

HAWAII FIVE-O

"Samurai"

Story by Jerome Coopersmith

Teleplay by
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(#0201)

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Final Draft

PRODUCTION NOTE

1. Change Toluru to Tokura_ throughout.
2. Change Mary Katama and/or Mary Kalama to Mary Travers throughout.

INT. FIVE-0 OUTER OFC. - NIGHT

A Tired McGarrett enters the outer office and we PAN him to Mae's empty desk (it's after six o'clock). He rifles through her phone pad as Chin Ho, who is on the phone, leans out of his cubicle.

CHIN HO

Hi, Boss.

McGARRETT

Chin.

CHIN HO

Mae left to have her hair done--
said she'd be home by eight if
you need her.

McGARRETT

No sweat...come on in when you
finish.

McGarrett pours himself a cup of coffee from the urn, takes Mae's telephone pad from the desk and starts into his office.

INT. McGARRETT'S OFC. - NIGHT

McGarrett crosses to his desk and tosses down the phone pad. He takes a swig of the coffee, making a face at the strength of same, and puts down the cup. He removes his coat, drapes it over a chair, loosens his tie and sits down behind the desk. He picks up the phone and dials one digit (0 for operator).

McGARRETT

This is Steve McGarrett, Five-0.
Would you get me Mobile Unit three...
five-0-six-0-three. Thank you.

McGarrett opens the manila folder on his desk and begins signing some letters with his free hand as he waits. Then:

McGARRETT (CONT'D)

Dan-0...anything up?

INTERCUT - EXT. STREET - NIGHT

Danny is seated inside Five-0 car with mike in hand.

CONTINUED

DANNY

Not a thing, Steve. I've hit the shops on Kalakaua Avenue. Took a little spin up Hibiscus Drive. And, right now it looks like a two hour wait outside the Japanese theatre on Monakea.

BACK TO MCGARRETT

MCGARRETT

Why don't you get one of the H.P.D. boys to spell you for awhile?

BACK TO DANNY

DANNY

May do that...
(stretches himself
and rubs the nape
of his neck)
Getting hungry. Probably grab a bite and head for the jail. See if they picked up anyone interesting in that narco raid on Hotel Street.

NEW ANGLE ON MCGARRETT TO INCLUDE CHIN HO ENTERING

MCGARRETT

Report in when you're through. I'll pick you up later either at the theatre or H.P.D.

McGarrett hangs up the phone and turns back to the papers he's signing. Chin Ho moves over to a filing cabinet in the background and starts leafing through some of the folders.

CHIN HO

(as he works)
How do you figure the odds on your Tokura bet?

MCGARRETT

Six-two and even...

He finishes with the work on the folder, closes it and tosses it aside. Then, looks at the telephone pad he'd picked up from May's desk and starts making notations against the calls that have come in.

CONTINUED

CHIN HO

Tell you somethin' boss...I'd
come back from the dead myself
for a million clams.

He finds what he was looking for in the cabinet, removes the folder, closes the cabinet and turns back toward McGarrett.

CHIN HO (CONT'D)

Only one thing worries me.

McGARRETT

Yeah...

Finishes checking the list, shoves the pad back, leans back in his chair, arms behind his neck and looks up at Chin.

McGARRETT (CONT'D)

What's that?

CHIN HO

Bushido.

McGARRETT

What about them?

CHIN HO

I don't know very much about
this Samurai jazz. But, if
Tokura is dead there's one
member of his family who ain't.

McGARRETT

You think they might hit another
target now?

CHIN HO

(shrugs)

Like I said, I don't know much
about those kooks. Just
thinkin' that's all.

McGARRETT

Yeah.

He and Chin look at each other a beat and then Chin turns to move out of the office back to his cubicle, when suddenly almost startlingly the phone on McGarrett's desk starts to ring. Automatically, Chin stops his progress and turns back to wait, as McGarrett leans over and picks up the phone.

CONTINUED

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McGARRETT
(into phone)
McGarrett.
(beat)
Be right there.

Slams down the phone, gets to his feet in one motion, looks toward Chin and nods an affirmative. Grabs for his jacket and they head out of the office, fast.

ACT ONE

FADE IN:

INT. CRIME COMMISSION HEARING ROOM - DAY

19 CLOSE SHOT TOKURU'S HANDS
resting on a Bible. Featured is a large dragon-emblemed
ring on the middle finger of his hand.

CLERK'S VOICE

(over)

Do you swear to tell the truth,
the whole truth and nothing but
the truth, so help you God?

TOKURU'S VOICE

(over)

I do.

As the hand is pulled away from the Bible, CAMERA PULLS
BACK to reveal our setting. We are in the HEARING ROOM
where Tokuru is about to be questioned by the COMMITTEE
COUNSEL for the Hawaiian State Senate Committee
investigating crime. There are five members of the
committee - a Hawaiian - a Japanese - a Chinese and
two Caucasians. Tokuru is surrounded by a battery of
lawyers - Caucasians. A LIVE TV CAMERA covers the
proceedings.

Attorney General WALTER CLARK, a distinguished man of
fifty-five, a brilliant man with style and wit, is about
to question Tokuru who is seating himself calmly, at
least to all outward appearances, at the witness table.
The Attorney General leans forward slightly to address
himself to Tokuru through the microphone before him.
The latter's calmness is belied by his fingers nervously
twisting the ring on his hand, which fits very very
tightly.

ATTY GENERAL

Mr. Tokuru, I shall take the
liberty of assuming that as an
intelligent, well-read man...
one who has been a resident of
these islands for many years...
you are not totally unaware of
the reasons why this hearing is
being held. It is an investigation
into the nature of, and the
personalities involved in, the
major areas of crime in the
State of Hawaii...

20 ANGLE FEATURING MCGARRETT
He's standing in the rear of the hearing room poised,
alert, listening intently to the proceedings taking
place. Occasionally his glance darts sharply toward
the double entrance doors leading into the hearing
room from the corridor outside. OVER THIS SHOT WE HEAR:--

20(1)
Cont.

ATTY GENERAL'S VOICE

(continues, over)

We have some questions to propound to you, Mr. Tokuru. We intend to have the answers to them. Your compliance and cooperation...

21 WIDE ANGLE SHOT - THE HEARING ROOM
It features both the committee table and that of Tokuru and his attorneys.

ATTY GENERAL

(continues)

...would be most deeply appreciated.

Tokuru makes no acknowledgment. Merely stares impassively toward the Attorney General as one of the Tokuru lawyers, LOU BECK, white haired and impressive looking, winds slowly to his feet.

BECK

Mr. Chairman...

22 ANGLE - BECK

BECK

(continues)

...we requested that no television be allowed in this hearing room.

23 ANGLE - SENATOR HARADA

SENATOR HARADA

(softly)

You requested that your clients faces not be photographed, Mr. Beck...

(indicates the television camera)

If you will look at the monitored image on the camera...

Beck moves over to the camera and looks at the viewing screen.

24 INSERT: LIVE TV CAMERA VIEW SCREEN
Only Tokuru's hands are showing, the nervously twisting table-drumming fingers which pull and twist at the big, tight, fat dragon-embled ring.

25 BACK TO SCENE

BECK
If the Honorable Chairman
will assure me that...

HARADA
(overrides, softly)
You have our full assurances,
Mr. Beck.
(to Atty Gen'l)
Please proceed, Counsel.

The Attorney General nods his acquiescence to the request
and turns toward Tokuru.

ATTY GENERAL
Mr. Tokuru, do you know a
certain William Boroff -
alias Willy the shiv Connors
- alias -- ?

TOKURU
(interrupts)
I respectfully refuse to
answer on the grounds of
possible self incrimination.

ATTY GENERAL
May I finish, Sir?

TOKURU
I did not mean to interrupt
counsel.

ATTY GENERAL
There are two more aliases, Mr.
Tokuru. One of them might just
ring a bell...

26 ANGLE - MCGARRETT
as he listens and glances once again toward the doors
leading toward the corridor.

TOKURU'S VOICE
(over)
I promise to listen very carefully.

ATTY GENERAL'S VOICE
(over)
Alias Thomas Grable - alias
William Rhodes.
(pause)
Have you ever known anyone to
answer to any of those names?

27 BACK TO WITNESS TABLE:

TOKURU

I respectfully refuse to answer
on the grounds of possible self
incrimination.

The Attorney General pauses for a moment and glances
off toward the O.S. McGarrett.

28 ANGLE - MCGARRETT
as he nods slightly in the direction of the O.S.
Attorney General.

29 BACK TO MASTER SCENE:
The Attorney General turns to Senator Harada.

ATTY GENERAL

If the Commission has no
pertinent questions to ask
of this witness at the moment,
I request leave to dismiss
him temporarily with the
right to recall, in order
to call upon another witness.

30 FULL SHOT - COMMITTEE TABLE
Senator Harada looks right and left covering the two
Senators on either side of him.

SENATOR HARADA

Any more questions for this
witness at this moment,
gentlemen?

There is no reply from the other men other than a
negative shake of the head; Harada turns toward the
Attorney General.

SENATOR HARADA (CONT'D)

Very well, counsel may call
the next witness.

ATTY GENERAL

The Committee now calls Miss
Mary Travers.

