

THE NIIHAU INCIDENT

written by

Norm Thomas

based on a true story

14241 NE Wood-Duvall Rd. #406  
Woodinville, WA 98072  
normthomas@live.com  
(425) 777-0599

## THE NIIHAU INCIDENT

FADE IN:

NIIHAU, HAWAII'S TIMELESS FORBIDDEN ISLAND - MONTAGE

- A) EXTREME LONG AERIAL SHOT - MORNING  
Entire island in view.
  - B) RUGGED SEA CLIFFS OF PANIAU - MORNING
  - C) ROUGH SURF ON DESERTED BEACH - MORNING  
Gray reef sharks scramble in the shallows as two monk seals lazily sun themselves on the sand.
  - D) RAINBOW OVER DRY SCRUB BRUSH SAVANNA - MORNING  
Island flora soak the morning sun by playa lakes.
  - E) KOA AND KIAWE FORESTS - MORNING  
Wild eland and roaming Polynesian boars stir.
  - F) STACKED LAVA ROCK WALL LEFT BY CAPTAIN COOK IN 1778  
Mynah birds perched while a feral merino sheep grazes.
  - G) BEACH LANDING AT KII - MORNING  
Overtaken whaleboat rests against sand dunes near a small, unlocked wooden storage shed.
  - H) NONOPAPA BEACH FISHING GROUNDS - MORNING  
Hawaiian man drags a fishing net onto shore.
  - I) NEARLY DRY HALULU LAKE - MORNING  
Several Hawaiian women launder clothes, chatting.
  - J) PUUAWAI VILLAGE - MORNING  
Collection of wooden homes with covered front porches scattered near the village's combined school and church yard, which is encircled by a low wall of stacked lava rocks and bordered in the back by tall shade trees. Horses graze randomly by the homes.
  - K) HOWARD'S BACK YARD - MORNING  
Large yard around a home on the outskirts of the village, enclosed by a low, barbed-wire fence in which two horses graze. Behind the fence on one side is a long, open field. On another side is a neighbor's house and front yard. No other dwellings are in view. There is an outhouse in the distant corner.
- HOWARD, a burly 5'7" Hawaiian, 29, wearing a palaka shirt, walks a horse.

L) EXTREME CLOSEUP - SEVERAL HONEY BEES  
huddle calmly around a honey comb.

SHINTANI, a friendly 60-year old male Japanese citizen  
is instructing in English, without an accent.

SHINTANI (O.S.)

There are many, many different  
kinds of honey bees. There are  
Carniolan bees and Golden Italian  
bees and also Caucasian bees.

EXT. NIIHAU - BEE APIARY BY WAREHOUSE - DAY (1941)

Large open area with rows of bee nucs flanked by a small  
warehouse. In b.g. is a house with a covered porch.

Shintani tends bees without protective wear and holds a  
bee smoker. With him is KALI, a handsome and hale  
16-year old Hawaiian boy, as well as LOISA and MELE,  
9 and 6-year old Hawaiian sisters.

MELE

What kind are these?

SHINTANI

They are Hawaiian Yellow-Face bees.

LOISA

(giggling)

Yellow-faced?

SHINTANI

Hawaiian Yellow-Face bees. They  
are native to Hawaii, just like  
you. Hawaii is the only place in  
the whole world where you will find  
them. And they are the best honey  
bees in the whole world too.

KALI

Why are they the best?

SHINTANI

Well, because they are hardy and  
productive. They like different  
generations living together, and  
they take care of offspring that  
aren't their own. But the best  
thing is they're very gentle, which  
makes them easy to live around.

LOISA

So they won't sting you?

SHINTANI

Oh, they'll sting if you provoke them, they certainly will. But only if you provoke them.

MELE

What's "provoke"?

KALI

It means if you don't bother them they'll leave you alone.

SHINTANI

That's right, Kali. Because they just want to be left alone too. That's why when I have to disturb them like today, I use the smoker. Smoke confuses honey bees.

MELE

Why does smoke confuse them?

SHINTANI

Well, like all creatures, smoke makes them think something bad is going to happen and they want to leave. So instead of stinging you, they prepare to fly far away by eating honey instead.

Shintani extends a wooden spatula of honey.

SHINTANI

Here, have a taste. That's the purest, sweetest honey in the whole world and you can't get it anywhere except right here on Niihau island!

LOISA

You mean our honey is better than the honey on Kauai?

SHINTANI

Oh yes, better than the honey in all the other islands of Hawaii!

LOISA

How come?

SHINTANI

Well, Niihau is very isolated and protected. Because Mr. Robinson owns the whole island, nobody comes here unless he lets them.

(MORE)

SHINTANI (CONT'D)

So Niihau bees don't get infected with diseases and mites from the outside world. Other islands brought German bees from far away to pollinate the papaya, but they're very aggressive. They swarm and sting you, so we're lucky we don't have them here.

Mr. Robinson lets us live on the most secluded island in the whole world and it keeps everything here pure and healthy.

(offers more honey)

Here, have some more.

LOISA

Thank you Mr. Shintani!

KALI

"Shintani-san."

LOISA

What?

KALI

You mean "Shintani-san" not "Mr. Shintani". Shintani-san is kepani. He's from Japan. In American we say "Mister" before the last name but the Japanese say "san" after it instead.

MELE

Mr. Shintani-san, is Japan very far away?

SHINTANI

Oh yes Mele, very far away.

MELE

Further away than Kauai?

LOISA

(laughing)

Mele!

SHINTANI

Oh yes, much further away. Japan is four thousand miles that way. And Kauai, where Mr. Robinson lives, is only sixteen miles that way. Even though it is far away, Japan is a land of many beautiful islands, just like Hawaii.

KALI

So you came to Hawaii from far away  
just like the German bees!

SHINTANI

(chuckling)

That's right, Kali! Except I like  
to think of myself more like the  
Hawaiian Yellow-Face. When I was  
your age I moved from Japan at the  
turn of the century and then when I  
married Mrs. Shintani we came here  
to Niihau to live in her house.

LOISA

Mr. Shintani-san, why did you come  
to Hawaii all the way from Japan?

MIRIAM, a 35-year old Hawaiian schoolteacher appears  
nearby in a horse-drawn cart, carrying her baby. The  
horse is ridden by Miriam's 15-year old beautiful  
daughter KEIA, sister of Loisa and Mele.

MIRIAM

Loisa, Mele, we're going to sort  
laundry at Tuahine now. Hele mai.

LOISA

Okay, Mom. Come on, Mele. Mahalo,  
Mr. Shintani-san!

SHINTANI

He me iki ia, Loisa. Bye, Mele.

Keia and Kali exchange admiring glances.

MIRIAM

Kali, can you put up Christmas  
decorations at the school today?

KALI

A'ole Mrs. Niheu, I'm sorry. I  
promised Ben I'd help him bring in  
the sheep for shearing before we  
clean the wells. Maybe tomorrow?

MIRIAM

Kali, tomorrow is Sunday. You know  
we don't work on Sunday and that  
includes putting up decorations.  
Your mom and I want everything in  
the classroom ready by Monday. How  
about you and Keia do it tonight  
before evening prayer?

KALI  
 (likes the plan)  
 Hiki la. Bye!

Keia gives Kali a longing last look back as Miriam and her 4 daughters leave.

KALI  
 I used to help Mr. Kahale put up Christmas decorations at school so now people think I should keep doing it myself.

SHINTANI  
 Ah, yes. I miss Ed too, Kali. He was a good man, and judging by his students he was a good teacher too!

KALI  
 Thanks. Well, I'd better go help Ben with the sheep. Anything I can do here for you before I leave, Shintani-san?

SHINTANI  
 Yes, I need you to have one more spatula of honey before you go.

KALI  
 Mr. Robinson doesn't mind?

SHINTANI  
 No, Mr. Robinson is very generous to us and it's just a small taste. Besides, the bees like it very much when you come to visit.

Kali offers to return the spatula.

SHINTANI  
 You keep it. Bring it back when you visit again soon.

KALI  
 I will. Mahalo!

Kali gets on an old, rickety bicycle and rides away.

EXT. NIIHAU - PUUWAI VILLAGE - DAY

Kali bicycles on a dusty, red-dirt road for over a mile to the village, then past its homes, happily exchanging greetings with neighbors. He passes the school and church yard, then off into the scrub-brush savanna.

EXT. KAUAI - ROBINSON'S RANCH HOUSE VERANDA - DAY

Elmer ROBINSON, 53-year old patriarch, Caucasian, trim and distinguished, sits reading The Garden Island newspaper and drinking tea. A Bible rests on the side table. Niihau is in b.g. across the Kaulakahi Channel.

Hawaiian SERVANT enters followed by Gene FITZGERALD, a Caucasian 54-year old man, and JACK, a 28-year old Japanese-American, both in army uniform.

SERVANT

Mr. Robinson, Lieutenant Colonel Fitzgerald is here to see you.

ROBINSON

Gene, come on in. Sit down. It's good to see you.

FITZGERALD

Elmer, this is Lieutenant Jack Mizuha, commander of M. Company at Burns Field in Hanapepe.

JACK

Mr. Robinson, it's quite an honor to meet you, sir.

ROBINSON

Not at all, please sit down. What can I get you both? Tea?

FITZGERALD

That's a little too genteel for me, you know that, Elmer.

ROBINSON

Something cold then?

FITZGERALD

That'd be fine.

Robinson nods to Servant, who departs.

ROBINSON

So what brings you all the way from Command Headquarters on a Saturday?

FITZGERALD

I don't often get to this side of Kauai very much Elmer, and it looked like a nice day to drive around and see how all of your sugar cane crops are coming in.



Robinson discerns he wants something, but plays along.

ROBINSON

Yes, it's been an excellent season.  
Cattle's also been good.

(gestures to Niihau)

And Niihau's honey and yams are  
coming in strong now, too.

Jack starts lighting a cigarette but catches Robinson's disapproving expression. Jack misunderstands.

JACK

Care for a cigarette?

Fitzgerald's stern look makes Jack put away his lighter and cigarette, slightly confused.

FITZGERALD

Well, that's good to hear, Elmer.  
It looks like that Harvard  
education of yours is finally  
starting to pay off.

ROBINSON

Of course it helps a great deal to  
have all that barbed wire of yours  
strung all over Kauai's beaches.  
It keeps all my workers in the  
fields busy harvesting instead of  
surfing and sleeping on the sand.

FITZGERALD

That was Admiral Kimmel's idea, not  
mine. Walter went along with it.

ROBINSON

I think I've already got more  
Japanese working for me here on  
Kauai than Japan would ever use to  
invade us with. You really think  
that barbed wire will keep 'em out?

JACK

It'll at least slow them down.

FITZGERALD

As a matter of fact, Elmer now that  
you mention it, that's sort of what  
I wanted to talk to you about.

ROBINSON

What, now you're going to have the  
army put barbed wire around my  
sugar cane fields too?

FITZGERALD

No, no. I wanted to --

ROBINSON

Besides, I thought the army didn't believe war was coming anyway.

(reads newspaper)

"Following his tour of the Far East, Brigadier General Billy Mitchell's report predicting war with Japan angered his superiors in Hawaii. Mitchell was court-martialed on charges of insubordination, and suspended from active duty." He tells them what everybody already knows is going to happen and they kick him out of the army.

FITZGERALD

Just because army brass doesn't want to hear it, doesn't mean they don't know it's coming.

JACK

And if Hawaii falls there's nothing to keep the Japs from launching a full-scale invasion on the U.S. Mainland.

Hearing "the Japs", Robinson studies Jack.

ROBINSON

Gene, what are you hearing?

FITZGERALD

Elmer, what I'm about to tell you is strictly classified.

Servant enters serving cold drinks. Fitzgerald waits for him to leave but Robinson signals it's safe to continue.

FITZGERALD

We have reason to believe that the Japanese want to take Samoa, Fiji and Hawaii to cut off our convoy route for helping the allies in Australia and New Zealand.

JACK

We've learned through a diplomatic affair in Tokyo that a high-ranking Japanese military officer who was drunk bragged that if there's a war between Japan and the United States, the Japs would capture Niihau first and use it as an advance air base to take the rest of Hawaii-nei.

Fitzgerald pauses to let that news sink in. Robinson gulps, looks out at Niihau, then at Fitzgerald.

FITZGERALD

Elmer, we'd like to station a squad on Niihau.

ROBINSON

No.

FITZGERALD

Hold on --

ROBINSON

No! I mean it, Gene. No. Look, Gerry Brant already had me carve trenches all over Niihau to keep the Japanese from landing planes there. I don't need soldiers crawling all over it now too.

JACK

Mr. Robinson, if Lieutenant Colonel Brant were back here now he'd be the first one to tell you that when the Japs land on Niihau your people won't be prepared for an attack.

ROBINSON

"My people"?! Gentleman, Niihau isn't the backward little baronial estate that most of the outside world seems to think it is, but it is private. My great-grandmother bought Niihau honestly and fairly, and the island is my private property. The Hawaiians who live there are not my tenants who pay me rent, they're my guests. And I give them privileges that are far greater than any other landowner in America provides.

(MORE)

ROBINSON (CONT'D)

They have free housing, free hunting and fishing, and unlimited food supplies. When I need work done on the island I hire them first and I employ about two or three times as many people as I actually need.

JACK

Mr. Robinson, I only meant --

FITZGERALD

Jack...

ROBINSON

Now, in exchange for all those privileges, I require only that they maintain a moral and honest lifestyle as long as they live on my land. Anybody who doesn't is subject to expulsion.

FITZGERALD

Elmer --

ROBINSON

To put it bluntly gentlemen, I don't know any other landowner anywhere who does nearly as much for his guests as I do. I protect their privacy and I don't allow the kind of foreign immigration that could one day ruin the rest of Hawaii. And I stand squarely on my constitutional rights to do so, and that includes the Third Amendment!

FITZGERALD

Elmer, easy now. I'm not ordering that we put a section there. I'm proposing it. I'm offering it.

ROBINSON

"Offering" it. The government of the United States of America is "offering" to protect my island.

FITZGERALD

That's right. That's exactly right. If you want I'll even let you hand pick the men we send over to make sure they meet your approval.

(MORE)

FITZGERALD (CONT'D)

Look Elmer, I'm suggesting this because I believe it's the right thing for you, too.

ROBINSON

"Suggesting" it.

JACK

If the Japs invade Niihau your people are...your guests are defenseless.

ROBINSON

Lieutenant Mizuha, Niihauans may be gentle, peace-loving people, but they are anything but defenseless.

(looks at Niihau;  
long pause)

How many soldiers are we talking?

FITZGERALD

A squad is two fireteams of four men each, and a section leader acting as Staff Sergeant.

ROBINSON

(sips tea; thinking)

I'll think about it, Gene. That's the best I can do. I've always helped my country every way I can.

(pause)

The last time anyone was stationed on Niihau was Captain Cook's men in the seventeen-hundreds. All they left behind were goats and gonorrhoea.

FITZGERALD

Well Elmer, that was the Navy. We're the Army.

Both chortle with gallows humor.

EXT. NIIHAU - SCRUB-BRUSH SAVANNA - DAY

On a bicycle, Kali approaches a large barbed-wire enclosed pen, filled with feral merino sheep. Parked next to the pen is an antiquated tractor covered with red dust and dirt, towing a low wagon nearly full of sheep.

BEN, a contented, monstrosly-strong 6'5" 51-year old Hawaiian, has been transferring sheep from the pen into the wagon.

From the flock in the pen, he bodily picks up a ewe by the scruff of the neck and rear, and tosses it into the wagon.

KALI

Ben! Aloha kakahiaka.

BEN

Kali! I was beginning to think you weren't coming in time to help.

Ben nabs and tosses another sheep into the wagon.

KALI

Sorry, Ben. I slept on Nonopapa beach last night. It took a while to get here because I stopped at the honey warehouse and saw Mr. Shintani.

BEN

Nonopapa. The water is rough there this time of year, ya?

Ben nabs and tosses another sheep into the wagon.

KALI

It wasn't too bad. The fishing was pretty good! Ben, how many sheep are we taking? The wagon is pretty full already.

BEN

(smiling)

Exactly. Come on. Leave the bisikala here and we'll drive together to Howard's to unload them. You can pick it up on Monday when they meet Mr. Robinson's supply boat.

