foreign or domestic forces...and forswear any form of allegiance or obedience to the Japanese Emperor, or to any other foreign government, power or organization? Answer yes or no.

MAMA K:

But how can we do that? We can't be U.S. citizens. It's against the law. If we say "yes," we won't have any country.

CHARLIE:

So say "no."

HARRY:

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

CHARLIE:

If you say yes, you'll be in the Army shooting at other Japanese. Or end up being sent home in a wooden kimono.

HARRY:

But we're Americans.

CHARLIE:

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

HARRY:

We have to say "yes," Mama. Papa? Charlie?

CHARLIE:

No. No. What about you?

HARRY:

I'm gonna go in the Army.

SCENE 88

JACK:

Joycie?

JOYCE:

Jack!

MINI:

Papa?

JACK:

Mini? Mini! Oh, Mini! Mini! You're so big I didn't even recognize you!

JOYCE:

Hi.

JACK:

Did you lose a tooth?

MINI:

Yes.

JACK:

You did? Where's Lily? No one's home.

JOYCE:

They're at the hospital. Papa's sick.

SCENE 89

JACK:

Lily?

LILY:

Jack! Oh, Jack! You didn't tell me you had leave.

JACK:

It was sudden. They ship us out in a week.

LILY:

Where?

JACK:

They won't tell us.

LILY:

Mini? I'm going to take you home now, okay?

JACK:

I'm gonna stay here with your father for a while.

LILY:

Okay.

PAPA K:

Water. Water.

JACK:

It's Jack, Mr. Kawamura. I need your help, sir. You see, I'm not here on leave. I ran away from the Army. God knows why, but I thought that if I could be here with all of you that maybe I could help. But then when I came through those gates back there I realized I can't help, not one little bit. And I just know that this whole terrible thing that's happened is my fault...the big part and the little part. But I just wanted to say that...even if you don't want to hear it...I love you all so much.

PAPA K:

You go back.

JACK:

I can't.

PAPA K:

Go back.

JACK:

I can't leave you all here. I have to do something.

PAPA K:

Just love Lily. That's enough.

JACK:

Papa.

SCENE 90 Jack leaves the camp.

SCENE 91

CAPTAIN:

You were married in Seattle?

JACK:

Yes, sir.

CAPTAIN:

Your wife is Lily Yuriko Kawamura?

JACK:

Yes, sir.

CAPTAIN:

And you were drafted May 11, 1942?

JACK:

Yes, sir.

CAPTAIN:

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

JACK:

Yes, sir. I know, sir.

CAPTAIN:

Would you say you had pro-Japanese sympathies?

JACK:

Yes, sir. I married one, sir.

CAPTAIN:

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

JACK:

My wife is an American citizen, sir.

CAPTAIN:

You think the camps are wrong?

JACK:

Yes, sir. I do.

CAPTAIN:

Well, for what it matters, soldier, I agree with you. It's like burning down Chicago to get rid of the gangsters.

JACK:

It's a God-awful mistake.

CAPTAIN:

That scared people fighting wars often make. But there are also a lot of apple pie Americans out there who wouldn't hate a soul before all of this, who've got kids being slaughtered by the Japanese Army. Everyday they hear about another Japanese unit going Banzai and bayonetting women and kids. Maybe locking your people away is the best place for them.

JACK:

It's unconstitutional. They had their rights taken away from them. The Nisei who were born here are American citizens.

CAPTAIN:

So are you, soldier, and you went AWOL. So a lot of American kids are dying instead of you.

AGENT:

How do you spell your name, McGann?

JACK:

M, small c, G-a-n-n.

AGENT:

You ever spell it M, small c, G-u-r-n? Were you ever Jack McGurn? Were you ever a member of Local 306 of the New York Projectionist Union?

JACK:

Yes I was.

AGENT:

I think you're in a lot of trouble, soldier.

SCENE 92The Kawamura family is watching a movie in the camp.

SCENE 93Papa Kawamura dies.

SCENE 94

MAMA K:

We had a cousin who knew Papa's family in Wakayama. She sent my picture to your Papa. With your Papa, it was one day new shoes for everyone. The next day, we sell the radio. Once he bought me a new coat in the morning, and we had to sell it by suppertime. All on the flip of a card. Seven times down, eight times up. But now, after all of this, for Papa it was seven times up and eight times down. Sometimes, it's better to die than to give up on life.

SCENE 95

LILY (VO)

Then it seemed all we did was say good-bye. Dulcie volunteered to help with the sugar beet harvest in Idaho. At least Dulcie was free, for a while.

SCENE 96

LILY (VO)

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

CHARLIE:

Bye Frankie.

FRANKIE:

Bye Charlie...Hey Charlie, don't take any wooden nickels.

SCENE 97

JOYCE:

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

LILY (VO)

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

SCENE 98

LILY (VO)

Then in December, the Supreme Courts ruled that the camps were unconstitutional.

WOMAN:

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

LILY (VO)

It seemed that all of our troubles were over. Shikataganai. We had gone through the worst. We had lost everything we owned and everything we loved. It wasn't possible to lose anymore. But Mama says a wasp always stings a crying face...

SCENE 99

LILY (VO)

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

SCENE 100 Mama Kawamura scrubs Harry's bed.

SCENE 101

LILY (VO)

Charlie decided to repatriate to Japan. There was a big exchange for American prisoners of war. Poor Charlie. He had never been to Japan before. He hardly spoke Japanese.

SCENE 102 The Kawamura family leaves the camp.

SCENE 103

LILY (VO)

We had no home to go back to in Little Tokyo. So we went to stay with Mama Kawamura's cousin, Sahoko, on the strawberry farm here in Florin.

SCENE 104

LILY:

On August 6th, they dropped a bomb on Hiroshima. It was a big bomb. They called it the atomic bomb. In nine tiny seconds, two hundred thousand people were killed. It had to be the end. No one could endure more.

MINI:

Mama! It's the train!

LILY:

Let's go.

SCENE 105

LILY:

Jack! Jack!

JACK:

How ya doin'?

MINI:

Okay.

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