31 OMITTED
THRU
32

- 33 TOKURU
And for the first time - his face betrays emotion -
and suddenly a darting look of panic in his eyes.
And he hardens with anger to mask the panic - glances
sharply at:
- 34 THE FOUR ASSOCIATES
Stare dumbly -- one of them shakes his head - the
expressions of all reading: I don't understand.
- 35 FEATURING MCGARRETT
A small frown of concern as he glances at:
- 36 ANOTHER ANGLE - FEATURE DOOR IN BACK OF HEARING
ROOM
Thru which, we suppose, the witness should enter.
- 37 FEATURE SENATOR HARADA

SENATOR HARADA
Is the witness Miss Mary
Travers present?
- 38 FEATURE DOOR
It bursts open and a worried looking Danny crosses
quickly to McGarrett...whispers something in his
ear. Danny is in shirt sleeves.
- 39 TOKURU
A small - again almost imperceptible - sigh of
relief.
- 40 ANOTHER ANGLE
As Danny and McGarrett head for the door. In the
HEARING ROOM, the crowd begins to buzz -- one of
the Senators leans over to ask a question of the
Attorney General whose eloquent shrug tells us
he doesn't know what's going on.

41 INT. SMALL ANTE ROOM - DAY
Stretched out on a bench - using Danny's jacket for
a pillow - a very pale - very pretty - right now
very sick looking girl..

42 CLOSER
As McGarrett bends to her - solicitously...

DANNY
She was fine all morning - fine
all week..until about a half
hour ago..I've sent for a doctor.

McGARRETT
You just relax..I'll ask for a
postponement--

MARY
(sits bolt upright -
and it is obvious this
causes her much pain)
--No--I've waited long enough--
I want to testify--

McGARRETT
-You're sure.

MARY
I have to..have to..

She sits up--a wave of pain washes over her..McGarrett
and Danny exchange worried glances. Then - a pure
act of will - Mary slowly gets to her feet. McGarrett
and Danny move to help her. But she has steel in
her spine this little girl. She indicates - very
clearly - that she will walk into the hearing room
unaided. McGarrett and Danny flanking her - they
start toward:

INT. HEARING ROOM - DAY

43 As Mary Travers, Steve McGarrett and Danny enter.

44 TOKURU
He begins to bleed again..the eyes widen with surprise
..he glances again at:

45 HIS FOUR ASSOCIATES
Who stare at the girl as though seeing a ghost..stare
as though they expect her to disappear at any moment.

- 46 ANOTHER ANGLE
As McGarrett escorts Mary to the seat from whence
she will give her testimony.
- 47 CLOSER - MCGARRETT AND MARY KALAMA
He smiles at her--a smile of gratitude larger than
any verbal 'thank you.'

MARY KALAMA
I promise I'll be alright.

MCGARRETT
Lady, you're a lot better than
'alright.'

McGarrett helps seat her..then CROSSES OUT OF FRAME
to take his seat. CAMERA STAYS WITH MARY as she
closes her eyes for a moment. Her head sways a bit
and we think she may pass out. Then she opens her
eys-she glances at:

- 48 SINGLE - TOKURU
A small hard little smile directed at Mary - a smile
calculated to make her blood run cold. And it succeeds.
- 49 FEATURE MARY KALAMA
Tears her eyes away - looks forward. Her head reels -
her eyes glass over..
- 50 MARY'S POV
A haze - CAMERA BLURRED IMAGES. The voice of the
clerk, swearing in the witness, has no clarity..
SOUND AS THOUGH THE VOICE COMES TO MARY FROM
UNDERWATER..

COURT CLERK
...You..testify...Senate Committee
....State....Hawaii.....testimony
...contempt...

- 51 CLOSE - MARY
closes her eyes...
- 52 ANOTHER ANGLE
Clerk crosses to her with bible.
- 53 CLOSE - MARY

COURT CLERK
..swear..testimony...truth....
whole truth....help me.....
God.

54 FEATURE MCGARRETT AND DANNY
Both a bit shook up.

MCGARRETT
(trying to convince
himself)
Nerves...maybe it's just nerves..

DANNY
..Up to a few hours ago..she was
fine. Just fine.

55 MARY
desperately trying to focus on counsel..

ATT GENERAL
..full name is Mary Rosanna Kalama.

56 ANGLE FEATURE THE TWO OF THEM

MARY
Yes...

(Note: Since we do not hear this from Mary's POV,
we may and can hear it all)

ATT GENERAL
From January 1967 thru July
1967, will you tell us the name
of your employer?

MARY
From...January....?

ATT GENERAL
-January 1967 thru July that
same year, you were employed as
a bookkeeper for Mr. Tokuru...
were you not?

MARY
..I was employed...yes..I worked
for him.

ATT GENERAL
Will you briefly outline your
responsibilities?

MARY
My..res-pon-sib--?

56(1)
Cont.

ATT GENERAL

-You were one of several bookkeepers
and accountants - were you not?

MARY

Yes...

ATT GENERAL

Is it not true that the nature
of Mr. Tokuru's bookkeeping
system made it impossible for
any one bookkeeper to see a
complete picture of his operation?

MARY

..I'm sorry...

ATT GENERAL

For a period of time you had
no idea of the different kinds
of business your employer
operated, did you?

MARY

I had no idea....

ATT GENERAL

Until one day - quite accidentally
- you were handed a set of books -
secret books - that revealed
your employer's 'interest' in
such things as narcotics,
prostitution -

LAWYER LOU BECK

(jumps to his feet)
-Object--

ATT GENERAL

-Refugee smuggling--

LOU BECK

-Why doesn't counsel just read
a statement into the record and
have his witness nod her approval?

SENATOR HARADA

Counsel will please refrain from
leading the witness.

(to Mary - gently)

Tell us in your own words, Miss
Kalama, what you believe is
pertinent to this investigation.

57 SINGLE MARY
Desperately trying to focus...

ATT GENERAL'S VOICE
..Suppose we start...morning
...April third 1967.....

MARY
I'm sorry...

58 ANOTHER ANGLE

ATT GENERAL
When you reported for work on
the morning of April third 1967--

59 MCGARRETT
He can see how desperately sick she is. He gets
quickly to his feet - starts to her side..

60 MARY
She tries to get to her feet as MCGARRETT MOVES
INTO SHOT.,

MARY
I'm sorry...but...if you
will excuse...

She half winds to him and then - keels over in a
dead faint into McGarrett's arms..

61 FEATURE SENATOR HARADA
Banging gavel as the courtroom has exploded INTO
SOUND OF BABBLE.

62 ANGLE FEATURE
A small man - horn-rimmed glasses - comes quickly out
of his seat and crosses to where Mary is lying, head
cradled in McGarrett's lap.

DOCTOR
Excuse me...I'm Dr. Collins...

63 TIGHT ANGLE - MCGARRETT, DOCTOR, MARY
The doctor taking her pulse...and then slowly looks
up and at McGarrett.

DOCTOR
This woman is dead.

64 MCGARRETT
Stares stunned and then wheels slowly to level a
look at

65 SINGLE: TOKURU
He stares impassively--a sense he hasn't moved a muscle.

66 SINGLE - McGARRETT
If looks would kill, Tokuru would be lying dead.
McGarrett's glance carries down to

67 WHAT McGARRETT SEES
Tokuru's hands - clasped reverentially - as if in
prayer.

SMASH CUT TO:

INT. McGARRETT'S OFFICE - DAY

68 TIGHT ON McGARRETT'S FISTS
slamming onto the desk. CAMERA PANS UP to see his
face.

McGARRETT
(punctuated by
slamming fist)
How--how did they get to her--
how did they do it--how!?

69 ANOTHER ANGLE
To see Danny in the room..Danny reacts with quick anger.

DANNY
How do I know--?

McGARRETT
It was your job to protect her
- keep her alive--your job. I
put you in charge.

DANNY
(exploding)
You want me to say I blew it--
alright-I blew it--I blew it--
I blew it!

And McGarrett crosses over and puts his hand on Danny's
arm. It is an apology---it says we're all up tight.
And Danny accepts the wordless apology.

DANNY (CONT'D)
(after a long beat)
I was with her every second of
the time--and when I wasn't there
--Kono--or Chin Ho--nobody--nothing
came close to her. The food she
ate--one of us tasted it--if she
wanted a bar of candy out of the
machine in the lobby--I took the
first bite...

70 ANGLE AT DOOR
Kono bursts in...

KONO
Think I've got something, Steve--

McGARRETT
-Go.

KONO
The guy who hit Tokuru yesterday--

Kono takes out a passport from his breast pocket -
hands it to McGarrett.

71 INSERT - PASSPORT PHOTO
Instantly recognizable as Tokuru's attempted assassinator.
The one who was killed.

KONO (V.O.)
Japanese passport - issued
last week.

DANNY
(looking at the
passport)
Passport gives his occupation
as factory foreman.

McGarrett's look is a challenge to that statement.

KONO
(a shrug)
We checked it out with the
Tokyo Police.

McGARRETT
A factory foreman comes three
thousand miles to kill Tokuru.
Why?

McGarrett reaches into his desk and abstractedly picks
out a box of cornflakes...

McGARRETT (CONT'D)
(munches on cornflakes)
What else?

KONO
(consults small
note-pad)
...Got here yesterday morning
on flight 906 from Japan...went
right to the courthouse. Didn't
even bother to check into a
hotel.

71(1)
Cont.

McGARRETT

(pacing)
Doesn't figure.
(spinning back)
Let's do a rundown on friend Tokuru.
(turns to Danny)
Kick off--

DANNY

Born stateside--

KONO

San Francisco--

McGARRETT

Family.

DANNY

Divorced. Wife living in California.