Kali climbs aboard the tractor's small bench next to Ben, who starts the ENGINE SPUTTERING to life.

EXT. NIIHAU - DUSTY RED-DIRT ROAD NORTH OF VILLAGE - DAY

Ben and Kali ride the tractor towing a wagon full of sheep past the scrub-brush savanna and Keawanui Bay.

KALI

Ben, how old were you when you got married?

BEN

Me and Ella? Oh, she was nineteen and I was about twice that. Why?

KALI

Nineteen.

BEN

Yeah, why? How old are you, seventeen?

KALI

Sixteen.

BEN

Sixteen. Kali, you're not thinking you want to get married already, are you?

KALI

Well no, I'm just kind of wondering about it, that's all. Nothing else.

BEN

Kali, think about your future. Marriage is forever. You know, ho'ao pa'a? Take your time, maybe go visit other islands. Maybe finish your education! Ed Kahale never taught past fourth grade. Even with your mom and Miriam teaching now, it stops at sixth grade. You should go to Kauai and finish school.

KALI

Kauai?! What do I need to finish school for?

BEN

If you want to stay here all your life and be a paniolo for Mr. Robinson, you don't. But how do you know that's what you want to do if you've never been elsewhere?

KALI

Well Ben, you've been a paniolo here all your life, haven't you?

BEN

Yes. I was born here. And I will die here.

KALI

Alright then.

BEN

Alright then, what? Kali, there's more to it than that. Mr. Robinson lives on Kauai, he must like it better than Niihau. You might like it better too. They have ohana on Kauai just like here; you could be some family's hanai boy, and they take good care of you while you finish school. You just need to be brave and go.

KALI

Brave? Ben, I kind of want to take care of someone else instead of always still being taken care of.

BEN

Of course! Of course you do. Kali, all that will happen soon enough. But on Niihau all you're ever going to take care of is horses, cows and sheep...and bees.  
(pause)

Kali, you know how it works here. If a boy gets a girl pregnant, he marries her, right then and there, and that's all there is to it.

KALI

Ben?

BEN

Well Kali, it's true. And you know it...it happens. Are you and Keia in any kind of pilikia?

KALI

(shocked, laughing)  
No! Ben, it's nothing like that at all. We're not, I mean, she's... she's not...

BEN

Oh, good. You sure?

KALI

Yes! I'm sure! I'm really sure.  
(beat)

But now I know what to do if someone tries making me go to Kauai instead of getting married.



BEN

Ha! Yes Kali, I'm sure you already know exactly what to do.

Laughter.

EXT. NIIHAU - HOWARD'S BACK YARD - DAY

Ben and Kali arrive on the tractor pulling a wagon full of sheep. HOWARD'S SON, 6-years old, runs to get Howard.

HOWARD

Hi Ben! Aloha awakea! Kali, I didn't know you were helping us.

They start unloading sheep into Howard's yard.

BEN

Kali's been working hard with me all morning after sleeping on Nonopapa beach last night.

HOWARD

Oh? Did you catch anything?

KALI

Some kole. I almost got a big moi.

BEN

Hey Kali, ask Howard about Kauai.

KALI

Ben...

HOWARD

What about Kauai?

BEN

Go on, ask him! Howard went all the way to eighth grade. That's probably why your old schoolteacher let him marry his daughter Mabel.

HOWARD

Kali, what is it you want to ask?

BEN

Tell Kali he should go to Kauai, maybe finish school.

HOWARD

Why do you want to go to Kauai?

KALI

I...I don't.

HOWARD

Good.

KALI

Good?

HOWARD

Yeah. On Kauai everybody has locks on their doors, even when they're inside at night, they lock them. And they have to pay rent on their houses too. We may not have plumbing and electricity here like they do on Kauai, but --

BEN

Or doctors and a hospital.

HOWARD

Or police and a jail.

BEN

Or cars or telephones or radios.

KALI

There's a radio at the school.

HOWARD

We live close to nature every day and by the grace of God. We live as one big family by prayer, and we use traditional Hawaiian medicines instead of a doctor. Kali, you know all this. We leave everything up to God, even our very lives. Besides Ben, why are you trying to send Kali away? He's starting to become a pretty good cowboy!

BEN

I don't want Kali to go, but he's smart like you. He should finish school. Then when Mr. Robinson brings supplies every week he'll bring Kali some newspapers too, just like he brings you! But no, not Kali. Kali wants to go and get married already.

KALI

Ben...

HOWARD

Married!

BEN

I told him he should finish school first. He can always get married later. Before he thinks about marriage he needs to think about his future first. You should always think about tomorrow first.

HOWARD

Tomorrow?! Nobody knows what's going to happen tomorrow. Tomorrow's going to come whenever it wants to and on its own terms whether we like what comes with it or not. Why think about it? You ask me, that's why the Bible says "Let tomorrow take care of itself." But Kali, that doesn't mean you should rush through today either. Marriage is permanent, forever. What do your mom and dad say about when you can get married?

KALI

I was just asking Ben. They don't know anything about it.

BEN

Well there you are, you should see what they have to say. The Bible also says to honor your parents. You shouldn't be listening to two old cowboys go on about marriage.

HOWARD

(teasing)

Or one old cowboy and a young one.

BEN

(amused)

Or a big one and a small one.

YOSHIO and his wife IRENE, 38 and 35-year old Japanese-Americans approach in a horse-drawn cart carrying the week's dirty laundry.

HOWARD

Yoshio! Irene! Pehea oukou.

YOSHIO

Hello Howard, Ben. Kali, how are you?

KALI

Doing quite fine, Mr. Harada!  
Mrs. Harada.

YOSHIO

Ben, yesterday Irene said she saw  
some goats by Mauuloa. We need to  
hunt them down right away.

BEN

Oh no. Is that true?

KALI

Goats. I didn't know we had any  
goats on Niihau. Why do we want to  
get rid of them?

BEN

They eat all the vegetation and  
then the land washes away.  
Erosion. We need to protect the  
soil to grow food. That's why  
Mr. Robinson had us plow all those  
trenches across the flatlands.  
Took three of us eight years to dig  
them all.

Howard suspects another reason for the furrows.

KALI

I thought they were supposed to be  
for irrigation.

BEN

No, it's for erosion. We don't  
want all the soil to wash away.

KALI

If it's for erosion then why dig  
trenches on the flatlands?  
Shouldn't they be on the hills?

No one has a reply to make.

YOSHIO

So Ben, when you go hunting this  
week I thought you might want to  
take the shotgun with you.

BEN

Shotgun? No, I don't want to take  
the shotgun with me. I'll be fine  
without it.

HOWARD

Why not?

BEN

I always keep my knife with me, that's all I need for hunting. A knife and some rope. If I see any goats I'll tie 'em up, take care of them. I'm not even sure I'd know what to do with a shotgun anyway!

YOSHIO

Okay, if you say so.

KALI

We really have a shotgun?

YOSHIO

Yes, a long time ago we used a shotgun to hunt down all the goats. Or not all of them, it seems. Mr. Robinson left it in the honey warehouse in case we ever need it again. Where are we washing clothes this week?

HOWARD

Tuahine.

YOSHIO

Where's that?

KALI

Tuahine? I'll show you.

BEN

Kali, you stay here and help Howard shear the sheep. I'll take them.

Ben climbs aboard the wagon next to Yoshio, displacing Irene who dutifully moves back to sit with the laundry.

BEN

Should we tell Mr. Robinson about the goats when he comes on Monday?

YOSHIO

I suppose so. Somehow Mr. Robinson finds out everything that happens here anyway.

Yoshio slaps the horse's reins, and the cart pulls away.

## EXT. NIIHAU - SCHOOL AND CHURCH YARD - LATE AFTERNOON

In a shady corner of the yard, several Niihau women and girls are seated at a picnic table chatting. Keia rises from sitting on the schoolhouse steps, happy to see Kali arrive, carrying an RCA Victor WV 2-65 phonograph.

KEIA

What's that?

KALI

It's a phonograph! I borrowed it from Mrs. Harada. You have to have Christmas music when you put up Christmas decorations. It gets you in the Christmas spirit.

They enter the schoolhouse.

## INT. NIIHAU - SCHOOL CLASSROOM - LATE AFTERNOON

Kali places the phonograph on the teacher's desk, cranks it, and sets the needle on a 78 RPM album.

"ADESTE FIDELES" by Bing Crosby (1935 - Decca #23777) begins to play softly and Kali smiles at Keia.

KEIA

How come you're the one who puts up Christmas decorations?

Kali opens boxes containing assorted dime-store Americana Christmas decorations like cardboard cutouts of Santa, snowmen and candy canes along with tinsel, garlands, ornaments, a nativity scene and a plastic wreath.

Kali and Keia begin hanging, placing, thumb-tacking and stapling decorations all around the classroom together.

KALI

Mr. Kahale and I used to do it. In second grade, I stayed after school one time to help him and ever since then we always did it together. Now that he's gone, I guess everybody thinks it's still my job.

KEIA

Do you miss him?

KALI

Oh yeah. He taught me, well everything, how to read and do math. Write. How to love my parents. He's the closest I've ever been to anyone who died.

(brightens)

But I like the new school teacher from Kauai!

KEIA

You're not even in school anymore!

KALI

Okay, so I like the new school teacher's family.

KEIA

Oh, really. And what is it about the new school teacher's family you like so much?

KALI

Well, Mr. Niheu gives very good sermons in church, and his daughters are very nice and very pretty. And one of them is good at putting up Christmas decorations! Do you like Christmas?

KEIA

Of course! Why wouldn't I like Christmas?

KALI

I don't know, Christmas on Niihau might be real different than Kauai. On Christmas Eve here we all get together and read the Christmas story, even the keiki take turns. Then we all go to the dining hall.

(acts as maitre d')

At the front door, someone dresses up all formal with black pants and a tie and hat, and stands with a towel over his arm and a bowl of water and we all line up to wash before we go inside to eat. One year I want to be the one who does that for everyone. And inside are these big tables, with all the poi and food and rice, and coffee and desserts. There's always so much food!

(MORE)

KALI (CONT'D)

And two servers, "hui kuene", one for the men and one for the women. And when everyone has their food in front of them, we pray and then we sing "Na Ke Akua Mai" where we thank God for everything. We thank him for the food, for our clothes, houses, even for the beaches and the stars, and for, well, everything. Then we eat! Everybody is always so happy.

KEIA

And then what happens?

KALI

(relishing)

And then the next day, on Christmas, we do it all over again but this time all the parents do it just for the children. All the adults dress up serving the kids food and everybody singing and happy. And when we're done eating, we baptize all the babies who were born that year. We make a big circle, and after each baby is baptized we pass him all the way around, and everybody kisses the baby and cuddles him, like that, until he comes back to his parents and we all give a big cheer.

(grinning)

That's what we do on Christmas instead of giving presents!

The song finishes and Kali turns over the record. "SILENT NIGHT, HOLY NIGHT" by Bing Crosby plays through the rest of the scene and the montage following it.

KEIA

I think I'll like that!

KALI

You won't miss Kauai too much?

KEIA

I think I might miss electricity. I like all the pretty colored Christmas lights. Is there a tree?



KALI

Oh, we used to have a big Addis Brush Company Christmas tree but it broke a few years ago. But we still have all the tinsel and ornaments! How about if I decorate you instead? Here, you get to be the Niihau Christmas tree!

Kali wraps a spinning Keia up in garlands, hanging tinsel and ornaments on her, and she laughs at the silliness.

KALI

Keia the Christmas tree! And instead of electric Christmas lights, you'll just have to sparkle and shine and twinkle yourself. And then maybe someone will put an actual, real Christmas present at your feet with pretty wrapping paper and ribbons and a bow for you to open on Christmas morning!

KEIA

That sounds wonderful! And what's inside the present?

KALI

How about a nice, cute, adorable little puppy who wants all of your attention and you just can't resist hugging him all the time?

KEIA

I think I could like him.

KALI

Do you think you could like him more than electricity?

They smile at each another coyly.

SATURDAY NIGHT ON NIIHAU - MONTAGE

"SILENT NIGHT, HOLY NIGHT" continues over montage.

A) EXT. SCHOOL AND CHURCH YARD - LATE AFTERNOON

In a shady corner of the yard, several Niihauan women and girls are seated at a wooden picnic table chatting and laughing as they make leis and jewelry from Niihau's famous tiny shells.

- B) EXT. NONOPAPA BEACH FISHING GROUNDS - LATE AFTERNOON  
Niihauans fishing with nets, poles and spears, some are seated on the beach happily chatting. A child plays in the sand nearby.
- C) EXT. MIRIAM'S FRONT YARD - EARLY EVENING  
Keia's sister Loisa rides the family horse led by their father, HANAIKI, a 34-year old Hawaiian. Nearby, their mother Miriam helps their sister Mele learn to ride a bicycle.
- D) INT. GRANDMA KIPOLA'S HOME - EARLY EVENING  
A young Niihauan couple brings dinner to Grandma KIPOLA, a 74-year old Hawaiian unable to walk.
- E) EXT. BEACH - MAGIC HOUR  
Several Niihauans surf with sun setting in b.g. while a few youngsters frolic by the water's edge.
- F) EXT. HOWARD'S BACK YARD - MAGIC HOUR  
Howard plays with his son who rides a newly-shorn sheep. HOWARD'S WIFE, 32-year old Hawaiian, announces dinner from the door.
- G) EXT. COVERED PORCH - SUNSET  
A Niihauan family at home, a pre-teen reading a book, 2 elderly men playing checkers - a few sea shells substitute for missing checkers. A woman lights a kerosene lantern.
- H) EXT. BEACH - TWILIGHT  
Niihauans are gathered around a campfire, some eating and some singing along with guitars and ukuleles.
- I) EXT. PUUAWAI VILLAGE - NIGHT  
A few nighttime stragglers contentedly wandering home holding a kerosene lantern under a calm, starry sky.

EXT. NIIHAU - SCHOOL AND CHURCH YARD - DAY

Tinny CHURCH BELL CLANGS loud and artlessly as Niihauans randomly arrive by horseback, foot, wagon and bicycle.

Men wear white shirts and pants and even white shoes, many men with red dust on their backsides from riding horseback. Women are in simple Raggedy Ann dresses, attired like Mother Hubbard.

INT. NIIHAU - CHURCH - DAY

The entire village is crowded inside with children spilling out the door.

Men and women are seated on opposite sides of the aisle while 8 couples stand in a line across the front.

The congregation is enthusiastically singing from memory a Hawaiian Christian hymn a capella in Hawaiian. Hanaiki stands in the pulpit during the singing.

Over the singing is the DISTANT ROAR of a squadron of PLANES. A few villagers notice with varying degrees of curiosity, but no one is distracted from singing or takes interest very long.

EXT. NIIHAU - SCHOOL AND CHURCH YARD - DAY

Horses grazing outside the church are startled and uneasy at the sound of the GROWLING AIRPLANES.

EXT. NIIHAU - SKIES ABOVE SCHOOL AND CHURCH YARD - DAY

Flying high overhead in formation toward the southeast are 88 Nakajima B5N bombers, 52 Aichi D3A dive bombers and 43 Mitsubishi A6M Zero fighters.

INT. NIIHAU - CHURCH - DAY

When the singing is done, Hanaiki steps down and the 8 couples lined in front read verses from a Bible passed among them.

NIIHAU MAN #1

"Blessed are the poor in spirit:

NIIHAU WIFE #1

for theirs is the kingdom of heaven."

NIIHAU MAN #2

"Blessed are those who mourn:

NIIHAU WIFE #2

for they will be comforted."

SHINTANI

"Blessed are the meek:

SHINTANI'S WIFE

for they will inherit the earth."

NIIHAU MAN #3

"Blessed are those who hunger and thirst for righteousness:

NIIHAU WIFE #3  
for they will be filled."

HOWARD  
"Blessed are the merciful:

HOWARD'S WIFE  
for they will be shown mercy."

HANAIKI  
"Blessed are the pure in heart:

MIRIAM  
for they will see God."

BEN  
"Blessed are the peacemakers:

BEN'S WIFE  
for they will be called the  
children of God."

YOSHIO  
"Blessed are those who are  
persecuted for righteousness' sake:

IRENE  
for theirs is the kingdom of  
heaven."

CONGREGATION  
E Haku, e hana 'oe ia'u i he mea  
pa'ahana o Kou Maluhia. Amene.

EXT. NIIHAU - SCHOOL AND CHURCH YARD - LATER

Niihauans leaving the church, some milling about, others  
boarding wagons, carts, horses and bicycles. Keia, Loisa  
and Mele separate from their parents, Miriam and Hanaiki,  
waving back to them and carrying a small basket.

Kali catches up to them.

KALI  
Keia! Keia! Come surfing with me?

KEIA  
We're going to visit Tutu Kipola.  
Since she can't come to church,  
Mama says we can bring church to  
her. Come with us?

KALI

Okay! Should I bring anything?  
Maybe some poi?

Kali pulls the honey spatula from his pocket and grins.

KALI

I could get some honey!

KEIA

No, we have plenty of food. Just  
come with us.

All 4 stroll away together, Kali and Mele being playful  
with each another as they walk.

EXT. NIIHAU - GRANDMA KIPOLA'S HOME - DAY

Kali, Keia, Loisa and Mele arrive at Grandma Kipola's  
home, knock in the open doorway and enter respectfully.  
Though physically feeble, Kipola is sharp and cheerful.

KEIA

Tutu Kipola?

INT. NIIHAU - GRANDMA KIPOLA'S HOME - DAY

Kipola sits in a rocking chair near a bed, Bible resting  
open in her lap.

KIPOLA

E komo mai, e noho mai e 'ai a e,  
wala'au.

Mele and Loisa hug her while Keia opens the basket and  
offers snacks for everyone. Kali arranges seating for  
the girls, then sits on the floor.

LOISA

We missed you at church today,  
Tutu!

KIPOLA

I missed you too, Loisa. I prayed  
for everybody. How was church?

KEIA

Just fine. We sang a lot.

KIPOLA

Mele, what did you learn in church  
today?

MELE

I learned a new song!

KIPOLA

You did? That's good. And Loisa,  
what did you learn?

EXT. NIIHAU - GRANDMA KIPOLA'S HOME - CONTINUOUS

LOISA (O.S.)

Mai iloko mai. "That which is  
inside of you is all that matters."

KIPOLA (O.S.)

Ah yes! Very true. And Kali, what  
is inside of you that matters most?

KALI (O.S.)

Well Tutu, very soon I hope some  
lunch.

Laughter.

EXT. NIIHAU - HOWARD'S BACK YARD - DAY

Howard's wife and son arrive on horseback, with Howard on  
foot leading his son's horse. Howard helps them off and  
his son scampers into the house, as his mother follows.

Two Japanese ZEROS fly very low nearby, one SHRIEKING and  
the other SPUTTERING out of fuel, soon going silent.  
Howard spins around to see the shrieking plane spewing  
thick black smoke, losing altitude, and sinking below the  
land's crest. It hits the ocean with a violent splash.

Howard calms the jittery horses, standing in front of the  
low, barbed-wire fence with his back to the open field.

HOWARD

Whoa, steady. Noho malie. Hāla'i.

Behind him, the silent plane fast approaches to land,  
coming straight at him. It is tail number B11-120 flown  
by PILOT, 21-years old, of the Imperial Japanese Navy.

The plane's fast and rough landing spells disaster for  
Howard. He spins around and the horses break away.

In a hail of flying dirt and broken aircraft parts, the  
plane is ferociously caught at the last moment by the  
low, barbed wire fence surrounding Howard's yard, and  
slammed flat on the ground, stopping 19 feet away.

HOWARD

approaches the plane and steps onto a wing, noticing 6 bullet holes in the fuselage. Through the cockpit cover's broken glass, he sees cannon and machine gun incendiary bullet shells.

PILOT

is slumped forward, unconscious with a bleeding left forehead, his safety harness torn loose. Spotting an 8mm Type 14 Nambu pistol tucked in Pilot's boot, Howard flings back the cockpit cover and takes it.

PAPERS

wrapped in a waterproof fish-skin packet are revealed inside Pilot's torn shirt as he sits back, dazed and beginning to stir. Howard snatches the packet of papers, tucking it away in his trouser pocket with the pistol.

Slowly coming around, Pilot sees Howard and reflexively reaches for his missing side arm, but then, not finding it, studies Howard groggily.

PILOT

Nihonjin-desuka? Japanese you?

HOWARD

No. Hawaiian. Come on.

Howard hefts Pilot out of the cockpit and helps him stagger away from the wreckage as Howard's wife and son come running out. Ben rushes from his neighboring home and calls back to his wife.

BEN

Ella! Hele mai! Hele mai!

(to Howard)

I mua. Come.

Ben helps the two men, gesturing to take Pilot to his own house, dodging Howard's horses and sheep on the way.

EXT. NIIHAU - BEN'S FRONT YARD AND COVERED PORCH - DAY

Ben's wife hurries from their house followed by two daughters, 12 and 10, and son, 6. Howard's own wife and son follow as they all enter Ben's neighboring yard, helping Howard and Pilot make their way.

Pilot is eased into a chair on the porch and brought water. Curious and concerned Niihauans start gathering and a general commotion grows.

As Pilot becomes more alert and revived, he searches the horizon, speaking in Japanese, but NOT subtitled.

PILOT

Where is a beach?

Everyone is puzzled, curiously commenting about the malihini.

PILOT

How far away is the shore?

Ben's wife brings Pilot some coffee, and puts a plate of fried fish and pancakes with honey before him. The surprised Pilot studies it and her hesitantly.

BEN

I think he's speaking Japanese.  
I'm going to find Shintani.

Ben leaves. Ben's wife enters the house. Pilot searches his pockets and offers some Yen for the food.

HOWARD

No, we don't use that. A'i. Eat.

Ben's wife emerges from the house with a coconut-sized sponge, and gingerly dabs Pilot's bloody left forehead, cleaning the wound. Kali, Keia, Loisa and Mele arrive.

BEN'S WIFE

Ho'oponopono

Pilot looks curiously at her and the many onlookers, then at the horizon again and finally at the food, which he begins eating heartily, to everyone's approval.

Mele comes forward and places around Pilot's neck a lei made from the fruit of hala and pandanus trees.

As everyone watches, Pilot continues eating, slightly bewildered and intrigued by the hospitality.

Hanaiki stands by Pilot and with arms outstretched over him, calls for the Hawaiian Healing Unity Prayer.

HANAIKI

La'au kahea. Pule. Pule.

Everyone hushes to pray for Pilot, who continues quietly eating, curiously observing the activities around him. During the prayer, Ben and Shintani quietly arrive and stand in the back of the assembled villagers.



## HANAIKI

The light of God surrounds us,  
 The love of God enfolds us,  
 The power of God protects us,  
 The presence of God watches over us  
 and wherever we are, God is. Amene.

## VILLAGERS

Amene.

Pilot, looks down and touches his lei, then noticing his papers are missing, he darts a suspicious look at Howard.

The crowd makes way for Shintani who, seeing Pilot from afar, unenthusiastically moves forward, followed by Ben. Shintani stands before Pilot and they study each other.

## PILOT

Nihongo o dekimasuka?

Shintani makes no answer, then slowly nods his head. Pilot speaks in Japanese, NOT subtitled.

## PILOT

I am Flight Petty Officer First Class Shigenori Nishikaichi from the Imperial Japanese Navy. I have attacked Oahu to honor Japan's Divine Emperor. My plane ran out of fuel and landed here. A submarine is waiting to rescue me. Help me find it and it will go well for you when we conquer Hawaii.

Shintani's balance falters as his knees grow weak and face grows pale. Everyone expectantly awaits Shintani's explanation for the Pilot's presence. Shintani turns to Ben, shaken.

## SHINTANI

He...I...I don't understand him.  
 His nihongo...his accent is...  
 Dôshiyô, I don't understand.

Shintani clumsily backs away and hurries out of the gathering, trotting fast away to disappear. The assembly is confused and concerned at his reaction.

## HOWARD

Shintani? Shintani!  
 (looks at Pilot  
 suspiciously)  
 Kali!

KALI

Yes, Howard!

HOWARD

Kali, go get Yoshio and Irene.  
Maybe they can understand him.

KALI

Okay. They went back home to  
Kiekie so I'll go get my horse.

HOWARD

No. It's okay, take mine. Take my  
horse and bring them back here with  
you as fast as you can. Wiki-wiki.

Kali runs off. Ben and Howard exchange glances, and  
pilot studies them both as the assembly remains curious.

PILOT

(gesturing)

You. Smoking? Smoke?

HOWARD

Ben, do you have any cigarettes?

BEN

Howard, you know Mr. Robinson  
doesn't let us have cigarettes.

HOWARD

Ben.

BEN

(heading inside)

Just a minute, ya?

PILOT

Papers. You me, to give. Papers.

Howard recognizes he possesses something more important  
than the gun.

HOWARD

No.

EXT. NIIHAU - BEN'S FRONT YARD AND COVERED PORCH - NIGHT

Tiki torches and kerosene lanterns light the yard as  
villagers enjoy a luau around Ben's front porch on which  
Pilot is still seated. Keia, Loisa and 2 other Niihauan  
girls are dancing a hula 'auana for Pilot accompanied by  
guitars, ukuleles and singing.

Kali arrives on horseback, with Yoshio and Irene sharing another horse. Kali sees Keia dancing. Yoshio sees Pilot sitting. They all dismount.

When the hula is done, Irene remains behind as Kali and Yoshio make their way through the gathering to the porch.

Pilot gestures for one of the larger ukuleles. Pilot sees Yoshio standing solemnly before him but notices Kali behind him, and points to the spatula in his pocket.

PILOT

Kudasai.

Kali gives the spatula to Pilot who plays the ukulele with it like a samisen, and sings the traditional Japanese folksong "FURUSATO" over the montage.

ATTACKING PEARL HARBOR - MONTAGE

A) EXT. OAHU - BELLOWS FIELD - DAY (BLACK AND WHITE)

PILOT'S POV

Shooting down a Curtis P-40 Warhawk as it takes off, causing a crashing fireball.

Strafing tents and parked planes that Japanese bombers had yet to hit.

Being shot at from the tarmac and turrets near a downed O-47B and an exploding taxiing B-1.

B) BEN'S FRONT YARD AND COVERED PORCH - (BACK TO PRESENT)  
Pilot sings and plays samisen.

C) EXT. OAHU - KANEOHE FIELD - DAY (BLACK AND WHITE)

PILOT'S POV

Machine-gunning control tower personnel.

Flying through a pillar of smoke and fire from an exploding hangar and then over sinking PBY5 Catalinas and OSU2 Kingfisher seaplanes which floated offshore.

A broken up Japanese midget submarine run aground on the beach by the airfield, bodies strewn around it.

D) BEN'S FRONT YARD AND COVERED PORCH - (BACK TO PRESENT)  
Niihau children huddled together listening with rapt attention to Pilot.

E) EXT. HAWAIIAN SKIES - DAY (BLACK AND WHITE)

PILOT'S POV

Shooting down a P-26 in a dogfight.

Japanese Navy Airman 2nd Class Saburo Ishii flying his Zero alongside Pilot near Niihau, gesturing his intent to go down and self-destruct, the same plane Howard saw spewing black smoke and crashing into the ocean.

EXT. NIIHAU - BEN'S FRONT YARD AND COVERED PORCH - NIGHT

From back of the assembly, Irene is transfixed hearing the old folksong and seeing the Pilot sing it.

Pilot finishes and there's an appreciative hush among the gathering, followed by a smattering of applause. Yoshio and Pilot study one another.

YOSHIO

Konbanwa.

PILOT

Yatta!

Pilot and Yoshio speak in Japanese, with SUBTITLES:

YOSHIO

What guest honors us?

PILOT

I am Shigenori Nishikaichi,  
Aviation Petty Officer First Class  
of the Divine Emperor's Fourth  
Fighter Combat Unit. My plane ran  
out of fuel and I landed here.

YOSHIO

(stony)

How did your plane manage its way  
to our island?

PILOT

We have begun war with the United  
States. Soon we will occupy Hawaii.

Yoshio swallows grimly, careful to show no discernible reactions to the curious villagers.

YOSHIO

Can so small an island trouble so  
great a guest?

PILOT

A guest or a conqueror?

YOSHIO

(annoyed)

Or a prisoner?

Pilot indignantly stands to challenge. Howard watches.

PILOT

There are no prisoners in the  
Imperial Japanese Navy! We have  
the way of the warrior  
("bushido")  
and are too brave ever to be taken  
prisoner.

Yoshio detects Pilot's volatility.

BEN

What did you say to him? Tell him  
he can stay with us here tonight.

HOWARD

Ben...

Pilot and Yoshio speak in Japanese with SUBTITLES:

YOSHIO

Do you see here around you captors  
or grateful hosts?

PILOT

I see future subjects of the Divine  
Emperor.

Irene hears and understands the conversation from near  
the back of the assembled villagers.

HOWARD

Let's take him to Mr. Robinson  
tomorrow when he brings supplies.

Pilot looks warily at Howard and Yoshio.

PILOT

(subtitled Japanese)

He has papers that belong to me.

YOSHIO

(to Howard)

Yes. We should.

Pilot and Yoshio continue speaking in Japanese, with  
SUBTITLES:

YOSHIO

The Lord of Niihau comes tomorrow  
from Kauai to receive the honor of  
your presence on his island.

PILOT

As his guest?

YOSHIO

Yes. Tonight rest here and  
tomorrow we shall take you to see  
Lord Robinson. I will inquire  
about your papers.

Pilot appears dubious but satisfied. Yoshio hospitably  
gestures to the door and Pilot enters Ben's house.

YOSHIO

Oyasuminasai.

Villagers murmur their approval and scatter, going home.  
Howard steps up to Yoshio for an explanation.

HOWARD

Well?

Yoshio considers a moment whether to explain but then  
resolutely walks away as Howard keeps up with him.

YOSHIO

Tomorrow we hand him over to  
Mr. Robinson.

HOWARD

Tomorrow!? How about tonight?

YOSHIO

What about tonight!?

HOWARD

Yoshio, he had a gun!

YOSHIO

(stops walking)  
Where is it?

HOWARD

I took it from him. It's safe. He  
doesn't have it any more. But  
still, I think --

YOSHIO

He'll be fine.

HOWARD

Yoshio!

YOSHIO

Alright, ask two men to guard the doors. But he mustn't feel like he's being held prisoner or he could do something desperate.

HOWARD

Something desperate? Like what?

YOSHIO

And he says you took some papers of his, too.

(awaiting reply)

Did you?

HOWARD

They looked important.

Yoshio resumes walking briskly away.

HOWARD

Yoshio, why is he here?

YOSHIO

Tomorrow he won't be.

Howard watches him leave, concerned.

EXT. NIIHAU - HOWARD'S BACK YARD - AIRPLANE - NIGHT

A few villagers finish curiously ogling the airplane shining in the moonlight and meander off. Yoshio stands staring at it deep in thought as Irene joins him.

YOSHIO

Let's go home. Tomorrow I'll go with them when they take him to Mr. Robinson.

They walk toward their horse, holding hands.

EXT. SCHOOL AND CHURCH YARD - NIGHT

A shadowy figure moves suspiciously in the dark. Howard shiftily arrives in the yard and enters the schoolhouse, a plastic wreath on the door, taking care not to be seen.

## INT. NIIHAU - SCHOOL CLASSROOM - NIGHT

In the dark classroom with Christmas decorations, Howard listens to the battery radio broadcasting a live speech by President Franklin D. Roosevelt, which continues over the Montage that follows.

FDR (RADIO V.O.)

Mr. Speaker, members of the Senate and the House of Representatives, yesterday, December 7, 1941 - a date which will live in infamy - the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan. The United States was at peace with that nation. The attack yesterday on the Hawaiian islands has caused severe damage to American naval and military forces. I regret to tell you that very many American lives have been lost. The facts of yesterday and today speak for themselves. No matter how long it may take us to overcome this premeditated invasion, the American people, in their righteous might, will win through to absolute victory. (thunderous applause)

## SUNDAY NIGHT ON NIIHAU (DEC. 7, 1941) - MONTAGE

FDR speech continues over Montage.