This swirls around McGarrett who knows all the answers but it refreshes the mind to hear them again in this manner...

KONO

A daughter in Honolulu - strictly jet set.

McGARRETT

Uhn huh...
(pause)
No link to Japan, huh?

DANNY

But nothing.

McGarrett puts the cornflakes box away, picks up the passports again. He studies them, musing...

McGARRETT

A murder attempt...and then a murder. Any connection?

DANNY

For openers, all Doc's been able to give us is her heart stopped beating. We still don't know for certain that Mary Kalama was murdered.

McGARRETT

She was murdered.

71(2) Chin-Ho Kelly enters - he carries a briefcase.
Cont.

McGARRETT

What have you got?

CHIN HO

A big fat--goose egg. Like
the lab came up but clean.

DANNY

No prints?

CHIN HO

Nothing.

(takes out-
from briefcase)

However--we do have here--
one Japanese Nambu 8
milimeter - common.

(takes out
a knife)

One knife--not common at
all.

72 CLOSE UP - KNIFE
as Chin-Ho puts it down on the desk. It appears
ceremonial, despite a deadly functional blade. There
are Japanese characters inscribed on the handle.

73 GROUP
as before. McGarrett picks up the knife and turns
it from side to side - then shows the handle,
with its Japanese imprint, to Chin-Ho.

MCGARRETT

Japanese?

CHIN HO

You know it.

MCGARRETT

Pronounce it.

CHIN HO

Samurai.

CUT TO:

73A EXT. BACK ALLEYWAY RIVER RAT DISTRICT - DAY

CAMERA PROBES THE AREA ESTABLISHING the general rundown, shabby, filth-and-garbage-strewn nature of it... then COMES TO REST on the REAR DOOR of an old battered building. The door OPENS and two well-dressed stolid-faced Chinese, ENTER the alleyway from the building and start to move toward a neat, modern, expensive looking automobile that's parked nearby, hidden by the L shape of the adjacent buildings.

As they approach it, we suddenly hear O.S. the gunning of a powerful automobile engine and the scream of tires, suddenly accelerating and burning over rough paving. The SOUND of the vehicle approaches rapidly as the two Chinese hearing it, alert and draw hand guns from within their clothing.

- 73B ANGLE - APPROACHING CAR
as it bears down swiftly along the alley, traversing the path of the two Chinese.
- 73C ANGLE - THE CAR
We see that it's driven by one of the Tokura Associates. Beside him in the front seat is another Associate who pokes a double barrel shotgun out the open window. From the rear seat another Associate also takes aim with a similar weapon.
- 73D THE TWO CHINESE
They start to scatter and run, seeking shelter, as the other car bears down on them. One of the Chinese heads toward the driver seat of the parked vehicle, the other toward the rear door from which he had recently exited.
- 73E ANGLE - THE CAR
The associate in the front seat lets loose a blast from his shotgun.
- 73F ANGLE - CHINESE
The one heading toward the door of the building is hit full by the blast and slammed backwards, head over heels into some piled-up refuse and garbage cans which come clattering down about his body.
- 73G ANGLE - CAR
The associate in the rear seat now FIRES his deadly volley.
- 73H THE CHINESE
The Chinese heading toward the front seat of the car is in turn hit by the tremendous force of the shotgun blast, lifted from his feet and slammed onto the top of the hood of the car where he lies precariously for a moment, then starts sliding slowly off the hood toward the ground, and crumples into the earth.

73I ANGLE - DEATH CAR
as it ROARS away down the alley and screams around the
corner out of sight, its mission accomplished.

73J INT. McGARRETT'S OFFICE - DAY

INSERT - PEN IN McGARRETT'S HAND

As it dashes off the needed signatures. PULL BACK to
find McGarrett in shirt sleeves at desk, as noted,
affixing signatures to thick sheaf of depositions. May
stands patiently over him with a second stack of
depositions yet to be signed. McGarrett finishes; May
scrapes up the finished sheaf and as she deposits the
next batch:

MAY
Last batch, boss.

McGarrett groans, but dutifully resumes the chore of
signing. Danny piles into the room.

DANNY
Report from H.P.D. Broad daylight
hit on Plikoi -- professional --
shotguns, killed two enforcers of
the Korean syndicate. According
to the report, practically cut 'em
in half.

McGARRETT
(digesting; half to himself)
Tokura didn't waste much time,
did he?

DANNY
Nope. Want us to roust him?

McGARRETT
What for? He'd have an airtight
alibi and twenty-four witnesses
to swear to it.

During above phone has BUZZED and McGarrett has indicated
for May to take it at his desk.

DANNY
(helpless shrug)
You're so right.

MAY
Hawaii Five-0...
(beat)
One moment, please.
(hand over mouthpiece)
It's the man...

CONTINUED

73J(1)
Cont'd.

McGARRETT
(grabbing phone)
Yes, Governor...
(beat)
On my way, sir.

Good as his word, McGarrett is moving in swift, striding exit.

MAY
(frustrated)
These depositions -- you have to sign...

McGarrett is gone. The frustrated May looks to Danny. He shrugs, grins, goes leaving May with her unsigned depositions and her frustrations.

INT. GOVERNOR'S OFFICE - DAY

73J1 FULL SHOT - McGARRETT
As he moves to the watchdog desk squared to and facing the only entrance to the Governor's office. At the desk, as always, the faithful, efficient MILDRED.

MILDRED
(gently needling)
Go right in, Mister McGarrett.
He's waiting for you.

McGARRETT
(tight smile)
Thanks -- you're a pal.

As he starts through:

INT. GOVERNOR'S OFFICE - DAY

73J2 FULL SHOT - GOVERNOR
Standing at window, back to door, hands clasped behind him, he stares out over the city. S.O. DOOR opens and closes. After long beat, without turning:

GOVERNOR
Sit down, Steve.

73J3 FULL SHOT - MCGARRETT
With Governor in B.G. as he takes chair in front of desk
and sits. Silence as for another long moment the Governor
continues to stare out over the city and now, still without
turning:

GOVERNOR
(continuing)
This terrible violence in our
land -- in our state -- it has
to be stopped.

73J4 CLOSE SHOT - MCGARRETT

MCGARRETT
(surprised; impressed)
The hit on Piikoi?

73J5 BACK TO MASTER

GOVERNOR
(still without turning)
Yes...

MCGARRETT
Your sources are fast and accurate.

GOVERNOR
(turns; half smile)
Not too much happens on this beat
that I don't know about.

MCGARRETT
I believe it.

GOVERNOR
(careful beat)
Tokura?

MCGARRETT
That's how we figure it.

GOVERNOR
(hard)
Can you prove it?

MCGARRETT
The way Tokura operates -- no
chance.

CONTINUED

73J5(1)
Cont'd.

Now the Governor crosses to his desk, drops into his chair. He is weary and troubled and it shows.

GOVERNOR

What happened, Steve? You had a witness--an airtight case. How did he get off the hook?

McGARRETT

I don't know, sir... I don't know.

GOVERNOR

Precisely what the Attorney General said. I told him--that's not good enough! Now I'm telling you--that's not good enough!

McGarrett doesn't alibi, doesn't challenge. Finally:

GOVERNOR (CONT'D)

Steve, you and Five-O have done a superb job for this state. I'm on record--one of the smartest moves I've made during my tenure as Governor is to select you to head our state police unit, but this violence--this killing must be stopped. Tokura has to be brought to justice. It has to be done.

McGARRETT

Yes, sir.

GOVERNOR

(dismissing him)
Please keep me informed.

McGARRETT

(stands)
Yes, sir.

McGarrett turns and starts to exit. He has his hand on the door when:

GOVERNOR

(to a friend)
Thank you, Steve.

McGarrett grins and goes.

EXT. TOKURA'S HOUSE - DAY

73K ANGLE - McGARRETT'S CAR
as with tires screeching it turns off the main road onto the driveway, leading toward the house. AS CAMERA COVERS, we see behind a formidable steel fence, a spectacular hilltop mansion. Guards are stationed on either side of the main gate. McGarrett slams on the brakes hard as a guard moves forward toward the approaching car and it slides to a locked-wheel halt.

73L ANGLE - McGARRETT
As the guard approaches, a grim, angry McGarrett shoves his buzzer practically into the guard's face.

McGARRETT

(barks)
Five - 0. Open.

The guard needs no more than the blazing command and the look in McGarrett's eyes to obey. He moves over to the gate, presses a button and electronically controlled gates swing open.

73M TIGHT ON McGARRETT'S CAR
as burning rubber, he guns through and up the sweeping circle drive.

INT. TOKURA'S HOUSE - DAY

73N TIGHT McGARRETT
as he moves in a similar sweeping motion toward a man O.S.

McGARRETT

(angrily)
You made one big fat mistake,
Tokura...

During the following, CAMERA FULLS BACK to reveal Tokura and his four Associates. Tokura sits Buddha-like in a dressing robe flanked by the four men who wear business suits. Tokura sucks on an ivory cigarette holder.

McGARRETT (CONT'D)

Your muscle wiped out the
wrong heavies.

Tokura looks at him impassively.

CONTINUED

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16H.

73N(1)
Cont'd.

TOKURA
A rather puzzling observation,
Mr. McGarrett.

McGARRETT
Those two gambling goons
didn't write the contract
on you outside the hearing
building...

McGarrett moves to a small coffee table in front of
Tokura and slams the Samurai knife down on its top.

McGARRETT (CONT'D)
This was responsible...