- A) EXT. DUSTY RED-DIRT ROAD - NIGHT  
Kali saunters home alone with a kerosene lantern, humming and contentedly admiring the stars and surf.
- B) EXT. BEN'S FRONT YARD AND COVERED PORCH - NIGHT  
Hanaiki is lying down on the porch and another Niihau man is seated against the front door, both asleep.
- C) INT. BEN'S HOME - LIVING ROOM - NIGHT  
Pilot lies on the floor, exhausted, forehead injured and wide awake.
- D) INT. YOSHIO AND IRENE'S HOUSE - BEDROOM - NIGHT  
Yoshio and Irene lie in bed, both awake.
- E) EXT. KAUAI - ROBINSON'S RANCH HOUSE VERANDA - NIGHT  
All is dark except the moonlight. Robinson sits looking across the channel at Niihau.



F) EXT. HOWARD'S BACK YARD - AIRPLANE - NIGHT

A mynah bird lands on the nose of the crashed airplane, perches a few moments and then flies away.

EXT. NIIHAU - DUSTY RED-DIRT ROAD NORTH OF VILLAGE - DAY

Howard and Ben drive the GROWLING TRACTOR towing a wagon holding Kali, Pilot and Yoshio atop woolskins, rope and a few boxes. In b.g. the scrub-brush savanna and beaches.

Pilot studies the ocean carefully. Pilot and Yoshio speak in Japanese with SUBTITLES:

PILOT

You are Japanese?

YOSHIO

I am American. My parents are Japanese. I've never been to Japan.

PILOT

But you are different from them.  
(awaiting answer)

Why?

YOSHIO

Because they were all born here. A few of them came from other islands to marry people who were born here.

PILOT

Where were you born?

YOSHIO

Kauai.

PILOT

Are you married?

YOSHIO

Yes.

PILOT

So your wife was born here.

Pilot uses the customary Japanese honorific reference for another's wife, but against Japanese custom Yoshio uses it for his own wife too.

YOSHIO

No, my wife was also born on Kauai. Her parents were farmers from Japan. Now they own a jewelry store on Kauai. Mr. Robinson hired and brought us here two years ago. Irene runs the supply store and I am the paymaster for his laborers.

PILOT

Who is this Mr. Robinson? Why do you bring me to him?

YOSHIO

He owns Niihau. Everyone calls him "Ka Haku Makua" which means "The Old Lord". He comes across the channel from Kauai every Monday with supplies. And to meet honored guests. They depend on him and do whatever he tells them.

PILOT

And do you?

YOSHIO

Do I what?

PILOT

Do whatever he tells you?

The tractor stops and Kali gets out.

BEN

Okay Kali, is this close enough?

KALI

Thanks, yes. I want to get the bicycle back to the village in case anybody wants to use it today.

YOSHIO

Let us know if you see any goats.

KALI

I will. You all going to be okay?

YOSHIO

Of course, Kali. Thank you.

KALI

Please give my honor to Ka Haku Makua.

BEN

We will.

TRACTOR resumes GROWLING. Pilot surveys the horizon.  
Pilot and Yoshio speak in Japanese, with SUBTITLES:

YOSHIO

What are you looking for?

PILOT

A submarine.

YOSHIO

A what?!

PILOT

Our instructions were to wait on Niihau and rendezvous with a rescue submarine. They said Niihau was uninhabited.

YOSHIO

How can a submarine rescue you?

PILOT

It is an I-class submarine. It carries a sea plane that will stop near the beach to pick me up.

Yoshio quickly scans the ocean, stunned.

PILOT

If you help me get to the submarine I'll ensure that it goes well for you when we conquer Hawaii.

YOSHIO

Conquer Hawaii! How can you conquer Hawaii?

PILOT

Because we destroyed Oahu yesterday. With Oahu gone there is nothing left to protect Hawaii.

YOSHIO

You destroyed Oahu?

PILOT

I saw it with my own eyes. I shot down two planes just as they were taking off at Bellows Field and I watched them explode.

(MORE)

PILOT (CONT'D)

I fired my canon into the control tower at Kaneohe. I saw Pearl Harbor in flames and smoke and American sailors dying everywhere. It was a glorious and absolute victory. Oahu is completely crippled.

(leans forward; re:  
Howard)

But you must get my papers back from him. He took them after I landed. We cannot let him give those papers to anyone. They hold important information. By no means can they fall into American hands.

YOSHIO

Why should I help you? I am American.

PILOT

No. You were born in America. But you are Japanese. And Japan shall soon walk onto Hawaii's shores just as easily as I will soon walk off of them, onto a sea plane that flies me back to my ship.

(watching reaction)

You thought I would voluntarily come with you just so I could meet "The Old Lord"? You should already know I prefer death to surrender.

EXT. KAUAI - PORT ALLEN - DAY

Robinson, with 3 crewmen and SKIPPER finish loading supplies from the dock onto a sampan. CREWMAN drops a box of supplies on the dock spilling it open.

ROBINSON

Careful with that! What's the matter with you?! We need all of those supplies in one piece!

CREWMAN

Sorry, Mr. Robinson.

SKIPPER

Elmer?

ROBINSON

What!

SKIPPER

It's just some dry goods. I think we're all a little on edge today.

ROBINSON

Sorry, you're right. Here Frankie, let me give you a hand with that.

CREWMAN

It's okay sir, I'm almost done.

ROBINSON

Looks like the channel is pretty calm today.

SKIPPER

Yeah. Should be a nice easy trip across. Let's shove off.

Robinson notices a newspaper next to Skipper. Under Honolulu Star-Bulletin 2nd Extra Edition masthead the headline reads: "WAR! JAPAN BOMBS OAHU". The subhead reads "Over 2400 Dead".

ROBINSON

Let's leave that here.

Robinson hands the newspaper to Crewman on the dock who sets it among the gear that's staying behind before climbing aboard. Lines are cast and the SAMPAN MOTORS away from the dock.

EXT. CHANNEL BETWEEN KAUAI AND NIIHAU - CONTINUOUS

Robinson, Skipper and 3 crewmen are in Robinson's sampan.

SKIPPER

What are you going to tell them?

ROBINSON

I don't know. Nothing.

SKIPPER

You're not going to say anything to them about it?

ROBINSON

The only bad news I ever tell them is if they're either part of the problem or part of the solution. Otherwise there's no reason for them to know what happened.

SKIPPER

Eventually they'll find out.  
Somehow they always do.

ROBINSON

Eventually, yes. But in the  
meantime there's no sense in  
alarming them.

SKIPPER

You don't think we should at least  
warn them?

ROBINSON

Warn them about what?

SKIPPER

Sir, yesterday the Japanese not  
only sucker punched us in Oahu, but  
they attacked Malaysia, Hong Kong  
and the Philippines. I heard they  
may be attacking Guam and Midway  
right now. They even attacked Wake  
Island, for Chrissake. Wake Island!

ROBINSON

I know. I know.

SKIPPER

Don't you think it's possible that  
they just might try invading us?  
Invading Hawaii? Taking over Kauai  
and landing on Niihau? Don't --

ROBINSON

Yes! Yes, I think it's possible!  
Yes, I think it could happen. It's  
maybe even likely. But what could  
they do about it if I warned them?

SKIPPER

I suppose you --

ROBINSON

It doesn't do anybody any good to  
have them afraid about what might  
or what might not happen. What you  
don't know can't hurt you.

SKIPPER

Okay.

After a pause, Skipper tries to lighten the mood.

SKIPPER

You know what Will Rogers said, don't you? "It ain't what you don't know that'll hurt ya, it's what you 'know' that ain't so."

ROBINSON

I think that was Mark Twain. At any rate, the less they know for now the better.

SKIPPER

Yes, sir. When we land and unload supplies I'll wear my poker face.

ROBINSON

I've heard how well you play poker. You'll have to do better than that.

EXT. NIIHAU - BEACH LANDING AT KII - DAY

Howard and Ben arrive driving the tractor towing a wagon holding Pilot and Yoshio, woolskins and some boxes. Everyone alights. Howard and Ben remove everything from the wagon. Kauai is in distant b.g. across the channel.

YOSHIO

He wants to know if he can go swimming.

Ben chuckles, shakes his head, offers Pilot a cigarette.

HOWARD

Tell him "No".

YOSHIO

Why not?

HOWARD

This is Paleho Bay. It's a breeding ground for reef sharks. Especially this time of year you have to stay out of the water.

BEN

But it's good fishing.

Ben finishes unloading the wagon and opening the storage shack, keeping busy. Pilot is quietly alert, smoking, watching the water, observing Howard and Yoshio.

HOWARD

When are you going to tell me what he's doing here?

YOSHIO

I told you this morning. He's in the Japanese Navy. He got lost flying away from his ship and ran out of fuel.

HOWARD

Yoshio, there are bullet holes in his plane. I saw another plane crash into the ocean just before he landed in my yard.

YOSHIO

Howard, I think maybe you --

HOWARD

He was part of that attack on Pearl Harbor yesterday, wasn't he?

YOSHIO

How do you know about that? How did you know it was attacked?

HOWARD

Yoshio --

YOSHIO

Did those papers you stole from him say anything about it?

HOWARD

Stole?! And how would I know? They're all in Japanese. Yoshio, we've declared war on Japan. We're in a war! America is fighting against the Japanese, and that means he's an enemy prisoner.

YOSHIO

No. We can't...we can't let him think he's being held prisoner.

HOWARD

What!?

YOSHIO

He won't be held captive. The Japanese have an honor code. They call it "harakiri". It means they will kill themselves before they'll ever be taken hostage.

HOWARD

Kill themselves?! Are you serious?



YOSHIO

Yes, it's...it's an ancient custom in their culture that protects them from shame...and keeps their honor. Honor is all important to Japanese.

HOWARD

So you're saying he'll actually kill himself to keep from being taken prisoner?

YOSHIO

Yes, that's precisely what I'm saying. If he suspects that we are going to turn him in, he'll try to kill himself.

HOWARD

Is that a fact! Well, that's one way to get rid of him. So then what does he think he's doing here?

YOSHIO

I just told him Mr. Robinson wanted to meet him. That's all. I didn't tell him about taking him to Kauai.

HOWARD

That's what he thinks we're doing?! Just meeting Mr. Robinson?

YOSHIO

He...he also thinks he'll be rescued by his ship.

HOWARD

Rescued? Here?! A Japanese ship is coming here to rescue him?

YOSHIO

Yes. He said a submarine. I'm not certain I understand, he --

HOWARD

So for all we know a Japanese ship that just bombed Oahu could pull up here any minute now?

YOSHIO

He would never have come with us otherwise. He's not going to leave his airplane here voluntarily...or his papers.

(MORE)

YOSHIO (CONT'D)

Howard, you offended his honor when you took those papers from him. He knows you suspect something's happened.

HOWARD

Yeah, something's happened! Something big's happened! We're at war, Yoshio! We're at war with him! At least we should tie him up.

YOSHIO

No.

HOWARD

Look, what if he doesn't kill himself, what if he tries to kill us or at least hurt one of us instead...or Mr. Robinson?

YOSHIO

No. As long as he thinks you don't know we're at war he has no reason to hurt us. He mustn't think you know he's an enemy.

HOWARD

Well, a Japanese battleship showing up here might be a pretty good clue. Maybe we should have just let him go swimming.

EXT. CHANNEL BETWEEN KAUAI AND NIIHAU - DAY

Robinson, Skipper and 3 crewmen are traveling across the channel in Robinson's sampan. A U.S. Navy Consolidated PBV Catalina flies directly toward them.

SKIPPER

Frankie, is that one of ours? That ain't Japanese is it?

CREWMAN

I can't tell, Skipper. It might be a Dumbo. It's coming right for us.

ROBINSON

What's a Dumbo?

SKIPPER

I see that, but is it one of ours or Japanese?

It's closing in fast.

CREWMAN

I don't know, I think it's...I  
think it's --

SKIPPER

Frankie! Is that American or not?!

CREWMAN

I don't know, sir! I don't know!

AIRCRAFT BUZZES them waving a Lima Navy vessel signal flag. Everyone on the sampan pivots to watch the plane go past, as unseen behind them fast approaches a U.S. Navy steel-hull Patrol Craft (461-class).

CREWMAN

Skipper, he wants us to stop!

ROBINSON

What in blazes is going on!?

SKIPPER

(stopping sampan)  
I can see that.

ROBINSON

Why did we stop? What's going on?

SKIPPER

That Navy PBY wants us to stop.  
Let's see if he circles back toward  
us and lands.

ROBINSON

Dale, get this boat underway!

Patrol Craft HORN BLARES and all aboard the sampan spin around. Sailors on the Patrol Craft have rifles trained on the sampan as ENSIGN, a young Caucasian officer barks through a megaphone.

ENSIGN

Halt! Stop your vessel! This is  
the United States Navy.

Everyone on the sampan but Robinson raises arms high.

ROBINSON

What the devil is the meaning of  
this?! Who are you?

ENSIGN

Identify yourselves immediately.

ROBINSON

Identify myself? I am Elmer Robinson. Who the blazes are you? How dare you assail us?!

ENSIGN

You are in violation of the United States military ban on all boat traffic throughout the islands. General Walter Short has declared martial law and the Navy has curtailed all maritime traffic. You are in these waters illegally. Prepare to be towed.

SKIPPER

But wait! Wait a minute, this is Elmer Robinson. That's his island, he owns Niihau. We're just taking supplies there like we do every week. Can't we just --

ENSIGN

All inter-island travel is restricted and no vessels may leave port until all fishing boats at sea during yesterday's attack are located and accounted for. You're lucky that PBY on submarine patrol didn't blow you out of the water.

ROBINSON

Now, I do understand that son, but if you would just radio Gene Fitzgerald, I'm sure we can get --

ENSIGN

Colonel Fitzgerald is my commanding officer for the fourteenth naval district of Kauai and I'm acting on his orders. Come about at once.

ROBINSON

Well, well that's good. Gene and I are good friends.

ENSIGN

Then you can take it up with him after we escort you back to port. Now you can agree to come with us or you can be boarded and brought ashore and arrested. Your choice.

Robinson and Skipper exchange glances and Skipper turns the sampan.

SKIPPER

Aye-aye. Toss the line and take us back.

(to himself)

Goddammit!

(to Robinson)

Sorry, sir.

ROBINSON

No, under the circumstances I couldn't have said it better myself.

EXT. NIIHAU - BEACH LANDING AT KII - NIGHT (BREEZY)

Across the channel in b.g. Kauai is blacked out. Pilot sleeps sitting against the overturned whaleboat.

Howard and Yoshio sit by a beach campfire. Ben is fishing, shouting back to Howard and Yoshio.

BEN

Must be the power's out on Kauai!

HOWARD

(looking at Yoshio)

Must be.

BEN

That might be why Mr. Robinson hasn't come yet. Now they know what it's like on Niihau with no electricity.

Ben sees a strange dancing light approaching from beyond the sand dunes. We hear CLANKING METAL. Pilot awakes and stands to look as do Yoshio and Howard.

Shirtless Kali on a bicycle appears over the dunes with a kerosene lantern dangling on the handlebars, a food carrier tied to the back, and a guitar on his back.

KALI

Aloha auinapo!

(to Pilot)

Konban wa.

Pilot quickly looks at Yoshio and then replies.

PILOT

Konban wa.

KALI

Everyone's wondering why you're not back with supplies yet so I came to see if you needed any help. Mrs. Harada sent some food for us.

YOSHIO

Ah, very good, tell her thank you. Ben caught some fish too.

BEN

Ya, plenty. Lotta kole, one toau.

Everyone starts exploring the food carrier's contents and removing things to eat.

KALI

Mr. Robinson hasn't come yet, huh?

BEN

Not yet. Since the water was so calm today we thought maybe he went to Nonopapa, closer to the village?

KALI

No. He didn't come to west side.

Pilot leaves with some food to sit by the campfire.

KALI

(innocently; eating)

People are saying that something bad happened because there are bullet holes in the airplane and Mr. Robinson hasn't come yet.

YOSHIO

Well now Kali, you just tell everyone that I said everything is just fine and Mr. Robinson was probably just delayed today. I'm sure he'll come tomorrow.

KALI

But Mr. Robinson never misses --

HOWARD

Kali, you know what you could do?

KALI

What's that, Howard?

HOWARD

How about taking a couple more lanterns and some mirrors to the top of Paniau and shining them at Kauai for us. Just to make sure he sees we're still waiting here.