74 CLOSE UP - THE SAMURAI KNIFE
as McGarrett bangs it down on a table.

McGARRETT'S VOICE
Samurai!--the ancient order of
Japanese knighthood.

75 MED. SHOT - McGARRETT
establishing that he is standing in an ornate living room
which, museum like, combines the treasures of east and
west. He is speaking to an unseen audience.

McGARRETT
...fanatic principles of honor...
the code of Bushido...

76 McGARRETT'S POV - GROUP SHOT - TOKURU AND AIDES
Tokuru sits Buddha-like in a dressing robe, flanked by his
Four Associates who wear business suits. Tokuru sucks on
an ivory cigarette holder.

TOKURU
Very enlightening. But - may I ask-
what this had to do with me, McGarrett?

77 McGARRETT
as before. He picks up the knife.

McGARRETT
Just this. It was found on the guy
who ventilated your suit!

TRUCK with McGarrett as he crosses to group and thrusts the
knife up close to Tokuru's eyes.

McGARRETT (CONT'D)
Here, take a good look. Nice slender
blade. Make it easy for a Bushido to
gut himself when he fails on a mission.
No sweat. You know 'honorable' tradition.

78 CLOSE UP - TOKURU
He knows the ancient tradition and he does sweat, just a
bit as he stares fixedly at the knife up close to his face.
But quickly, the mask glosses over the small display of
emotion.

McGARRETT (V.O.)
Another Bushido comes...and another...

79 Mc GARRETT

McGARRETT
 ...and another. 'Till the mission's
 accomplished.
 (pause)
 It always is.

80 GROUP SHOT - AS BEFORE

McGARRETT
 Why are they after you, Tokuru?
 (pause)
 Level with me. I'm the only one
 who can help you now.

TOKURU
 How touching. I'm sure you stay up
 nights finding new ways to help me.

McGARRETT
 Help you into Ouaha Prison. But to
 get you there, I have to keep you
 alive.

TOKURU
 To get me there you have to dig
 up- so to speak- another witness.
 (shrugs casually and
 tries to sound as
 though this couldn't
 matter less)
 By the way, how did the poor girl
 die?

McGARRETT
 She was murdered.

TOKURU
 Poisoned...? While in your custody?
 Why that's absolutely shocking.

McGARRETT
 Nobody said anything about 'poisoned.'

81 TOKURU
 Touche- the flicker of emotion...and then, as before, it is
 quickly covered over...

82 AS BEFORE

TOKURU
 You did say she was murdered. And
 since I heard no shots- saw no knife
 wounds, I assumed poor Miss Kalama
 had been poisoned.

82(1)
Cont.

McGARRETT

Clever.

TOKURU

Ahh, but here I am helping you.
And you came here to help me.
How would you keep me alive,
McGarrett?

McGARRETT

We're state police. Five-0 operates
with the police units on all seven
islands. Five-0 can seal off the
airports, the harbors...can make
certain no more of those hatchet
men set foot in Hawaii.

TOKURU

Key men reassigned...thousands of
dollars spent...and all for me.
How generous of you, McGarrett.

McGARRETT

I'm always generous...to people who
volunteer information.

TOKURU

Such as...?

McGARRETT

The book...narcotics, gambling,
prostitution--the book.

(pause)

By the way, Tokuru, what goes
for you in Japan?

TOKURU

(after a long
thoughtful moment)

Very well, McGarrett. About
Japan...quite recently I saw...
an excellent Fu Manchu movie.

The Four Associates laugh.

McGARRETT

That's Chinese.

TOKURU

...Ah so...wrong again.

And at this the Four Associates really break up.

TOKURU (CONT'D)

...and if you have paid more
than two ninety five for that
poor imitation Samurai knife,
you were shamelessly cheated.
I suggest you call the police.

82(2) The Associates are almost hysterical. DEEDEE TOKURU, a
Cont. gorgeous Eurasian young woman of 25, enters, attracted
by SOUND OF LAUGHTER.

DEEDEE

Just give me the punch line, Papa-San.

Tokuru looks at her---and it is clear that Papa digs his
daughter but and how. He is gentle, affectionate with her.
He crosses to kiss her hand- and despite the off-hand
introduction, there is love in it...

TOKURU

My most exquisite daughter...may I
present Mr. Steve McGarrett,
illustrious head of five-O...and
one of the great unsung comics of
our time...my daughter Deedee.

Deedee looks him up and down. A pause. They silently
gauge each other. And despite her overt hostility, it
is clear Deedee sees an attractive man. It is also
quickly clear that Tokuru sees her seeing this.

TOKURU (CONT'D)

If you have pressing affairs elsewhere,
McGarrett, we will quite understand.

McGARRETT

Matter of fact I have. I'm about to
order some medals for the next Bushido
who comes to chop you down.

McGarrett spins, walks.

83 CAMERA MOVES IN FOR CLOSE - TOKURU
His expression- unreadable.

FADE OUT:

COMMERCIAL

FADE IN:

EXT. MORGUE - DAY

83A ESTABLISHING SHOT - MCGARRETT'S CAR (STOCK)
(The above piece of stock as described, is on file from
outtake of feature/pilot FIVE-0).
The big black job pulls up in front of the County Morgue.
McGarrett piles out, double-times up the walk and as he
slams through door into building, PUSH IN on BRASS
PLAQUE bearing legend: HONOLULU COUNTY MORGUE.

INT. MORGUE - DAY

83B INSERT - SKIN TISSUE
As seen through microscope.

DOC'S VOICE
(probing)
Well, McGarrett?

83C CLOSE SHOT - MCGARRETT
As he squints into microscope with not inexpert eye,
and fine-adjusts the lens just a bit.

MCGARRETT
Crystals...

83D CLOSE SHOT - DOC
DOC
Go -- first and ten.

83E CLOSE SHOT - MCGARRETT
MCGARRETT
(peers hard; then
lifts INTO CAMERA)
Poison...

83F CLOSE SHOT - DOC
DOC
Touchdown...

83G CLOSE SHOT - DANNY
DANNY
(shock)
Not possible!

83H. ESTABLISHING SHOT - MORGUE
Mary Malama's sheet covered body on examining table in
f.g., and the three men head to head in corner of
morgue talking across microscope.

DOC
(indicating microscope)
Look for yourself.

DANNY
Not possible! We were with
her every minute! Every bite
of food, every drop of water...

Even as Danny protests, Doc reaches into the pocket of
his white coat and removes an ordinary tube of lipstick
and as he holds it up for Danny to see:

DOC
The murder weapon.

DANNY
(baffled)
Lipstick?

DOC
Mary Malama's lipstick.

Danny just stares, but McGarrett takes the tube from
Doc's hand, uncaps it and sniffs.

DOC (CONT'D)
Tasteless, odorless, deadly...

MCGARRETT
(educated guess)
Trydectine?

DOC
Newer. Procnyne derivative...
no known antidote.

Slowly, wordlessly, McGarrett recaps the tube and
hands it back to Doc.

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20C.

83H(1)
Cont.

DANNY
(soft, ironic
laugh)

Know where we picked up Mary
Malama's cosmetics for her --
in her desk in Tokura's office.

McGARRETT
Figures...I offered Tokura a
deal...The price just went up.
Now it's murder one.

DANNY
How? So far we haven't been
able to make a traffic ticket
stick.

McGARRETT
First degree murder -- I promise
you.
(spins and moves)
Thanks, Doc. See'ya.

DANNY
(moving with
McGarrett)
Doc...

As McGarrett and Danny move out PAST CAMERA, we PUSH
IN to white sheet covered head of Mary Malama.

SMASH CUT TO:

EXT. THE PAGODA - NIGHT

- 84 CLOSE SHOT - THE 1ST BUSHIDO
whom we last saw on the courthouse steps--and who left
his dead companion in assassination behind. CAMERA
PULLS BACK to reveal he is in a passageway...SUDDENLY
HE steps back into the shadows...
- 85 ANOTHER ANGLE - STREET
Tokuru's Rolls Royce with the look of bullet proof
windows and such--pulls up at the curb in front of the
restaurant. Immediately--INTO FRAME--a second car pulls
up behind it.
- 86 CLOSER ANGLE - SECOND CAR
As the Four Associates spill out of the car--quickly
cross to the first car--and flank it as the back door
opens and Deedee and Tokuru emerge.
- 87 ANOTHER ANGLE
The Four Associates form a human alley from the curb
to the restaurant entrance.
- 88 SHOOTING AT THE BUILDING
as suddenly INTO VIEW from the shadows, comes the Bushido.
- 89 CLOSE - BUSHIDO
He opens his jacket--yanks from his belt a hand grenade
--pulls the lever all in one swift blurring motion.
- 90 ANOTHER ANGLE - ONE OF ASSOCIATES
A pure reflex--he sees someone coming--he pivots and
steps into the onrushing figure, blocking him as one
would block an onrushing guard. Both men go down in
a heap--the Associate on top of the Bushido.
- 91 BOOM!
A sickening explosion--muffled by a human body.
- 92 ANOTHER ANGLE
As Deedee, Tokura, the other three men are shaken
up, but obviously unhurt.
- 93 ANGLE ON STREET
People come running--and INTO FRAME like a SHOT,
McGarrett's car. McGarrett and Danny pile out. We
need not say it--McGarrett has obviously been tailing
Tokura...

- 94 McGARRETT
 Crosses to Tokura...who leans against the car--almost
 ready to pass out. He stares at the two bodies--all
 but masked as a crowd quickly converges...
- 95 DEEDEE
 She shakes her head...and then must turn away...to
 disappear back inside the car...
- 96 ANOTHER ANGLE
 One of the Associates helps Tokura into the car...
 McGarrett crosses to him...bends down.
- McGARRETT
 Bushido! Another...and another...
 and another...until the mission's
 accomplished. It always is.
- 97 DOLLY IN FOR TIGHT SHOT - TOKURA
 He looks frightened...
- 98 McGARRETT AND DANNY
 As Tokuru's car pulls away, and two Honolulu police cars
 wheel into the scene...cops spill out...
- McGARRETT
 (to Danny)
 Close...Too close for comfort...
- DANNY
 Four bodyguards surrounding him
 --we're on his tail--and still
 they almost get him.
- McGARRETT
 Nobody gets to him, Danny--Nobody.
 But me.
- 99 MOVE IN FOR CLOSE - McGARRETT
 Hold then:

CUT TO:

100 OMIT
101 OMIT
102 OMIT
103 OMIT

INT. TOKURU'S HOUSE - DAY

103A. CLOSE - MCGARRETT

MCGARRETT
(bites it off)
Okay, Tokuru. It was your dime.
You hollered cop.

104 ANGLE ON DEEDEE - SHOT - UPSTAIRS SITTING ROOM
& Tight anger in her eyes as, in act of pouring a drink
105 she wheels to McGarrett. Tokuru stands to one side,
eyes blazing.

DEEDEE
I made him call you, McGarrett.
Made him. I said if he didn't
ask for police protection--

TOKURU
Don't, Deedee...

DEEDEE
(overriding)
I'd shoot him myself and
end the waiting! Or--now
that you're here--why don't
you shoot him.

105(1) She is near tears. Tokrur crosses to her, consoling...
Cont.

TOKURU

Don't, baby--don't. Mr. McGarrett couldn't make his case in court, so he's going to stand around with his hands in his pockets until they get Tokuru. Guilty or innocent --this upright lawman could not care less.

McGARRETT

If the hearts and flowers are for your daughter's benefit, spare me, Tokuru

(ice)

By the way, I should thank you for helping us solve the Mary Kalama murder. She was poisoned, just as you 'guessed'. Somebody planted it in her lipstick--one she kept in her desk--in your office. Would have killed her like this...

(snaps fingers)

...except she never made up until the day of the hearing.

A long long moment. Tokuru accepts this impassively. McGarrett stares at Deedee--trying to gauge her reaction. He doesn't have to wait long.

DEEDEE

(flat)

Another case you can't prove in court, McGarrett?

McGarrett

I'll prove it.

DEEDEE

Then you'll have to keep him alive won't you!

(significant beat)

If you're staying I'll get you a cup of tea. If you're leaving, you know your way out.

McGARRETT

(a long beat)

Cream and sugar--one lump.

105(2) Deedee's eyes betray a flicker of gratitude. Then Cont. she wheels and quickly EXITS. McGarrett now turns slowly to face Tokuru.

McGARRETT (CONT'D)

Why does the Bushido want you dead?

TOKURU

I don't know. Perhaps that's why I'm afraid.

McGARRETT

(angrily)

You're wasting my time.

TOKURU

(with heat)

I have never known a Bushido! I have never done anything to offend a Japanese!

McGARRETT

(pause)

We'll see about that.

(refers to note pad)

Born in San Francisco, right?

TOKURU

On Fillmore Street.

McGARRETT

Then came to Hawaii...when?

TOKURU

1939. Almost two years to the day before Pearl Harbor.

McGARRETT

What did you do when you got here?

TOKURU

(pride)

I worked, McGarrett.

106 CLOSE - TOKURU'S HANDS
As he nervously twists a distinctive dragon emblemed ring.

TOKURU

...twelve, thirteen hours a day in the sugar fields...

DOLLY WITH THEM as Tokuru leads them onto the terrace.

INT. TERRACE - DAY

107

TOKURU

...ennobling work, as it is called in all the good books. Then came the war, and the order that all Japanese were to be interned. Didn't matter that you were American born and bred. After Pearl Harbor, you were a Jap.

(pause)

An Army truck came to pick me up at the farmhouse where I had a room. I jumped out a window in back of the house and ran cross-country thru the fields...two soldiers running after me. I got away.

McGARRETT

Where to?

TOKURU

Some place near Koko Head. I waited 'till dark, then I stole a boat and slipped thru the Navy patrol to Molokai. Big caves on that Island. Lots of pineapple--plenty of fish in the water...

McGARRETT

I can take it from 46. After the war you went into business--Tokuru imports...dealers in refugees, women, gambling and drugs.

TOKURU

You never quit, do you?

McGARRETT

Have any of your various 'business' enterprises taken you to Japan?

TOKURU

No.

McGARRETT

Level with me!

TOKURU

I swear to you by all that's sacred. I've never been in Japan in my life!

McGarrett studies him. And is convinced. In the long moment of silence, there is the SOUND OF FAR OFF SURF. Then suddenly - SOUND OF SHARP METALLIC CLICK OF RIFLE BOLT ...perhaps three hundred yards away. McGarrett's reaction is quick and instinctive.

107(1)

MCGARRETT

Get down!

Grabbing Tokuru's shoulders, McGarrett pulls him down onto the balcony floor. No sooner are they below the ledge, when a SOUND OF SHOT RINGS OUT, followed instantly by SHATTERING OF GLASS.

108

ANGLE ON - MCGARRETT AND TOKURU

lying twistedly on the balcony floor. There is terror in Tokuru's eyes. We HEAR the hard breathing of both.

MCGARRETT

Don't move!

McGarrett crawls over broken glass, returning to the bedroom.

INT. TOKURU'S UPSTAIRS SITTING ROOM

109

As McGarrett enters, crawling from the balcony. In the room, he springs to his feet and sprints toward the hallway.

INT. - UPSTAIRS HALLWAY - DAY

110

CAMERA TRUCKS McGarrett as he bolts out of bedroom and down the stairs, two at a time.

INT. DOWNSTAIRS HALLWAY - DAY

111

as McGarrett flies down the last of the stairs, Deedee ENTERS FRAME, running up to him.

DEEDEE

(near panic)

--My father--!

MCGARRETT

--He's alright!

Deedee starts up the stairs.

111(1)
Cont.

McGARRETT (CONT'D)
--Stay down here!

McGarrett must physically stop her. She struggles to get past him.

McGARRETT (CONT'D)
I promise you...he's alright.

She finally accepts this--remains at the foot of the steps, watching, as McGarrett races toward the rear of the house.

EXT. REAR OF TOKURU'S HOUSE - DAY

112 GROUP SHOT - THE THREE ASSOCIATES
milling excitedly at the rear of the house--jabbering in Japanese. Their guns are out.

McGarrett emerges from back door of the house on the run. The Associates turn toward him.

McGARRETT
(to the Associates)
You two--down the left of the field--!
(to the other one)
You go down the right!

113 WIDE SHOT - CANE FIELDS
As McGarrett and the three others comb it, slowly and cautiously...McGarrett walking down the middle--his gun ready.

114 MED TO CLOSE SHOT - AN ASSOCIATE
walking, gun first, cautiously thru the cane field.

115 CLOSE - McGARRETT
as before. He looks cautiously around, then proceeds into E.C.U...when--

TOKURU'S VOICE
(from distance)
Help---! McGarrett---!

116 CLOSE BACK OF HEAD SHOT - McGARRETT
as he wheels around suddenly toward the house.

117 McGARRETT'S POV - SHOOTING TOWARD HOUSE
On the distant balcony we see Tokuru struggling with TWO MEN in business suits and hats. One carries a sawed off shotgun.

117(1) TOKURU'S VOICE
Cont. ...Bushido-o-o-o!!!

They start to drag the struggling Tokuru into the bedroom.

118 CLOSE - MCGARRETT
As before, reacting with anguished frustration. He beckons wildly to another Associate--

AN ASSOCIATE
(in Japanese)
Come on!!

And starts to run toward the house.

119 WIDE SHOT - CANE FIELDS
to reveal McGarrett and the Associates running full speed toward the house.

120 FULL SHOT - BACK OF HOUSE
ANGLING AT BACK DOOR as McGarrett runs up from the field. SOUND OF SHOTGUN BLAST. McGarrett looks upward, horrified, then barges into the house. The Four Associates follow quickly.

INT. DOWNSTAIRS HALLWAY

121 McGarrett enters running from rear of house and starts to bolt up the stairs--the Associates behind him. We HEAR SOUND of someone POUNDING ON DOOR, OFF CAMERA.

DEEDEE'S VOICE (O.S.)
Daddy--Daddy, can you hear me...?
please---Oh, please---

INT. UPSTAIRS HALLWAY - DAY

122 as McGarrett flies up the stairs and runs to the bedroom where a weeping Deedee is pounding with hysteria while trying to turn the knob.

DEEDEE
Please----oh, please, Daddy---can
you hear me---?

MCGARRETT
--Look out!

122(1) McGarrett pulls her from the door and FIRES TWICE
Cont. at the lock. Then he kicks the door open. The three
Associates reach the upstairs landing from below.
McGarrett rushes into the bedroom, gun ready to fire.

INT. TOKURU'S BEDROOM - ANGLE ON DOOR - DAY

123 As McGarrett barges in, his eyes and gun sweeping the
room. Then he stops--looking horrified at the floor
in front of him. Deedee follows closely behind him.
She gasps in horror, shoving her fist into her mouth
to keep from screaming.