Kali looks at the sea cliffs rising from the ocean 1.5 miles down the beach, and then looks across the channel.

KALI

It'll take me a while to go back and get everything. I'll need a horse to go all the way up.

Ben discovers a Niihau shell lei in the food carrier.

BEN

What's this?

KALI

Mrs. Kawahalau wanted to give a lei pupu to the malihini. Mrs. Harada said it was okay.

Yoshio takes the lei from Ben and heads purposefully toward Pilot to put it on him.

YOSHIO

Very good.

BEN

(calling after)

Those shells are worth a lot of money for Mr. Robinson.

YOSHIO

All the better.

HOWARD

So Kali, we'll spend the night here while you go signal Kauai for us.

KALI

You want me to set fire to the dry wood stack up there too?

HOWARD

No, that's only for emergencies. Let's hope we never need to do that. Just get as many lanterns as you can take up there with you and a few mirrors. That should be enough to be visible from Kauai.

KALI

Okay, I'll go right after I eat.

HOWARD

Kali, we'll save you some food.

KALI

You want me go right now? Okay,  
but save me a kole fish, ya?

Kali leaves the food carrier, and rides away with the lantern.

BEN

What do you think happened to  
Mr. Robinson?

HOWARD

I don't know. Come on.

Howard and Ben move to the campfire to sit and eat with Yoshio and Pilot. The 4 men eat together quietly for a short time. The stiff breeze picks up strength.

PILOT

Kaze ga tsuyoi desu, ne.

Yoshio and Pilot speak in Japanese with SUBTITLES:

PILOT

What is the name of this place?

YOSHIO

It's called Kii. It means "image".

PILOT

"Image". Why is it called "Image"?

YOSHIO

I don't know.

(in English to  
Howard and Ben)

Why do you call this place Kii?  
"Image"? What does it mean?

HOWARD

It's named after an old legend.

BEN

Does he want to know the story?

YOSHIO

Yes. And so do I, as a matter of  
fact. I've never heard it.



Howard and Ben exchange quick glances to see who will tell the story. Howard yawns and nods to Ben. While Ben speaks to Yoshio, Yoshio translates to Pilot.

BEN

Long time ago, Niihau men would come here from the village to fish and sleep on the beach. But when they fell asleep, an Evil Spirit would come and devour them. Then one day a brave man from Kauai came here. He built a hut, and inside he put a carving of koa wood made in the image of Man. When the Evil Spirit came, it mistook the carving for a sleeping man and tried to eat him, but its teeth got stuck in the wood! Then the brave man from Kauai set the hut on fire and burned the Evil Spirit to death. Now all that remains of the Evil Spirit are the trade winds blowing across the channel and pushing the sand dunes further and further inland. When the trade winds finally push the sand dunes all the way to the village, the Evil Spirit will come back and devour everyone when they sleep.

Yoshio finishes translating and all sit in silence. A strong gust of wind tries to blow out the campfire. Pilot surveys the water.

PILOT

(subtitled Japanese)

That is a good story. As a boy I dreamed of being Fujin, the Shinto god of Wind. Have you ever dreamed of being a brave man from Kauai?

Yoshio studies Pilot, then looks at Ben who is entranced by the campfire. Howard is already asleep.

EXT. KAUAI - ROBINSON'S RANCH HOUSE VERANDA - NIGHT

All is dark except the moonlight. Robinson stands with hands on the railing, looking across the channel seeing faint flickers of light from Paniau sea cliffs on Niihau.

## EXT. NIIHAU - PANIAU SEA CLIFF - SUNRISE

Atop the cliff, 3 kerosene lanterns are positioned in front of 2 mirrors propped up by rocks. Close by, an old tall stack of dry wood stands and a horse grazes.

Kali awakes nearby, disoriented at first, looks around and recognizes it's a new day. He turns off the lanterns and sees the beach landing at Kii down in the distance. The tractor and 4 men are still there. A plume of grey smoke comes from the campfire's remains.

He ponders this a moment, looks across the channel toward Kauai - hand shielding the morning sun from his eyes - then turns to look at the old tall stack of dry wood.

## EXT. NIIHAU - BEACH LANDING AT KII - EARLY MORNING

The smoldering campfire sends up a tall plume of grey smoke and Pilot is sitting in the wagon wearing his shell lei. Ben and Howard finish moving the supplies and sheep skins into the storage shack. Yoshio is collecting the remaining items left from their night on the beach.

Howard, Ben and Yoshio converge by the tractor.

HOWARD

How would it be if Ben stays here  
in case Mr. Robinson shows up?

BEN

Makes sense. That's fine with me.  
Fishing's been good.

(re: Pilot)

Ella can take good care of him at  
my house again.

YOSHIO

I was thinking instead we bring him  
to stay at our house. We have more  
room and we can speak with him.

BEN

Yeah, that's fine with me too.  
Fewer kids around your place, he'll  
probably like that. I'll just keep  
what's left of the food and stay  
here until Mr. Robinson comes.

Ben takes the food carrier and fishing pole and walks  
back toward the water.

HOWARD

And it'll be good to have him away from the village. Yoshio, until we figure out what to do with him we need three or four men at your house guarding him.

YOSHIO

No, we can't do --

HOWARD

Look, I don't care what he might do to himself. What if he sneaks out and goes hiding off in the woods and we never see him again or even know whether we're safe? What if he tries hurting you or Irene?

YOSHIO

He won't do that.

They glare at each other.

HOWARD

Yoshio, what else aren't you telling me?

YOSHIO

Nothing! Alright, two guards.

HOWARD

Okay, two. When we're back at the village I'll get two men to go with you the rest of the way to your house. We must get him off Niihau.

YOSHIO

Right now I'm more worried about what happened to Mr. Robinson.

Howard and Yoshio take one last look across the channel, then climb aboard the tractor's small bench. Yoshio and Pilot speak in Japanese, with SUBTITLES:

YOSHIO

No submarine.

PILOT

Your superior said he would be here.

YOSHIO

Your superior said Niihau was uninhabited.

Howard starts the tractor ENGINE RUNNING.

EXT. KAUAI - LIHUE - ARMY COMMAND HEADQUARTERS - MORNING

Robinson and Servant drive up and park. Both are taken aback at the mass of commotion and controlled confusion in the town with people stocking up on supplies while the sidewalk is lined outside army HQ with a long queue of Japanese-Americans waiting to enlist.

SERVANT

Sir, what's going on?

ROBINSON

I don't know. Wait here, please.

INT. KAUAU - FITZGERALD'S OFFICE - MORNING

Army Command Headquarters is humming with tense activity. Fitzgerald's desk is in the middle of his own office, perpendicular to a wall with two windows having a distant view of the empty ocean.

Robinson enters Fitzgerald's office, escorted by Jack who is busy with papers and satchels.

ROBINSON

Thank you, Lieutenant.

JACK

Mr. Robinson, I'm no longer a Lieutenant. I'm the Executive Officer for Lieutenant Commander Fitzgerald.

ROBINSON

You're Gene's X.O.? I thought you were commander at Burns airfield?

JACK

I was.

ROBINSON

You were demoted? What happened?

JACK

Mr. Robinson, what do you think happened? The Japs attacked us.

Robinson still doesn't understand the implications of Jack's race. Jack pauses busily shuffling papers.

JACK

Japanese.

ROBINSON

You're kidding.

JACK

I wish I were. You see all those men outside lined up waiting to enlist? They're all Japanese-Americans joining the Army just so nobody questions their loyalty. They think enlisting in the army will show whose side they're on.

Robinson takes this in. Fitzgerald barges in.

FITZGERALD

What is it Elmer, I've got a lot going on right now. Jack, take these orders to Communications.

JACK

(rushing out)

Yes, sir.

ROBINSON

Gene, I need your permission to let me go to Niihau.

FITZGERALD

No.

ROBINSON

Hold on --

FITZGERALD

No.

ROBINSON

Gene, just give me authorization and I'll get out of here and leave you alone.

FITZGERALD

No! That's final!

ROBINSON

You can't keep me from going to my own property!

FITZGERALD

Try it and watch me! Look Elmer, listen to me. The Japs are going to hit us again, we just don't know where. We think their carriers are between us and the Mainland and they're either going to attack San Francisco or they'll come back to kick us in the teeth while we're down. Or both.

(points out window)

Now I've got crews out there tearing down fences, welding them together, and dangling them into the water around the docks and praying like hell they'll work as crude anti-torpedo barriers. So I can't have you ferrying your goddamn picnic baskets back and forth across the channel!

ROBINSON

Gene, just let me make one trip there to make sure they're okay. They shined a light from Paniau last night.

FITZGERALD

Tell them to shut it off! There's a black-out order!

ROBINSON

How can I if you don't let me go over there? Gene --

FITZGERALD

Elmer, listen to me. We've got reports of sabotage going on all over Oahu and we think maybe here on Kauai too. Army G-2 shut down all radio transmissions in Hawaii so that the Japs can't use them to navigate, but it means we don't know what the hell's going on either. I mean for God's sake they cut off the Governor right in the middle of his radio address! You think they're going to make an exception for you?

ROBINSON

What did Poindexter say?

FITZGERALD

It's what he didn't get a chance to say before they cut him off.

ROBINSON

Which is?

Fitzgerald stops his deskwork to make his point.

FITZGERALD

We've only got thirty-seven days' supply of food on the islands. If the Jap carriers are between us and the Mainland we're going to be eating a lot of pineapple and sugar cane for a long time. Your pineapple and sugar cane.

ROBINSON

Okay, but Gene, don't you see? That's exactly the same thing as the Niihauans needing me to bring over food and supplies for them! They need me to --

FITZGERALD

Elmer --

ROBINSON

I think there's something going on over there and I need to get over there now and find out!

FITZGERALD

No! Now I don't care if you do own half of Kauai and all of Niihau. If you don't get out of here and let me do my work, pretty soon the Japs will take over all of it!

Robinson steps back in bewildered disbelief, pauses and leaves in resignation.

EXT. NIIHAU - HOWARD'S BACK YARD - LATE MORNING

Howard and Yoshio arrive at Howard's house driving a tractor that tows a wagon holding Pilot. They stop within sight of the airplane.

Howard's son stops playing with the sheep and calls for his mother who soon comes out of the house. Howard jumps down from the tractor as his wife approaches.

HOWARD'S WIFE

He's still here?

HOWARD

Mr. Robinson never came.

They look at each other gravely. Howard walks on as his wife accompanies. Howard's son wanders up to the wagon.

HOWARD

We're taking him to Yoshio and Irene's to keep him away from the village. I'm going to get some men to go with them and stand guard.

HOWARD'S WIFE

What should I tell everyone about Mr. Robinson?

HOWARD

I don't know. Maybe say the channel was too rough to cross.

HOWARD'S WIFE

Howard, everyone knows something's wrong. Shouldn't we say something about the war?

HOWARD

Yeah, maybe. Just let everyone know about Oahu getting attacked. Calmly. And tell them what we're doing with our visitor. I'll be back in a little while.

They kiss, then Howard mounts a horse and leaves. Howard's wife turns to see their son at the wagon happily trying to interact with Pilot, who stares impassively back. Howard's wife goes and gently tugs the boy away.

HOWARD'S WIFE

No supplies today, Yoshio?

YOSHIO

No, I'm afraid not Mabel.

HOWARD'S WIFE

Okay, I'll go let everyone know it'll be another day or two.

Howard's wife and son walk away. Pilot and Yoshio sit silently. Pilot glowers at the airplane, on which a mynah bird is perched. Yoshio and Pilot speak in Japanese, with SUBTITLES:



PILOT

What are we waiting here for?

YOSHIO

You'll be our honored guest tonight at my home. We're having a few people join us there too. Howard's getting them now to come with us.

Long pause. The mynah bird flies away.

PILOT

(plotting)

My plane has a radio.

Yoshio turns to Pilot, alarmed.

PILOT

I can call my ship and they'll come get me.

Yoshio faces forward again, looking into the distance.

YOSHIO

I can't let you do that.

PILOT

(stands; indignant)

You can't let me to do that?

Yoshio is torn, glances at the plane and then looks around to see if anyone is nearby.

YOSHIO

Will they bring more people here?

PILOT

No, they will send a seaplane to pick me up. Once you get my papers back I can leave.

YOSHIO

How long will you take?

Pilot tires of the discussion, leaps out of the wagon and heads to the plane.

YOSHIO

Nishikaichi-san!

Yoshio looks around nervously. Pilot climbs into the cockpit and dons the radio headset, flipping switches on the dashboard.

PILOT  
 (in Japanese)  
 B. eleven one two zero calling  
 Hiryu, come in.

No answer. Pilot repeats his calls without reply, with growing frustration. Sometimes replacing "Hiryu" with "Akagi", "Soryu" and "Zuikaku", he gets louder and more agitated with each failed attempt.

YOSHIO  
 Nishikaichi!

Pilot slams radio headset down and yells, then tears off and throws down his shell lei, stamping the lei on the cockpit floor, bellowing in anger.

YOSHIO  
 Nishikaichi!

Panting and seething, Pilot looks at Yoshio, then glares at his cockpit. He notices his plane's machine guns and a thought crosses his mind. He looks at Howard's house.

EXT. NIIHAU - HOWARD'S BACK YARD - LATER

Howard, Hanaiki and Niihau Man #1 arrive on horseback and Howard dismounts. Pilot is in the wagon and Yoshio sits on the tractor bench. All is calm, but Howard spots that Yoshio seems a bit ill-at-ease.

HOWARD  
 Everything okay?

YOSHIO  
 Fine. Are we ready to go?

Yoshio starts the tractor ENGINE RUNNING.

HOWARD  
 Hanaiki and Abraham will go with you and stay the night. We'll get others to take turns later.

YOSHIO  
 (quietly to Howard)  
 Do they know why they're coming?

HOWARD  
 They have some pretty good guesses.

## HANAIKI

Miriam said she'd bring us all some food tomorrow so Irene won't have to do all the cooking for us.

## YOSHIO

Nice. Ikimashou ka? Shall we go?

Yoshio drives the tractor towing the wagon which holds Pilot, with Hanaiki and Niihau Man #1 following on horseback. Howard watches them leave, then looks around his yard and wanders to the plane and studies it.

Howard spots the lei shells inside the cockpit, then looks toward the long-gone tractor.

## EXT. NIIHAU - RED-DIRT ROAD SOUTH OF VILLAGE - LATER

Yoshio drives tractor southward towing a wagon holding Pilot. Hanaiki and Niihau Man #1 ride horses nearby.

## EXT. NIIHAU - YOSHIO AND IRENE'S HOUSE - NOON

The honey warehouse is in b.g. by the bee apiary. The tractor and wagon arrive with Yoshio and Pilot, accompanied by Hanaiki and Niihau Man #1 on horseback.

They stop and dismount and head toward the house, leaving their horses to graze. Irene emerges from the house onto the covered porch, surprised at the sight of Pilot.

## EXT. NIIHAU - YOSHIO AND IRENE'S HOUSE - LATE AFTERNOON

On the covered porch, Niihau Man #1 watches Hanaiki and Yoshio play checkers while Pilot stands leaning against a rail at the far end.

Irene carries a tray of water glasses to the men who each take one. She approaches Pilot.

## PILOT

(subtitled Japanese)

Do you have any cigarettes?

## IRENE

Gomen-nasai.

Pilot takes the last glass. Irene demurely turns and re-enters the house.

EXT. NIIHAU - YOSHIO AND IRENE'S HOUSE - TWILIGHT

Hanaiki and Niihau Man #1 sit on the steps eating poi with two fingers, chatting while Yoshio and Pilot sit on the porch eating rice with chopsticks. Irene pours tea.

EXT. NIIHAU - YOSHIO AND IRENE'S HOUSE - NIGHT

Hanaiki and Niihau Man #1 sleep on the covered porch.

INT. NIIHAU - YOSHIO AND IRENE'S HOUSE - NIGHT

LIVING ROOM

Pilot lies asleep on the floor.

BEDROOM

Yoshio and Irene lie awake in bed together in the moonlight, speaking quietly.

YOSHIO

Moi moi a.

IRENE

When are we going to tell everyone about the Japanese attack?

YOSHIO

They already know.

IRENE

They...they do? How?