124 POV SHOT - DEAD BODY ON FLOOR
Figure of Tokuru, face down and deathly still in an
expanding pool of blood.

DEEDEE'S VOICE (O.S.)
(anguished sob)
Oh no...no...no...

125 MCGARRETT AND DEEDEE
as before. McGarrett pulls her closely to him,
shielding her eyes with his hand. The 3 Associates
enter behind them, jabbering excitedly in Japanese,
then becoming stone-silent as they see the body.

FADE OUT.

COMMERCIAL

FADE IN:

EXT. TOKURU HOUSE - DAY (Late afternoon)

126 FULL MOVING SHOT - A FIVE-0 CAR
Pulling up, with siren, to rear of house where several marked police cars are standing- at least one of these with rotating light. In the near distance, smoke is rising from the cane field which has been burned out. OFF CAMERA, THE SOUND OF BARKING DOGS...Danny and Kono get out of Five-0 car and start towards rear door of house, passing a leather jacketed Policeman who holds a rifle.

KONO
(to Policeman)
Smoke anything out?

POLICEMAN
Two squirrels and a wild pig.

DANNY
No Bushido....

POLICEMAN
Looks like they got away clean.

Danny and Kono enter the house.

INT. UPSTAIRS SITTING ROOM - DAY

127 INSERT - PHOTOGRAPHER'S FLASHBULB
Now PAN DOWN to body on floor which we see only from waist down. Over body second flashbulb POPS.

128 ESTABLISHING SHOT - SITTING ROOM
McGarrett supervising swirl of investigative activity.

PHOTOGRAPHER
(to McGarrett)
Ain't pretty...

McGARRETT
Shotgun practically looking down his throat...it didn't figure to come out pretty.

Danny and Kono enter and cross to McGarrett.

KONO
Airport and harbors sealed.
Nobody gets off the rock without our taking a good close look.

128(1)
Cont.

McGARRETT
Did you check out Tokuru's story?

DANNY
(nodding)
Born in San Francisco...he came
to Hawaii in '39, just like he
said.

McGARRETT
Internment records?

DANNY
None.

McGARRETT
Trips to Japan?

KONO
Checked with the State Department
and with Immigration. Tokuru's
never been outside the U.S.

McGarrett moves into CLOSE SHOT. In his face, the torment
of a problem that refuses to be solved.

McGARRETT
Check, check, and double check!
Yet the Bushido put him on their
death list. Why?

POLICE PHOTOG
Finished, Steve.

McGARRETT
(to fingerprint man)
Prints?

FINGERPRINT MAN
(nods)
Got whatever there was.

McGARRETT
(to police
stretcher bearers)
OK....load him up.

The TWO POLICE STRETCHER BEARERS load the corpse on a
canvas stretcher and cover it with a blanket. They
start to carry it out. SOUND of a small metal object
hitting the floor and rolling on it. McGarrett looks
TOWARDS the sound.

- 129 CLOSE UP - TOKURU'S RING
rolling a little ways on the floor, then spiralling to
a stop. McGarrett's hand ENTERS FRAME, lifts the ring to--
- 130 CLOSE - MCGARRETT
as he studies the distinctive dragon-emblemed ring.
- 131 INSERT - MCGARRETT'S HAND
as it bounces the ring once, twice, then locks ring in
white knuckled fist.

CUT TO:

INT. HAWAII FIVE-O OFFICE - DAY

- 132 ANGLE - ON DOOR FROM 2ND FLOOR HALLWAY
as McGarrett sweeps in with force. CAMERA TRACKS HIM
past the glass cubicles. He pauses at one.

McGARRETT

Kono!

KONO

Yo!

McGARRETT

I want all of Tokuru's mug shots
and prints telephoto'd to the
Tokyo Police. And get a copy
to the FBI. Ask them to check
for an alias.

Danny comes out of his office and quick.

DANNY

What have you got?

McGARRETT

Hunch.

McGarrett strides toward his private office.

INT. MCGARRETT'S ANTEROOM - DAY

- 133 As McGarrett enters, May Whitcomb looks up from desk...
Danny follows in hard on McGarrett's heels..

DANNY

Come on..give.

McGarrett reaches into breast pocket and takes out the
distinctive dragon emblemed ring...

134 INSERT - THE RING

McGARRETT'S VOICE

Tokuru alive - the ring fits so tight you couldn't even twist it.

135 BACK TO SHOT

McGARRETT

Tokuru dead--they move the body and the ring slides off....

136 CAMERA PANS
For reactions...wow!

McGARRETT

May, what's the biggest coffeepot in the building?

MAY

Twenty two cups--in the Governor's office.

McGARRETT

Swipe it.

MAY

Done.

As McGarrett cyclones into his private office.

DISSOLVE:

INT. MCGARRETT'S PRIVATE OFFICE - NIGHT

137 PANNING SHOT, McGarrett, Kono, Danny and Chin Ho Kelly in rolled up shirtsleeves, cradling near empty coffee containers and crushing out puny cigarette butts. SOUND OF DESK CLOCK ticking loudly, as clocks seem to do when it's late and quiet.

Kono takes out a pack of cigarettes from his shirt pocket and with it finds a small store receipt.

KONO

(looks dolefully at receipt)

Four ninety five!

(shakes his head, sadly)

McGARRETT

What's that?

137(1)
Cont.

KONO
This girl I met from Cleveland
(whistles)
Kumu...
(shapes her)
Really nice. Just one catch.

McGARRETT
Always is.

KONO
She wants me to teach her the
hula.

A pause. The PHONE RINGS sharply. McGarrett picks it up.

McGARRETT
(into phone)
McGarrett.....yeah....mmm....
yea.
(hangs up)
..FBI- they've checked thru to
Washington. Nothing. No
alias--nothing.
(pause)
Now it all rides on Tokyo.

They lapse into silence. SOUND of loud ticking of clock
resumes.

KONO
(finally breaking
the silence)
So I give her lesson number one
and she says.. 'Not realistic,
brother. Next time put on your
hula skirt.' Like it's hanging
next to the Cashmere jacket. So
where do I get a hula skirt? I
head for Kalakua Avenue and pick
one up for four ninety-five.

DANNY
I hope there's a punch line.

KONO
Four ninety-five...for like a
hunk of plastic made in Hong Kong.

138

ANGLE AT DOOR

As Communications Officer barges in with a sheet of
paper in his hand. CAMERA TRACKS him to McGarrett.

COMM'NS OFFICER
Cablegram- Tokyo Police.

138(1) McGarrett wastes no time taking the message, and reads
Cont. it aloud. CAMERA SLOWLY DOLLIES IN for FULL SCREEN HEAD
of McGarrett.

McGarrett

Re; photos and fingerprints
sent this office under name
Tokuru. Identification made--
positive. Name of subject--
S Yamashito, Lieutenant Imperial
Navy. Served aboard kamikaze
submarine, Pearl Harbor, 1942...

(looking up
puzzledly at
the others)
...when killed in action.

CUT TO:

EXT. PEARL HARBOR SUBMARINE PEN AREA - DAY

139

FULL SHOT - TO ESTABLISH THE AREA
Then we pick up McGarrett and PAN him along the dock
as he moves BRISKLY along the dock toward CAMERA. We
PAN him by and see his target. A crusty sea-dog of a
Chief Petty Officer is supervising a small work detail,
engaged on one of the submarines docked there. The
Chief has got hash marks from his cuff to his elbow.
McGarrett pulls up to him in f.g.

McGARRETT

Pulling easy duty as usual,
Chief.

The C.P.O. swings around and glowers at McGarrett.

CHIEF PETTY OFFICER

(barks)
This Navy'd be sunk 60 fathoms
deep if it was up to you wardroom
acey-deucey champs to sail her.

The two men glare at one another a beat, then relax
into grins and shake hands warmly.

CHIEF PETTY OFFICER (CONT'D)

Come down to reinlist again, huh,
Commander?

139(1)
Cont.

McGARRETT
With that garbage-barge chow
you serve up? No way, Chief.

McGarrett looks over the area.

McGARRETT (CONT'D)
You were here during the hit on
Pearl in '41.

CHIEF PETTY OFFICER
You know it.

McGARRETT
Remember the two-man subs they
tried to send through the
torpedo nets?

CHIEF PETTY OFFICER
The suicide subs? Sure, midgets.
Small enough to get through the
nets, enough fire power to sink
a destroyer.

McGARRETT
How many torpedos they carry?

CHIEF PETTY OFFICER
Two, but at point blank range
who could miss?

McGARRETT
They dredged one of them up
about two years ago off
Molokai. Wire services played
it up big.

The C.P.O. looks at him quizzically.

CHIEF PETTY OFFICER
You want to buy it? Sail it
around your swimming pool?

McGARRETT
I want to know if the torpedos
in it were fired.

139(2)
Cont.

CHIEF PETTY OFFICER
The answer is no.

McGARRETT
How come?

CHIEF PETTY OFFICER
The skeleton we found inside didn't
tell us. Had its head bashed in.

McGARRETT
Only one skeleton aboard?

CHIEF PETTY OFFICER
Yeah. Want to ask the bones how
come, when it was a two man
sub?

McGARRETT
I know where I get the answer
to that.

He spins away as...

CUT TO:

140 OMIT

141 OMIT

142 EXT. - TOKORU HOUSE - DAY
The gate is open, and the circle drive as well as the immediate curb space are jammed with cars parked every which way. McGarrett's black job guns INTO SHOT, parks, and a hustling McGarrett piles out and heads for the house.

143 INT. - LIVING ROOM TOKURU HOUSE - DAY

144 CLOSE UP - AUCTIONEER
A heavy set man who is perspiring freely and who bubbles with animated charm.

AUCTIONEER

Do I hear nine hundred? Nine hundred dollars for this beautiful piece of antique silver, engraved with the name....

145 SHOOTING OVER AUCTIONEER'S SHOULDER - THE AUDIENCE
The rich and curious of Honolulu are packed in tightly, seated on folding chairs.

AUCTIONEER

...of that famous craftsman who warned that the British were coming...

In B.G., McGarrett enters from the hall and stands in doorway..

AUCTIONEER (CONT'D)

...It's lovely, it's old, it's real Americana...

146 CLOSE - MCGARRETT
Scanning the room. Then his eyes light on something.

AUCTIONEER

...Last chance for nine hundred dollars. Eight-fifty's the bid...

147 MCGARRETT'S POV - FULL SHOT - DEEDEE
sitting apart from the others, watching the auctioneer. She holds a little crumpled hankie and is plainly dressed.

AUCTIONEER'S VOICE

...I've got eight fifty, eight fifty, eight fifty....

148 FULL SHOT - AUCTIONEER

AUCTIONEER
Sold!---for eight hundred and
fifty dollars. Next, a lovely...

149 CLOSE - MCGARRETT
as before. His eyes move from Deedee to the Auctioneer,
and back again to Deedee. He has caught the entire
nuance.

AUCTIONEER'S VOICE
...Ming Dynasty vase. A true
collector's treasure.

150 FULL PANNING SHOT - MCGARRETT
as he walks across the room to Deedee.

AUCTIONEER'S VOICE
...What lover of fine Oriental art
would not want to own this beautiful
object?....

151 DEEDEE AND MCGARRETT
He bends to whisper in her ear.

MCGARRETT
Come with me.

Deedee looks at him questioningly, then rises. They
exit to an adjoining study.

AUCTIONEER'S VOICE
...I have a bid for five hundred
dollars--five fifty. Five fifty's
the bid. Do I hear six? Six
hundred dollars. Come now,
ladies and gentlemen. You're
stealing it at that price...
Six fifty? I have six fifty...

INT. - STUDY ADJOINING LIVING ROOM - DAY

152 ANGLE ON - DOOR
As Deedee and McGarrett enter. McGarrett closes door,
shutting out all sounds of the auction.

MCGARRETT
Sit down, Deedee. This is going
to come as a shock.

Deedee sits, and watches him. She is instinctively worried.

152(1)

McGARRETT (CONT'D)

(He watches her closely
for a long beat)

What I'm going to say will seem
impossible. Maybe insane. But I
want you to hear it anyway-because
I'm ninety-nine percent sure that
I'm right.

DEEDEE

Yes..?

McGARRETT

Deedee...I think your father's...
alive.

153

CLOSE - DEEDEE
Stunned, confused...

DEEDEE

(A long pause)
Alive...?

McGARRETT'S VOICE (OVER)

That's what I think.

153A

BACK TO SCENE

DEEDEE

But how--how could it be? We
saw--

McGARRETT

We saw a man who was killed
in your father's room. His
face all but blown apart. But
the fact that he was your father's
build, wore your father's clothes...
only one thing didn't fit. His
ring. Not even close.

He hands her the ring..She stares from it to McGarrett...

McGARRETT

Deedee, you never even knew
your father's real name. He
was a Japanese Naval Officer--
abandoned his submarine during
the war--hid in a cave on
Molokai--

153(1)
Cont.

DEEDEE

This sounds like a dream.

McGARRETT

I think he found someone else
in that cave. A young Japanese
American hiding from U.S.
internment...the real Tokuru.

DEEDEE

Not a dream...A nightmare!

McGARRETT

What happened to him is anyone's
guess. But this we know--

DEEDEE

You know--?

McGARRETT

--Your father came back to Honolulu
with Tokuru's name and birth
credentials. He went into
business. Married your mother.
Had it made...until his submarine
was dredged up and the Bushido
figured out what happened.

DEEDEE

Even after all that time...?

McGARRETT

Your father knew there was only
one way to escape. Make them
think he was already dead. But
he needed a witness for that.
A reliable witness beyond
reproach who would testify he saw
your father killed. Who better
than me, the head of Five-0?
I was his pigeon, Deedee. And
someone who looked like him--
someone whose name we may never
know---was murdered.

DEEDEE

Nc--!

McGARRETT

That's why he changed his will
at the last minute -- left
instructions to be cremated --
cremated poste haste.

153(2)
Cont.

DEEDEE

No--!

McGARRETT

Those weren't corn flakes that
were scattered at sea.

She turns away...

DEEDEE

You're sick, McGarrett.

McGARRETT

You'd mourn for a couple of weeks.

DEEDEE

Sick...a sick cop..

McGARRETT

...Then go to Europe to forget,
with the help of three or four
million dollars...

DEEDEE

..Sick...somebody ought to put you
away..

McGARRETT

..Then he'd show up, when he was ready
and take it away from you!

DEEDEE

(turning to him--a cry
of deep pain)
--No! My father loved me.

McGARRETT

(despite everything -
touched by her)
Yeah...he just loved himself
more.

154

CLOSE DEEDEE

And this insight - perhaps because it hits home--really
shakes her and she must take a beat to recover herself.

DEEDEE

No...whatever...whatever, my father
would never hurt me. Never. Not
for all the money in the world.

155 McGARRETT AND DEEDEE

 McGARRETT

How much would you bet on that,
Dee-dee? A million dollars?

 DEEDEE

What do you mean?

 McGARRETT

Would you bet one million dollars
that I'm wrong about your father?

 DEEDEE

Yes...

 (tears and growing
 anger)

...Yes, McGarrett!...Yes!!

 FADE OUT:

END ACT III

ACT IV

FADE IN:

EXT. BUILDING UNIVERSITY OF HAWAII - DAY

156

FULL SHOT - FRONT ELEVATION STEPS

A group of newsmen, television and radio commentators are gathered around, as well as a live TV camera and crew. As the gray haired UNIVERSITY PRESIDENT emerges from within the building with Deedee and pauses there, the media representatives start crowding around. The President raises his hand to quiet the bustling and jostling.

UNIVERSITY PRESIDENT

Thank you for coming, gentlemen.

(indicates Deedee)

I am certain you all know Miss Tokura. I called this Press Conference because she has a statement to make that's of great import to the people of Hawaii and the University itself.

(turns to Deedee
and nods)

Miss Tokura.

He steps back and a little to one side as the media men press close, holding up their microphones in order to record whatever she has to say.

157

CLOSE - DEEDEE

She pauses for a moment as though possibly reconsidering the step she's about to take. Then...

DEEDEE

I know that money alone isn't the best way to right a wrong, but wrongs have been done. At the moment, money is all I have to give toward righting them. And so, I will start now by donating, in the memory of my father, Leonard Tokura, the sum of one million dollars to the University of Hawaii.

There is an O.S. bustle of reaction and flashbulbs go off as Deedee hands a check to the University President.

158. INT. TOKURA HOUSE - DAY (INSERT - BURN IN)

Deedee on TV tube as she then turns back to the microphone and CAMERA starts to PULL BACK SLOWLY, revealing that now we are in the Tokura home. Deedee and McGarrett are present. The transition between this and the prior scene is smooth and uninterrupted. As the CAMERA CONTINUES TO PULL BACK during the following, Deedee moves over to the television set.

DEEDEE

(on screen, quietly
subdued)

My father is dead. There are things I have just learned that he did. Things that I want to make up for...

Both sound and picture now go dead as Deedee switches off the set and turns to McGarrett and crosses to him, where he is leaning against the desk.

DEEDEE (continues)

My money is in the pot, Mr. McGarrett. Now what?

McGARRETT

Now we wait.

EXT. INTERNATIONAL MARKET PLACE - DAY

159 CLOSE UP - BUNDLE OF PAPERS ON SIDEWALK NEAR NEWSSTAND
Headline reads: 1 million to U. of H.;
over prominent photo of Deedee

TILT UP to Deedee, strolling past the native shops on Kalakaua Avenue. PAN WITH HER, until she stops at one of the stalls.

160 MED. SHOT - DEEDEE
 as she examines an object of native craft, which she has taken from the stall. She becomes aware of footsteps approaching. Her eyes veer sideways. A MAN stops next to her, examines an object briefly, then tosses it back and continues on his way. Deedee puts craft object back, and resumes her walk- in opposite direction from the Man.

DISSOLVE:

EXT. BANDSTAND IN PARK - DAY

161 ANGLE - ON UNIFORMED 'OOM-PA-PA' BAND
 Playing loudly if not outstandingly.

162 MED. SHOT - DEEDEE
 seated in outdoor spectator area. There is an empty seat beside her. After a moment, 2ND MAN'S torso and legs ENTER FRAME. He sits beside her. It is not her father.

DISSOLVE:

EXT. JAPANESE FLOWER MARKET - DAY

163 LONG TO MED. SHOT - DEEDEE
 as she approaches CAMERA, strolls past the brilliantly colored floral display. She stops in FOREGROUND to buy a small bunch of flowers from a LADY VENDOR. As the flowers are being wrapped, Deedee glances at TWO JAPANESE MEN who walk by, engrossed in animated conversation. Deedee pays for the flowers, and EXITS FRAME.