YOSHIO

At least Howard knows. I don't know how. It's just a matter of time before the rest of them know.

IRENE

How did Howard find out? Was it those papers he took?

YOSHIO

No. Howard's no fool. Nobody here is. Just because they don't know what's going on in the outside world doesn't mean they're stupid.

IRENE

What do you think happened to Mr. Robinson?

YOSHIO

I don't know. All the lights on Kauai are out. There's nothing on the radio at the schoolhouse either, not a single station. It's like we're the only ones left in all of Hawaii. We may have to wait until somebody comes for us from the Mainland. Assuming that they didn't attack the Mainland too, God forbid.

IRENE

Even if they did I'd rather be on the Mainland now than here. You've been there, you know what I mean.

(pause)

How come you never say much about when you lived on the Mainland? What was it like?

YOSHIO

Nothing to tell. It was long before we met.

IRENE

Seven years in California and nothing to tell?

YOSHIO

It was a mistake to go. I thought I could create a better life there, but I was wrong. You can't.

IRENE

Why? What's wrong with it?

YOSHIO

On the Mainland they don't care if we're Americans or foreigners. They can't tell us apart from Chinese. Doesn't matter if you're a field laborer or you've been to college or even a coolie left over from building the railroads. All they know is that your eyes don't look like their eyes and your skin doesn't look like their skin. They make it hard to buy a house or build a business, unless it's a shop in Little Tokyo.

(pause)

One time I went to the movies to see City Lights.

IRENE

Charlie Chaplin?

YOSHIO

The Japanese section of the theater was full, but it was dark so I just snuck into a seat near the front hoping no one would notice. A few minutes later an usher came with two ladies and made me leave. I just stood there on the sidewalk wondering how those ladies sitting behind me in the dark could tell I was Japanese. And for some reason I thought it must be my haircut. So I saw a barber shop across the street and walked over. But when I opened the door the barber yelled at me "I don't do haircuts for animals." I just stood there in the doorway like a fool not understanding what he meant. I felt like an idiot. I felt like Charlie Chaplin.

Yoshio and Irene speak in Japanese, with SUBTITLES:

YOSHIO

There's nothing on the Mainland for us. Hawaii is the best we can do. Hawaii is where our future is.

IRENE

But Yoshio, what if Japan invades Hawaii? What if that boy is right? What if they do take over and Hawaii becomes part of Japan? What kind of future will that be?

YOSHIO

We'll figure it out and get along as best we can. We'll survive.

IRENE

What do you think they'll do on Kauai with that boy?

YOSHIO

Nishikaichi? They'll probably interrogate him and put him in a P.O.W. camp somewhere on the Mainland. Who knows?

IRENE

So he goes to the Mainland and we're stuck here. I wonder if we help him get back to Japan whether he might help us if they take over.

YOSHIO

(in English)

Irene, you can't be serious.

IRENE

(subtitled Japanese)

Why not? If he sees you really know how to take charge then perhaps they'll give you an important position somewhere.

(awaiting answer; in English)

I'm serious. Why not? You could stand up for yourself and help our future...and not always helping just Mr. Robinson all the time.

(awaiting answer)

I think we should help him.

(long beat)

Yoshio?

YOSHIO

(subtitled Japanese)

The nail that sticks up gets hammered down.

IRENE

(in English)

The squeaky wheel gets the grease.

LIVING ROOM

Pilot lies awake on the floor in the moonlight, then looks around, stands and quietly moves to a window, peering through the curtains. Seeing no one outside, he sneaks across the CREAKY wooden FLOOR to the door, slowly opening it furtively.

FRONT DOORWAY

Hanaiki and Niihau Man #1 are asleep on the covered porch in front of the doorway. Pilot studies how to get around them but suddenly notices that Shintani is standing in the moonlit yard, looking at him.

INT. NIIHAU - HOWARD'S HOME - DEAD OF NIGHT

BEDROOM

Howard and his wife are in bed, wife asleep, Howard wide awake, thinking.

HOWARD'S SON'S BEDROOM

Howard's son is in bed asleep with moonlight shining through his bedroom window louvers. The silhouette of a figure outside passes across the window.

LIVING ROOM

The front door slowly opens silently. A shadowy figure creeps into the room.

BEDROOM

Howard hears the FLOOR CREAK outside his bedroom and is immediately curious but not alarmed, being unaccustomed to peril on Niihau.

HOWARD

Howell?

Hearing no reply from his son, he settles back to his thoughts, but then hears another FLOOR CREAK. He sits up, but freezes when he notices Pilot's papers and pistol lying on the floor in the corner.

He looks at his closed bedroom door. An indistinct RUSTLING NOISE is heard on the other side.

He grabs the gun, but after fumbling with it in unfamiliarity, sets it back down on top of the papers. He looks around, retrieves a flashlight from his night stand and steps guardedly toward the door.

LIVING ROOM

Opening his bedroom door and stealthily closing it behind him, Howard steps into the living room and suddenly shines his flashlight to reveal Shintani is rummaging through the house.

HOWARD

(hushed voice)

Shintani! What are you doing here?  
What are you looking for?

SHINTANI

Do you have the pilot's papers?



HOWARD

W...Why?

SHINTANI

So you do have them.

HOWARD

Shintani, why do you care about his papers? What are you doing here in the first place? It's the middle of the night. Why are you asking me about his papers?

SHINTANI

Because he is never going to leave Niihau until we give them back.

HOWARD

He is going to leave Niihau as soon as Mr. Robinson gets here to take him away.

SHINTANI

Not without those papers. You don't understand. He has disgraced himself by landing here to save his life instead of dying an honorable death for Japan's Emperor. He is dishonored! Howard, I don't expect you to understand, but please believe me. He will never leave us as long as someone else has those papers. It is his shame.

HOWARD

Why are they so important?

SHINTANI

I don't know, what do they say?

HOWARD

I can't read them, they're all in Japanese.

SHINTANI

Then show them to me.

HOWARD'S SON is heard SIGHING softly in his sleep from his bedroom O.S.

SHINTANI

Howard, there's going to be big trouble if you don't give him back those papers.

HOWARD

Shintani, are you threatening me?

SHINTANI

No, I mean big trouble for us all.  
Howard this can mean life or death  
for us. Pilikia! Big pilikia!  
You have to give me those papers.

Shintani pulls a thick wad of cash, around \$200, from his pocket and extends it.

SHINTANI

Here, take this. Just give me his papers.

HOWARD

Shintani, where'd you get all that money? Why are you doing this?

SHINTANI

I'm trying to help you, I'm trying to help all of us. I'm trying to get rid of him.

HOWARD

Get out.

SHINTANI

Howard, take the money. I'm...I'm offering you these valuable papers, so you'll give me his worthless papers, they're of no value to you. Take the money.

HOWARD

Hele aku!

HOWARD'S WIFE  
(O.S.)

Howard?

HOWARD

It's nothing, I'll be right there.

SHINTANI

I'm just getting rid of him for us.

HOWARD

And I'm just getting rid of you, Shintani. Get out of my house.

They glare at each other. Shintani reluctantly leaves with his money.

Howard watches him go out the door, across the yard, past the airplane and into the night. Deep in thought, Howard heads to his bedroom.

BEDROOM

Howard observes Pilot's pistol on top of the papers on the floor in the corner, then looks out the window.

EXT. NIIHAU - SCHOOL AND CHURCH YARD - NIGHT

A shadowy figure in the dark, Howard stealthily enters the schoolhouse, holding Pilot's papers.

EXT. NIIHAU - YOSHIO AND IRENE'S HOUSE - AFTERNOON

On the porch steps sipping water, Hanaiki watches Niihau Man #1 practicing horsemanship. On the covered porch, Yoshio and Pilot play shogi. Yoshio and Pilot speak in Japanese, with SUBTITLES:

YOSHI

It's been many years since I played shogi.

PILOT

It is an excellent game of strategy, isn't it? You don't know who is winning until the very end. What is inside that warehouse?

YOSHI

That? It's where we keep our equipment and supplies. We use it to store honey. You take many needless risks. Your dragon and promoted lance are in jeopardy.

PILOT

Yes, they are. Most people who play shogi don't know where the game's drop rule originated. Do you?

Trees and plants in b.g. begin rustling as the breezes stiffen. A Kona storm is coming. Pilot makes occasional shifty glances at Hanaiki and Niihau Man #1. His dialog masks that he is mulling a plan.

YOSHIO

I've never thought about it.

## PILOT

In the Balkan wars of the sixteenth century, whenever mercenary fighters were captured, they switched loyalties and fought for their enemies. Players of an ancient Indian strategy game created a new rule allowing prisoners to be used for your side. When the game was brought to Japan, this became the drop rule in shogi.  
(makes a move; wins)

Tsumi.

Yoshio reacts with a mixture of disappointment and delighted surprise, marveling at Pilot's skill.

## YOSHIO

Excellent! Congratulations. You have been trained very well!

## PILOT

I once played a match against the great Doi Ichitaroh when he visited my hometown. I lost of course, but from him I learned the power of inshin-denshin. Do you know this?

## YOSHIO

Inshin-denshin, yes I think so. It means a kind of unspoken mutual understanding between two people.

## PILOT

Excellent. You too have been trained very well, for an American.

Yoshio and Pilot examine each other. Irene sits on the floor just inside the open doorway, eavesdropping.

## NIIHAU MAN #1

(shouting from  
horseback)

I'm hungry. I'm going fishing.

## HANAIKI

Don't be long. Miriam and the girls are bringing dinner.

Niihau Man #1 waves an acknowledgement as he rides away. Pilot narrows his gaze at Hanaiki.

PILOT

(subtitled Japanese)

We follow the Divine Emperor's will. Both you and I. Take me back to my plane and let's retrieve my papers. Then I will destroy them...and do what is necessary.

Yoshio uneasily considers what to do. He looks tentatively toward Hanaiki who sits lazily on the covered porch steps. He turns back to Pilot.

YOSHIO

No, I can't let --

Irene simultaneously interrupts, bringing a kerosene lantern. A gust of wind topples the shogi game board, scattering the pieces and causing Hanaiki to stir.

IRENE

(looking at Pilot)

Hanaiki, will you help us with something?

HANAIKI

Sure.

YOSHIO

(quietly to Irene)

What are you doing?

IRENE

I need a big crate from storage brought inside. I think it will take all three of you to lift it.

HANAIKI

Sure.

Irene hands Yoshio the kerosene lantern and watches Yoshio, Pilot and Hanaiki walk away toward the honey warehouse. Then she goes inside.

EXT. NIIHAU - APIARY BY WAREHOUSE - DUSK

It's getting windy. As Yoshio, Pilot and Hanaiki approach the warehouse, loud MUSIC BOOMS O.S. from Irene's phonograph inside the house in b.g. Hanaiki looks back as Yoshio unlatches the warehouse sliding door, then all three go inside.

## INT. NIIHAU - WAREHOUSE - CONTINUOUS

Yoshio, Pilot and Hanaiki enter, revealing a medium-sized, two story storage house, filled with shelves, supplies, crates and ranching equipment and machinery. Pilot searches around but immediately sees the shotgun and a box of shells, grabs them and exits.

YOSHIO

(to Hanaiki)

Stay here.

Yoshio quickly follows Pilot out and slams the door behind him before Hanaiki realizes what's happened.

## EXT. NIIHAU - APIARY BY WAREHOUSE - CONTINUOUS

Yoshio latches the door, locking Hanaiki inside. Hanaiki pounds on the door and yells in frustrated confusion, but he's drowned out by the BLARING phonograph MUSIC.

Irene watches from the house's doorway as Yoshio and Pilot walk away together with the lantern and shotgun.

EXT. NIIHAU - RED-DIRT ROAD SOUTH OF VILLAGE - DUSK  
(WINDY)

Yoshio and Pilot walk toward the village. Miriam approaches in a horse-drawn cart with Loisa, Mele and her baby while Keia rides the horse. Pilot aims the shotgun at Miriam and the girls, yells and gestures for them to get off the cart, then points the shotgun at Keia.

Miriam and her daughters AD LIB their shock and confusion in screams and tears at having the cart commandeered. Pilot jabs Keia in the back with the shotgun and points.

PILOT

Go you! Go Howard!

YOSHIO

Keia, take us to Mr. and Mrs. Kaleohano's house. Just do as you're told and he won't hurt you.

(subtitled Japanese)

You're going to get us killed.

PILOT

(subtitled Japanese)

I'm going to get us honor.

Yoshio, Pilot and Keia drive away in the cart, leaving the children shocked and scared, and Miriam screaming in panic over her Keia's kidnapping at gunpoint.

INT. NIIHAU - WAREHOUSE - DUSK (WINDY)

Hanaiki stacks crates, aiming to climb out a high window. Phonograph MUSIC BLARES O.S. from the house.

EXT. NIIHAU - APIARY BY WAREHOUSE - DUSK (WINDY)

Hanaiki jumps from a high window on the side of the warehouse out of view from the house in b.g. The phonograph music stops and Irene disappears from the doorway. Hanaiki scampers off toward the village.

EXT. NIIHAU - HOWARD'S BACK YARD - DUSK (WINDY)

Kali sits by the airplane and plays with Howard's son who is running around the yard. Keia, Yoshio and Pilot arrive. Kali stands in curiosity and sees Keia's upset.

KALI

Keia! What's the matter?

Pilot leaps off the cart holding the shotgun like a bo staff and marches toward Kali.

YOSHIO

(still on cart)

Kali, what are you doing here?

KALI

Howard asked me to watch the plane,  
just in case anyone --

Pilot brutally slams shotgun's stock across Kali's face, toppling him. Keia screams and jumps off the horse, running to tend to Kali. Pilot heads into the house. Howard's son freezes, shocked and scared.

YOSHIO

(points to house)

Howell, is your father inside?

Apprehensive, Howard's son points to house, looks at it, shakes his head. Yoshio climbs down from the cart.

YOSHIO

(coldly)

I'm sorry, Kali.

Yoshio enters Howard's house. Howard's son runs to the outhouse. As he nears it, its door swings open and Howard cautiously steps out taking care not to be seen by Yoshio and Pilot who are inside the house.

HOWARD

Howell, listen to me. Listen very carefully, okay? Go find Mom and tell her everyone has to get out of Puuwai right now. Right now. Everyone has to run as far away as they can as fast as they can and hide. Just like playing hide and seek, okay? Tell mom I'm going to Kauai to get Mr. Robinson. Got it, son? Are you going to be my hero?

Howard's son nods, hugs his dad and runs off. Howard furtively moves toward a horse, climbs on and gallops away into the windy night.

INT. NIIHAU - HOWARD'S HOME - DUSK (WINDY)

Searching for his papers, Pilot ransacks the premises, yelling in frustration at not finding them anywhere. Nothing is left unmolested. Yoshio passively assists.

BEDROOM

Pilot sees his pistol lying on the floor in the corner. He thrusts the shotgun at Yoshio and takes the pistol.

PILOT

(subtitled Japanese)

Now we both have firearms. If we can't find and destroy my papers, we will find and destroy Howard.

EXT. NIIHAU - PUUWAI VILLAGE - TWILIGHT (WINDY)

A Niihauan family scurries out of their home. Howard's wife and son is ahead of them but waiting for them to catch up, waving for them to hurry.

EXT. NIIHAU - SCRUB-BRUSH SAVANNA - TWILIGHT (WINDY)

Terrified villagers run by, some wearing flip-flops, most are barefoot, stepping on rocks and low kiawe bushes. There's panic, fear, confusion, crying and chaos.



EXT. NIIHAU - DUSTY RED-DIRT ROAD NORTH OF VILLAGE -  
TWILIGHT (WINDY)

Howard and 3 men race on horseback.

EXT. NIIHAU - DUSTY RED-DIRT ROAD SOUTH OF VILLAGE -  
NIGHT (WINDY)

Hanaiki catches up with Miriam, the baby, Loisa and Mele.  
Miriam is distraught and the girls are upset.

HANAIKI

Miriam! Miriam!

MELE

Daddy!

MIRIAM

They took Keia! Yoshio and the  
malihini! They've got a gun!

HANAIKI

Where'd they go?

MIRIAM

To Puuwai. They pointed the gun at  
Keia and made her take them.

HANAIKI

You and the girls go to the beach  
and hide. Spend the night there.  
I'll get Keia and come back.

Hanaiki sprints away.

EXT. NIIHAU - HOWARD'S BACK YARD - TWILIGHT (WINDY)

Pilot and Yoshio emerge from Howard's house with the  
pistol and shotgun, respectively. They march toward the  
airplane where Kali is recovering and Keia attending.

YOSHIO

Kali, where is Howard?

Kali, still in pain, looks around, unsure what to say.

KEIA

Why did you hit him!?

YOSHIO

Kali, where is Howard!

Pilot climbs aboard the airplane and begins to remove one of its machine guns. Kali feebly tries to prevent him.

KALI

No, stop! I can't let you do that.

Pilot deftly hurls Kali back, throwing him to the ground. Keia screams and runs to Kali.

KEIA

Leave him alone!

PILOT

(subtitled Japanese)

Get some rope.

EXT. NIIHAU - PUUWAI VILLAGE - NIGHT (WINDY)

Yoshio and Pilot arrive in the horse-drawn cart. One of the airplane's detached machine guns is in the cart. The village is silent and dark. Yoshio and Pilot speak in Japanese, with SUBTITLES:

PILOT

Where is everyone?

YOSHIO

(mystified)

I don't know.

EXT. NIIHAU - GRANDMA KIPOLA'S HOME - NIGHT (WINDY)

Pilot sees a dim light in the window. Pilot charges to the house with Yoshio following.

INT. NIIHAU - GRANDMA KIPOLA'S HOME - NIGHT (WINDY)

Kipola sits in a rocking chair near a bed, a Bible resting open in her lap by the light of a candle and a kerosene lantern. Pilot bursts in with gun drawn aimed at Kipola, but she is entirely unfazed. Yoshio follows.

YOSHIO

Mrs. Mamaikona, he needs to know where Howard is. Do you know?

(awaiting answer)

Mrs. Mamaikona, where is Howard? You must tell him.

KIPOLA

I know, but I will not tell you.

YOSHIO

Tutu Kipola, please. Tell me.  
Where is he?

With raised eyebrows, Kipola looks at the gun pointed at her head and then at Yoshio.

KIPOLA

Tutu?

YOSHIO

Tutu Kipola, please! Don't you understand? If you don't tell us where Howard is he will kill you.

KIPOLA

Only God has power over life and death, and anyone who interferes with it will be punished. You know this is true, Yoshio.

Yoshio and Pilot look at each other. Yoshio and Pilot speak in Japanese, with SUBTITLES:

YOSHIO

She doesn't know where he is.

PILOT

You are protecting her! Tell me or I'll shoot her!

YOSHIO

No! Don't shoot her!

PILOT

Make her tell me where he is or I'll shoot her!

YOSHIO

If you shoot her she can't tell you!

Pilot begins squeezing the trigger but at the last moment pulls the PISTOL up to FIRE over her head, SHATTERING the WINDOW. Kipola remains unflustered. Extremely agitated, Pilot yells and FIRES PISTOL a second and third time.

YOSHIO

Please Mrs. Mamaikona, just tell us where Howard is.

Kipola looks up at the Pilot. He aims the gun straight up, yells in her face and FIRES the PISTOL 4 more times into the ceiling as debris falls on them all.

Pilot quickly puts the pistol in his boot, and heaves over Kipola's chair, sending her tumbling.

PILOT

Busu! Busu!

Pilot storms out of the house. Yoshio hesitantly begins to follow, pausing to look back at Kipola from the doorway before leaving.

EXT. NIIHAU - GRANDMA KIPOLA'S HOME - NIGHT (WINDY)

Yoshio catches up with Pilot who marches to the horse cart. Pilot snatches the SHOTGUN from Yoshio and SHOOTS twice at nearby homes, yelling, SHATTERING more GLASS. Pilot thrusts shotgun at Yoshio and vaults into the cart.

Yoshio takes 2 shells from the box to reload the shotgun, but stops to see Pilot prop the machine gun on the side of the cart. He puts the shells in his pants pocket.

Pilot fires pell-mell at all the nearby dwellings, yelling. WINDOWS SHATTER, SHINGLES POP off porch roofs, CACTUS splinters WHIZ through the air. The machine gun's incendiary BULLETS STRIKE random house propane stoves and kerosene lanterns, triggering chance EXPLOSIONS and FIRES around the village.

Pilot is consumed in fury.

PILOT

(subtitled Japanese)

I CLAIM THIS LAND FOR THE DIVINE  
EMPEROR!!!

Seeing the fires and explosions gives Pilot an idea.

EXT. NIIHAU - BEACH LANDING AT KII - NIGHT (WINDY)

Horses stand inland from the sand dunes as 3 Niihau men upright the whaleboat. Ben, asleep on the beach, is abruptly awakened by Howard.

HOWARD

Ben, wake up. We're going to Kauai  
to get Mr. Robinson.

BEN

Wha...?

HOWARD

Come on, there's no time. Now!

BEN

What's going on?

Ben sees orange skies and smoke over the distant village.

BEN

What is that?

HOWARD

The Japanese pilot has the shotgun  
and he's going through the village.

BEN

What?!

HOWARD

Yoshio's helping him. Everyone's  
running away and hiding.

BEN

Yoshio! What about Ella?

HOWARD

I don't know. She's probably  
hiding with everybody else.

BEN

You're leaving our families?

HOWARD

We're helping our families. Now  
get in, let's go.

BEN

Howard, this is a Kona storm. Even  
if you make it across, Mr. Robinson  
can't come back here in time to  
help. We're already here now.  
We've got to stay here and protect  
our families.

Howard glares at Ben and hands him a paddle.

HOWARD

Mr. Robinson can help us.

BEN

So can I.

Ben throws down the paddle and runs to one of the horses,  
mounts it and sprints away.

HOWARD

Ben! Ben! We need you!

(MORE)

HOWARD (CONT'D)

(sotto)

Lord, please take care of him.

Howard boards the whaleboat with the rest of the men and they shove off into the surf.

EXT. NIIHAU - PANIAU SEA CLIFF - NIGHT (WINDY)

The emergency signal pyre of old wood is at full blaze, tended by a Niihau man standing by with a torch.

EXT. KAUAI - ROBINSON'S RANCH HOUSE VERANDA - NIGHT (WINDY)

All is dark except for the moonlight. Robinson stands with hands on the railing, looking across the channel and seeing a bonfire atop the distant Paniau sea cliffs.

INT. NIIHAU - YOSHIO AND IRENE'S HOUSE - BEDROOM - NIGHT (WINDY)

Irene lies awake alone in bed in the moonlit squall.

EXT. NIIHAU - NONOPAPA BEACH - NIGHT (WINDY)

Miriam, Loisa, Mele and the baby are trying to console and comfort themselves hiding on the beach.

EXT. NIIHAU - SMALL CAVE OPENING - NIGHT (WINDY)

Shintani, his wife and 6-year old son huddle by a very dimly lit kerosene lantern. Rapid MACHINE GUN FIRE O.S.

EXT. NIIHAU - HOWARD'S BACK YARD - AIRPLANE - NIGHT (WINDY)

Kali and Keia are tied up back-to-back, seated by the airplane. Over the noisy wind, they hear a RUSTLING sound in the BUSHES spooking them. To their relief, Hanaiki stealthily emerges and begins untying them.

KEIA

Dad!

KALI

The malihini took a big gun out of the plane.

HANAIKI

It's okay, first we've got to get you away from here.

KEIA

They're looking for Howard. They want to know where he is.

HANAIKI

Howard? Why? Is he helping them?

Yoshio and Pilot arrive in the horse cart. Upon seeing Hanaiki, Pilot leaps off cart, pistol drawn and yelling. Hanaiki raises his hands high.

PILOT

(subtitled Japanese)

Tie him up with the others. Tight.

EXT. CHANNEL BETWEEN KAUAI AND NIIHAU - 3AM (TURBULENT)

Howard and 3 Niihau men struggle against the headwind to cross the channel in the whaleboat. One is exhausted and one man's hands are badly blistered. Another looks back at Niihau and sees the emergency pyre.

HOWARD

Don't look back, look at Kauai!  
Keep going. Hoe like i pahu hope!

EXT. NIIHAU - SCRUB BRUSH SAVANNA - NIGHT (WINDY)

A few small clusters of Niihau families are huddled. Most are mothers and children with some crying, some praying, and one singing softly to herself, rocking, while others try keeping everyone hidden and quiet.

EXT. NIIHAU - HOWARD'S BACK YARD - NIGHT (WINDY)

Pilot is emptying a can of kerosene on the front porch and, when finished, sets it ablaze. He steps back in the yard to watch it burn, standing next to Yoshio. The house is quickly consumed by fire.

Kali, Keia and her father Hanaiki are tied together, backs to one another, seated by the airplane. They yell over the wind and the occasional EXPLODING WINDOWS of the CRACKLING BLAZE.

KALI

Mr. Niheu, I have something important to ask you. May I marry your daughter?

HANAIKI

What?!

KALI

I love her and I'll do everything I can to make her happy. May we have your permission and your blessing? Will you marry us?

HANAIKI

Kali, what's the matter with you? Now's not the time to --

KALI

It's the perfect time, sir. If I'm going to die tonight, then I want to die together with my wife. And her father.

HANAIKI

Kali, we're not going to die tonight. Have faith.

KALI

I do have faith. I know that God is here now and so are you. You're a minister so you can marry us.

HANAIKI

Kali --

KALI

Keia will you marry me?

KEIA

Yes. Yes!

HANAIKI

Now wait a minute, both of you.

KEIA

I love him, Dad!

HANAIKI

Keia --

KALI

Please, Mr. Niheu. Marry us?



HANAIKI

Are you're worthy of my daughter?

KALI

No sir, I'll never be worthy of her. But I swear I'll spend every day of my life working to be more worthy of her than I was the day before...even if today is the only day I can do that.

HANAIKI

Keia, Kali, I can't marry you without a witness. You need someone else here to be a witness.

Kali looks at Yoshio and Pilot in the near distance.

KALI

Mr. Harada! Keia and I are getting married. Will you be our witness?

Pilot hands pistol to Yoshio.

PILOT

(subtitled Japanese)

Shoot him.

Yoshio hesitantly takes the gun.

PILOT

(in Japanese)

SHOOT HIM!

Yoshio slowly aims at Kali, his hand slightly trembling.

KALI

(gulp; bewildered,  
innocent confusion)

Mr. Harada?

Yoshio swallows gravely, stares directly into Kali's eyes, aims and FIRES the GUN deliberately above Kali. Pilot snatches the pistol away from Yoshio in disgust.

PILOT

Koshinuke!

Pilot aims at Kali and pulls the trigger, but the gun is empty. He swears and heads to the airplane cockpit, reaching in for a fresh clip. After reloading, he sees someone darting away beyond the house. (It is Ben.) Pilot tears off after the figure and Yoshio follows.

PILOT  
 (subtitled Japanese)  
 There he is! Come on!

EXT. NIIHAU - PUUWAI VILLAGE - NIGHT (WINDY)

Pilot and Yoshio run into the village, Yoshio carrying the shotgun. They stop for a moment and look around.

PILOT  
 HOWARD!

Both are hunting with their eyes. Pilot puts the pistol in his boot and quietly begins walking, Yoshio following.

EXT. NIIHAU - SCHOOL AND CHURCH YARD - NIGHT (WINDY)

Pilot and Yoshio approach the low wall of loose lava rock encircling the yard. Pilot studies both buildings in the yard. The wind calms briefly and all is still. Pilot begins to walk until hearing a WOMAN'S hushed GASP O.S. coming from the far side of the yard, near the trees.

Pilot freezes and turns, and gestures to separate and walk the perimeter of the wall in opposite directions.

Pilot and Yoshio stealthily walk their separate routes along the wall. Yoshio approaches a wall's corner by the trees, pauses, then quickly rounds it and sees Ben and his wife crouched by the wall.

BEN'S WIFE  
 Yoshio!

Ben and his wife stand. Pilot comes running up.

YOSHIO  
 Ben, we're looking for Howard.  
 Where is he?

BEN  
 Why do you want Howard?

YOSHIO  
 Nevermind. Where is he?

Ben looks back and forth between Pilot and Yoshio.

BEN  
 I don't know where he is.

YOSHIO  
 (subtitled Japanese)  
 He says he doesn't know where  
 Howard is, but I think he's lying.

PILOT  
 (subtitled Japanese)  
 Give me the shotgun.

Yoshio hesitates. Pilot snatches shotgun from Yoshio.

YOSHIO  
 He will shoot you if you don't tell  
 us. He'll shoot everybody.

PILOT  
 (checks barrels;  
 subtitled Japanese)  
 Hand me two cartridges. One for  
 the man. One for the woman.

Yoshio takes two shells from his pants pocket and hands them to Pilot. As their hands meet, Ben jumps Pilot and the shotgun falls. Yoshio grabs it while Ben and Pilot grapple with each other. Pilot frees one arm and jerks the pistol from his boot. Ben's wife screams and dives for Pilot's arm causing his shot to go astray.

PILOT  
 (in Japanese)  
 GET HER!

Yoshio grabs Ben's wife away from Pilot who, with his revolver-arm now free, shoots Ben three times - in the stomach, groin and thigh. Ben's wife screams and wrests herself away from a stunned Yoshio, and attacks Pilot who brutally throws her aside.

BEN

enraged at his wife's treatment, bodily picks up Pilot by the collar and rump, and tosses him head-first into the rock wall.

BEN  
 'Ōkole!!!

BEN'S WIFE

picks up a coconut-sized rock from the wall and bashes Pilot's bloodstained left forehead.

Ben takes his knife and slashes Pilot's throat.

YOSHIO

stands flabbergasted, holding the shotgun. Ben scowls.

YOSHIO

Ben...

QUICK CUT TO:

HIGH OVERHEAD SHOT - LOOKING DOWN ON RUSTLING TREES BY SCHOOL AND CHURCH YARD - NIGHT (WINDY)

TWO loud, separate SHOTGUN VOLLEYS are heard O.S. below the trees blowing in the stormy night.

EXT. KAUAI - PORT ALLEN, KAUAI - DAY

The whaleboat paddled by Howard and 3 other Niihau men approaches the dock. They are greeted by Ensign and sailors with rifles and pistols drawn and a U.S. Navy Consolidated PBV CATALINA BUZZES them overhead.

ENSIGN

Avast and surrender! Put down your paddles slowly and raise your arms high. Do not move. Seaman, lash them by the bow and pull them athwart the dock. I want them off one at a time, slowly.

SEAMAN

Aye, sir.

ENSIGN

Drop an accommodation ladder.  
(to whaleboat)  
Identify yourselves immediately!

They fearfully start explaining in AD LIB cross-talk, pointing to Niihau across the channel.

ENSIGN

Keep your arms high!  
(aside to Seaman)  
Do they look Japanese to you?

INT. KAUAI - FITZGERALD'S OFFICE - DAY

Howard and 3 other Niihau men stand with Jack and a policeman as Fitzgerald sits at his desk on the phone.

FITZGERALD

Yes. Elmer, this is Gene. Yeah, listen, I think you'd better get over here right away. Some of your "guests" from Niihau came for a little visit during the forenoon watch today. Yeah. Took them about fifteen hours to cross the channel. And they have some very interesting news.

An army office clerk enters Fitzgerald's office and delivers papers to his desk.

FITZGERALD

They're pretty tired and eager to see a familiar face, I'd say. When you get here we're sending a squad over with you to take them back. Yes. Alright. As soon as you can.  
(hangs up)

Jack, round up a squad from the 299th Infantry to take these men over to Niihau with Elmer Robinson. And make sure they bring that Jap back alive.

JACK

Colonel Fitzgerald, I'd like to ask I be appointed squad leader.

FITZGERALD

Now why would that make any sense?  
(awaiting reply)  
Jack?

JACK

Permission to speak freely, sir?

FITZGERALD

I'm listening.

JACK

Three months ago when I was called to active duty, I was a high school principal. Three days ago the army took my rifle away. I want to do something that makes the army have to give it back.

FITZGERALD

I see. Well Jack, I can't guarantee you'll get to keep your rifle when you return.

JACK

Understood.

FITZGERALD

Alright. But officially my only reason for sending you is because you speak Japanese. Is that clear?

JACK

Yes, sir. Completely. Officially.

FITZGERALD

Then you can go. You're in charge.

JACK

Thank you, sir. There's a lighthouse tender we can use to get there tomorrow morning.

FITZGERALD

Excellent. Looks like we're going to land some men on Niihau after all. Oh, and Jack?

JACK

Yes, sir?

FITZGERALD

Since you're in charge, whenever Elmer's around be sure you smoke a lot of cigarettes.

JACK

(smiles leaving)

Yes, sir.

FITZGERALD

Alive, Jack. We need that goddamn Jap back alive.

(to Howard)

You said he's got a gun?

Howard nods in anxiety.

#### NIIHAU AFTERMATH - SERIES OF SHOTS

Calm and clear skies. Tinny church BELL CLANGS O.S. loud and artlessly over the VILLAGERS' normal COMMOTION of gathering for church.

#### A) EXT. HOWARD'S BACK YARD - AIRPLANE - DAY

Airplane, dusty and broken. A mynah bird is perched. Random sheep mill about. Howard's house is burned to the ground, now just ashes and smoldering remains.

- B) EXT. GRANDMA KIPOLA'S HOME - DAY  
Broken glass and bullet holes are everywhere.
- C) EXT. VILLAGE HOMES - DAY  
A scorched dwelling with door coming off its hinges,  
and disarray everywhere. Branches are down from the  
Kona storm. Bicycle and BBQ are charred husks.
- D) EXT. SCHOOLHOUSE - DAY  
Plastic Christmas wreath from the front door is on the  
ground and tattered.
- E) EXT. SCHOOL AND CHURCH YARD - DAY  
Pilot lies dead against the wall, beginning to bloat  
in the heat. Two birds gather around his eyes and  
flies feast at his bloody neck. Nearby, Yoshio lies  
dead with shotgun blast wounds across his abdomen.
- F) EXT. BEACH - DAY  
Kali sits alone staring out to sea, his face beaten.  
He is disillusioned and shaken.

INT. NIIHAU - CHURCH - DAY

Villagers are singing a hymn just as on the Sunday  
before. All are there except Kali, Ben and his wife, the  
whaleboat men, Yoshio, Irene, Shintani and his wife.

A CHILD'S SCREAM interrupts from the back and the  
children panic, pushing toward the front of the church.

NIIHAU CHILDREN

Japanese!/They're right  
outside!/Japanese soldiers are  
coming!/There's more Japanese  
here!/Army men!/They have guns!

EXT. NIIHAU - SCHOOL AND CHURCH YARD - DAY

20 men approach the yard, the front 12 of them in army  
uniform carrying guns and rifles. They approach the  
church alert, speedy and ready to attack.

INT. NIIHAU - CHURCH - DAY

Villagers are huddled in fright at the front of the  
church looking toward the door in the back. Jack steps  
in with his rifle, raising everyone's panic.

HOWARD'S SON

Daddy!

Howard steps out from behind Jack as his son races to him, followed by his wife. The other 3 Niihau men from the whaleboat appear. There's relief and joy.

Ecstatic chaos and commotion reigns until a hush gradually descends as everyone notices Robinson is present too. Robinson and Niihau villagers appreciatively regard each other in thoughtful quiet.

ROBINSON

Aloha.

INT. KAUAI - FITZGERALD'S OFFICE - DAY

Fitzgerald is seated behind his desk thumbing through the final pages of a report. Robinson and Jack are seated before him as Jack studies his own copy.

FITZGERALD

Well Elmer, it looks like your report is very thorough. The army thanks you for saving us the trouble of writing it.

ROBINSON

Not at all, I was happy to do it. I think the Niihauans felt more comfortable giving me the whole story than they would have been telling your men everything.

FITZGERALD

So that Jap bastard paymaster of yours really killed himself with a shotgun, eh? What was his name?

ROBINSON

Yoshio Ha--

FITZGERALD

(refers to report;  
mispronounces name)

Yoshio Harada? Pointed the shotgun at his belly and pulled the trigger.

ROBINSON

That's right. The Japanese call it "hara-kiri". To avoid disgrace, they sacrifice themselves.



FITZGERALD

Amazing. Now Elmer, before we send this report to Washington, you mind if we make a few small changes?

ROBINSON

Changes? What kind of changes?

FITZGERALD

Well, for example, it says here, that you weren't able to get to Niihau sooner because

(reading)

"newly-imposed wartime restrictions had precluded boat traffic across the channel." Now as I recall Elmer, you weren't able to go there sooner because of bad weather. The rough waters kept you from making the crossing. Right, Jack?

Jack stands and moves to look out the nearby window.

ROBINSON

Now hold on Gene, you know full well that it was your own orders --

FITZGERALD

"Harakiri" did you say it was called? Or...something like that? How is Ben by the way? Is Ben going to make it okay?

Robinson glares at Fitzgerald, understanding and resigned to the unspoken bargain to protect Ben from suspicion.

ROBINSON

Yes, they say he's going to make a full recovery. Three bullets to the hip and he still insisted on walking into the hospital on his own. He wasn't even going to come in the first place, but I made him.

FITZGERALD

Amazing. They are a hardy people, I'll give them that.

ROBINSON

Indeed. Hardy and productive. In fact I'm headed to the hospital now to see how Ben's doing. You want to come?

FITZGERALD

No. No, but thanks, Elmer. I  
won't keep you.

Robinson leaves. Jack is still staring out the window.

FITZGERALD

Jack?

JACK

How do you point a shotgun at your  
own stomach and then pull the  
trigger? And miss completely but  
then try again and succeed? And  
all the while Ben and his wife are  
just standing there, doing what  
exactly? Just watching him shoot  
himself? Twice? Sir, harakiri?

Fitzgerald and Jack regard each other for a moment, then  
Fitzgerald looks out the window nearest him.

WASHINGTON AFTERMATH - FAST MONTAGE

- A) EXT. WASHINGTON - U.S. CAPITOL BUILDING - EXTREME LONG  
AERIAL SHOT - ESTABLISHING - MORNING (JAN. 28, 1942)  
Snowy, frigid contrast to Niihau's tropical paradise.
- B) INT. WASHINGTON - SENATE HEARING CHAMBERS - MORNING  
Roberts Commission testifies to a Senate committee.

OWEN ROBERTS

The Japanese pilot's subjugation of  
Niihau is the first time in U.S.  
history an enemy controlled  
Americans on our own soil. The  
two Japanese-Americans on Niihau  
weren't spies or radical  
nationalists. They were ordinary  
citizens who betrayed America. How  
many other Japanese-Americans might  
do the same?

DISSOLVE TO:

WILLIAM STANDLEY

(reading aloud)

"The fact that the Haradas never  
showed any anti-American tendencies  
but came to the aid of the pilot  
anyway, indicates that Japanese  
residents in America may help Japan  
if they suspect Japan may win.  
Given enough --"

## C) INT. WASHINGTON - SENATE HEARING CHAMBERS - AFTERNOON

SENATOR #1 (O.S.)

So Admiral, you're saying that if Japan starts winning the war, all Japanese-Americans are potential turncoats.

JOSEPH REEVES

I am. The speed with which Niihau's three Japanese residents converted to the pilot's cause is proof that no one can trust any Japanese not to change sides, even if they are American citizens.

SENATOR #1 (O.S.)

Which is treason.

JOSEPH REEVES

It is. And sedition.

DISSOLVE TO:

SENATOR #2 (O.S.)

General, the Chief of Staff estimates we would not be able to stop a Japanese invasion on the Mainland until they reached the Mississippi. How can that be?

FRANK McCOY

Because of a domestic fifth column.

SENATOR #2 (O.S.)

And what is that?

FRANK McCOY

They're a group of citizens who are secretly loyal to the enemy of their country.

D) INT. OVAL OFFICE - NIGHT (FEBRUARY 19, 1942)  
FDR is addressing the nation by radio.

FDR

I have today signed Executive Order 9066 authorizing the Secretary of War to clear the way for any persons with "Foreign Enemy Ancestry" to be relocated by a newly-created agency established to handle the detention and internment of those citizens who --

E) INT. AMERICAN HEARTLAND - DINER - DAY (MARCH 2, 1942)  
 Patrons and staff listening intently to radio. During  
 the broadcast a few patrons glance at a Japanese-  
 American patron mother seated nearby who listens too.

LT. GEN. JOHN L.  
 DEWITT (RADIO V.O.)

As head of the Western Command, I  
 am declaring that Americans having  
 one-sixteenth or more enemy  
 Japanese ancestry must report to  
 assembly centers where they will be  
 moved to permanent Relocation  
 Camps. All assets of Japanese-  
 Americans are subject to the Office  
 of the Alien Property Custodian.  
 With this Proclamation, we secure  
 the national interests of our  
 homeland in this time of war.

#### INTERMENT OF JAPANESE-AMERICANS - MONTAGE

Voices over the following series of shots:

L.A. TIMES EDITOR  
 (RADIO V.O.)

It is this editor's view that a  
 Japanese-American inevitably grows  
 up to be more Japanese than  
 American. Treating them all as  
 potential enemies might create a  
 few injustices here and there, but  
 such treatment should be accorded  
 to all of them while we are at war.

HEARST COLUMNIST  
 HENRY McLEMORE  
 (RADIO V.O.)

I am for the immediate removal of  
 every Japanese-American to a point  
 deep in the interior. Herd 'em up,  
 pack 'em off and give 'em the  
 inside room in the badlands.  
 Personally, I hate the Japanese.  
 That goes for all of 'em.

LT. GEN. JOHN  
 L. DEWITT (V.O.)

A Jap is a Jap. It makes no  
 difference whether he's an American  
 citizen, he's still Japanese and a  
 danger to us. American citizenship  
 doesn't affect loyalty; we learned  
 that from the Niihau incident.

- A) HISTORICAL 1942 BLACK-AND-WHITE STILL PHOTOS OF AMERICAN FAMILIES LISTENING TO THEIR RADIO.
- B) HISTORICAL 1942 BLACK-AND-WHITE STILL PHOTOS OF NEWSPAPER HEADLINES AND BROADSIDE NOTICES RELATING TO THE "OUSTER OF ALL JAPS".
- C) HISTORICAL 1942-3 BLACK-AND-WHITE STILL PHOTOS OF JAPANESE-AMERICANS PREPARING TO LEAVE, BEING PROCESSED AND RELOCATED.
- D) HISTORICAL 1943-4 BLACK-AND-WHITE STILL PHOTOS FROM DAILY LIFE FOR INTERNED JAPANESE-AMERICANS.
- E) BLACK-AND-WHITE STILL SHOTS OF INTERNED JAPANESE-AMERICANS AND JAPANESE ALIENS BEHIND FENCES, SOME SHOTS INCORPORATING SHINTANI.

NIIHAU, HAWAII'S TIMELESS FORBIDDEN ISLAND - MONTAGE

Shots are in reverse order of the opening montage.

Hawaiian song "THEY COULDN'T TAKE NIIHAU NO-HOW" by R. Alex Anderson plays over montage.

- A) EXTREME CLOSEUP - SEVERAL HONEY BEES huddle calmly around a honey comb.

SUPER:

"SHINTANI WAS SENT TO AN ALIEN INTERNMENT CAMP IN UTAH AND REJOINED HIS WIFE AND CHILDREN ON NIIHAU AFTER THE WAR. IN 1960 HE BECAME A U.S. CITIZEN AT 79 YEARS OLD."

- B) HOWARD'S BACK YARD  
The airplane is gone and the house newly-rebuilt. Howard wears a palaka shirt and walks a horse.

SUPER:

"HOWARD KALEOHANO WAS AWARDED THE PRESIDENTIAL MEDAL OF FREEDOM FOR VALOR, AND \$800 FOR HIS DESTROYED HOUSE."

- C) PUUWAI VILLAGE  
No signs of damage. Horses graze randomly.

SUPER:

"IN JAPAN, THE FAMILY OF SHIGENORI NISHIKAICHI BELIEVED HE DIED ATTACKING PEARL HARBOR. HIS REMAINS WERE RETURNED AND THE STORY OF HIS DEATH EXPLAINED TO THEM 15 YEARS LATER."

- D) NEARLY DRY HALULU LAKE  
Several Hawaiian women launder clothes by the lake.

SUPER:

"IRENE HARADA WAS IMPRISONED FOR 3 YEARS WITHOUT FACING CHARGES. SHE LATER OPENED A SMALL SEWING SHOP ON KAUAI. WHILE MAINTAINING INNOCENCE ALL HER LIFE, SHE ONCE ADMITTED FEELING SORRY FOR THE PILOT AND WANTING TO HELP HIM."

- E) NONOPAPA BEACH FISHING GROUNDS  
Hawaiian man drags a fishing net onto shore.

SUPER:

"BEN KANAHELE RECOVERED FULLY FROM HIS GUNSHOT WOUNDS. PRESIDENT FRANKLIN ROOSEVELT AWARDED HIM A MEDAL OF MERIT, THE HIGHEST CIVILIAN DECORATION FOR EXCEPTIONALLY MERITORIOUS CONDUCT. ALTHOUGH NOT IN MILITARY SERVICE, HE ALSO RECEIVED A PURPLE HEART."

- F) BEACH LANDING AT KII  
A whaleboat rests upside down against the sand dunes near a small, unlocked wooden storage shed.

SUPER:

"LIEUTENANT JACK MIZUHA WAS REINSTATED IN RANK AND DISTINGUISHED HIMSELF FIGHTING IN ITALY WITH THE 34TH INFANTRY DIVISION. HE WAS AWARDED THE PURPLE HEART AND BECAME STATE SUPREME COURT JUSTICE FOR HAWAII."

- G) STACKED LAVA ROCK WALL LEFT BY CAPTAIN COOK IN 1778  
Mynah birds are perched and a feral sheep grazes.

SUPER:

"THE INTELLIGENCE GAINED FROM ACQUIRING A JAPANESE ZERO FIGHTER PLANE WAS IMMENSELY SIGNIFICANT, EXPOSING WEAKNESSES THAT AMERICAN PILOTS LEARNED TO EXPLOIT, AND CHANGING THE COURSE OF THE WAR. REAR ADM. WILLIAM LEONARD DECLARED 'NO OTHER CAPTURED MACHINE HAS EVER UNLOCKED SO MANY SECRETS AT A TIME WHEN THE NEED WAS SO GREAT.'"

- H) KOA AND KIAWE FORESTS  
Wild eland and roaming Polynesian boars stir.

SUPER:

"THE PILOT'S PAPERS CONTAINED ONLY MAPS, SIMPLE RADIO CODES AND ROUTINE FLYING INSTRUCTIONS - NOTHING WHATSOEVER OF VALUE FOR AMERICAN INTELLIGENCE."

- I) RAINBOW OVER DRY SCRUB BRUSH SAVANNA  
Island flora soak the morning sun by playa lakes.

SUPER:

"THE NIIHAU INCIDENT WAS RECORDED IN HISTORY AS AMERICA'S FIRST BATTLE VICTORY OF WORLD WAR II."

- J) ROUGH SURF ON DESERTED BEACH  
Gray reef sharks scramble in the shallows as two monk seals lazily sun themselves on the sand.

SUPER:

"FOLLOWING THE WAR, PRESIDENT FRANKLIN ROOSEVELT WANTED THE NEWLY-CREATED UNITED NATIONS TO BE HEADQUARTERED ON NIIHAU. SHORTLY AFTER HE DIED, NEW YORK CITY WAS CHOSEN INSTEAD."

- K) RUGGED SEA CLIFFS OF PANIAU - MORNING

SUPER:

"SINCE THE WAR, THERE HAS BEEN AN AMERICAN MILITARY PRESENCE ON NIIHAU ALMOST CONTINUALLY, AND IT CURRENTLY SERVES AS A STRATEGIC BASE FOR AMERICA'S MISSILE DEFENSE SYSTEM."

- L) NIIHAU - EXTREME LONG AERIAL SHOT - MORNING  
Entire island in view.

SUPER:

"TODAY, NIIHAU IS HOME TO 160 HAWAIIAN-AMERICANS STILL LIVING VERY MUCH THE WAY THEY DID IN 1941. THEY REMAIN UNDER THE WATCHFUL CARE OF THE ROBINSON FAMILY, CONTENTEDLY SECLUDED FROM THE REST OF THE WORLD."

FADE OUT:

THE END