DISSOLVE:

EXT. OUTDOOR RESTAURANT - DAY

164 MED. SHOT - DEEDEE AT TABLE
 She is eating her lunch, while gazing at the small bunch of flowers- now placed in a little vase in front of her. A WAITER ENTERS with a wine bottle which he presents for Deedee's attention. She looks at him questioningly. He indicates a table behind her. Deedee turns around.. slowly.

165 DEEDEE'S POV - MAN AT TABLE
 At first, his back is to CAMERA. He might be Tokuru. Then he turns around and raises a glass in flirtatious toast to Deedee. He is a mid-western businessman--not the least bit Japanese.

166 MED. SHOT - DEEDEE
As before. She turns back to waiter and waves the bottle of wine away. He removes it.

DISSOLVE:

EXT. JAPANESE MOVIE THEATRE - NIGHT

167 ANGLE - ON NEON MOVIE SIGN WITH JAPANESE LETTERS.
TILT DOWN to Deedee, who walks up to box office and buys a ticket. She enters the theatre.

INT. JAPANESE MOVIE THEATRE - DARK

168 SOUND OF JAPANESE DIALOGUE, off camera.

169 LONG TO FULL SHOT - DEEDEE
As she comes down the aisle and takes an empty seat. The theatre is only sparsely filled, there are spaces on either side of her. Deedee settles herself, and looks at the screen.

170 ANGLE ON MOVIE SCREEN
Two Japanese Samurai, in ancient battle regalia, are talking impassionedly.

171 MED. SHOT - DEEDEE
watching movie..but her eyes dart nervously..the growing tension is beginning to be palpable..

172 MOVIE SCREEN
as before. The Samurai continue.

173 MED. SHOT - DEEDEE AND TOKURU
As if from nowhere, he suddenly appears--slides quickly into a seat beside her. And- all in one fluid motion- his hand covers hers...

TOKURU
(whispering)
Deedee...

She gasps.

TOKURU (CONT'D)
It's alright..alright..don't be afraid, my darling. I'm not a ghost..Forgive me. I'd meant to reveal myself to you in a less.. traumatic way. A letter from a mutual friend..containing certain hints. Next a visit from an emissary. Those were my plans. I'm deeply sorry.

173(1) She merely stares at him..horrified.
Cont.

174 MOVIE SCREEN
as before. The Samurai have now gone into battle.

175 DEEDEE AND TOKURU
as before.

TOKURU

(whispering)

I saw your picture in the paper.
That gift to the college. Most
generous. Most foolish. But
of course, you thought I was dead.

DEEDEE

You let me think it..you let me..

TOKURU

(over-riding)

..The check..was it certified?
If not, we still have time to stop
it Monday morning.

(small irritation)

Well..was it certified or not?

DEEDEE

(her eyes full)

How could you?

TOKURU

I said I was sorry..

DEEDEE

For days..days..you let me think
you were dead.

TOKURU

It was the only way that I
could live.

(all business)

Now the check...was it certified
or not?

DEEDEE

It was...not.

Tokuru breathes a sigh of relief.. Even relaxes enough
to sneak a glance at:

176 MOVIE SCREEN
as before. The Samurai battle rages.

177 DEEDEE AND TOKURU
as before. But now she stares at him as though seeing him
for the first time. Seeing a fall of valor. He is much
too absorbed in business to see how she is looking at
him..

TOKURU
(whispers -
all business)
Now then- I'm leaving in a moment.
Here's what you must do. On Monday
morning, stop the check. Then buy
a ticket to Geneva- first flight
out. When you get there, go to the
Swiss Hotel, and register under the
name of Goro. I'll contact you there.

DEEDEE
(after a
long moment)
No, Dad.

TOKURU
Deedee, there's no time to waste--

DEEDEE
-I'm not holding you here.

178 CLOSE - TOKURU
Stares at her..and slowly gets her message..

TOKURU
What has gotten into you..?

DEEDEE
The truth, father. Maybe just a
very small hunk of it. But enough
to--

TOKURU
-Who told you?
(savage anger)
I needn't ask..McGarrett..
(grabs her
upper arms)
It was McGarrett, wasn't it!?

DEEDEE
He showed me how to get peace of
mind..for only a paltry million
dollars.

178(1)
Cont.

TOKURU
(growing alarm)
A million dollars...? The gift
to the college was his idea?

Unconsciously, his grip on her upper arms tightens..

DEEDEE
You're hurting--

TOKURU
--His idea --a trap for me--you've
helped him lay a trap for me!

Tokuru, panicked, releases her arms. He looks toward
the rear of the theatre.

179 TOKURU'S POV - REAR OF THEATRE
Detectives and Police have started coming down both aisles,
and are scanning row by row.

180 DEEDEE AND TOKURU
as before. Tokuru settles back in his seat, knowing escape
is impossible.

TOKURU
(bitterness--
even hatred)
I thank you, my daughter, from the
bottom of my heart.

DEEDEE
Heart....? What heart?

And whatever he feels--her voice, the look in her eyes,
all but destroys her...

TOKURU
Whatever you think..whatever I did..
I did it for you.

DEEDEE
I wish you'd had at least enough
dignity not to cop that plea.

And now- totally stripped before her..he is really
racked up..

TOKURU
Deedee...

DEEDEE
Don't say anything else--please!

180(1) Tokuru looks at her--and knows she is lost to him--
Cont. irrevocably. Then- suddenly he springs to his feet
and turns to the rear of the theatre.

181 MED. SHOT - TOKURU
Standing in darkened theatre. He holds out both fists,
as if asking to be handcuffed.

TOKURU
(shouting above the
din of the on-screen
battle)
McGarrett! Take me!....

He is suddenly pinned by flashlight beams that come from
all parts of the theatre.

TOKURU (CONT'D)
..McGarraaahhhht!!

McGarrett enters FRAME, taking handcuffs off his belt.

TOKURU (CONT'D)
(for Deedee's
benefit)
You see--I'm giving myself up--
giving myself up--because I have
nothing to hide--nothing. He
can't prove a thing--nobody can.
Nobody!

McGARRETT
Want to bet?

A sharp mettalic CRACK as the handcuffs snap into place
around Tokuru's wrists. McGarrett leads Tokuru away.
PAN TO Deedee and PUSH IN for FULL SCREEN HEAD as she
continues watching the movie with tears streaming down
her cheeks.

FADE OUT.

OMIT
Sc. 182
183

EXT. COMMERCIAL DOCK AREA - HONOLULU HARBOR - DAY

LONG TO FULL SHOT - GOVERNMENT CAR
Pulling up to dock area. When it stops, the legend 'Immigration and Naturalization Service' can be read clearly on the car door. Two uniformed IMMIGRATION OFFICERS emerge from the car with Tokuru, who carries a small valise. They lead him firmly but politely towards the pier. Tokuru keeps looking around -- looking for someone.

184

PAN WITH THEM, AND HOLD ON - McGARRETT, DANNY & KONO
Who are leaning against the front bumper of their car, watching Tokuru being escorted to a ship. They are grim and silent.

185

THEIR POV - TOKURU & IMMIGRATION OFFICERS
Approaching gangway of ship. On the hull, we read Yokohama plus additional characters in Japanese. The SHIP'S CAPTAIN waits at entrance to gangway and the Immigration Officers immediately start to confer with him, and to hand him official papers from their briefcase.

186

MED. THREE SHOT - McGARRETT, DANNY & KONO
As before.

KONO

(big grin)

Look like Tokuru lost his bet.

DANNY

Not by much. All we could prove was illegal entry.

McGARRETT

So far...

McGarrett exits toward the ship. CAMERA HOLDS ON Danny and Kono who watch McGarrett with puzzlement.

187

TIGHT GROUP NEAR GANGWAY - SHIP'S CAPTAIN, IMMIGRATION OFFICERS & TOKURU
Tokuru continues to look around...in his darting eyes, a growing sense of panic...The Captain, having signed the necessary papers, salutes the Immigration Officers. They, in turn, begin leading Tokuru up the ship's gangway. Tokuru stops, turns once more and looks right past McGarrett...obviously it is not McGarrett Tokuru is looking for.

187(1)
Cont.

McGARRETT
(softly - no hint
of satisfaction
in this)
She's not coming, Tokuru.

TOKURU
She will..she will. No matter
how you've tried to poison her mind
against me...she'll say goodbye.

188 DOLLY IN - TIGHT SHOT - MCGARRETT AND TOKURU

McGARRETT
Got something for you.

McGarrett takes a slender velvet box from his pocket
and offers it. Tokuru makes no move to accept.

TOKURU
I'm touched.. A going away present.

McGARRETT
(examining box)
Ten inches long...about three wide..
Might be a bamboo fan from Hong
Kong, in appreciation of all you
did for those people. Or a Tiki
God carved out of pure Hawaiian koa-
a gesture of thanks for your worthy
contribution to the islands.
(a pause)
Might even be a Samurai knife.

He reaches for Tokuru's hand.

189 CLOSE UP - TOKURU'S HAND
As McGarrett slaps the velvet box into it forcefully.

190 MCGARRETT & TOKURU - AS BEFORE

MCGARRETT

Aloha, baby.

Tokuru grips the velvet box in white-knuckled fist, stares into McGarrett's granite-grim face, turns and starts up the gangway flanked by the trailing Immigration Officers.

191 REVERSE ANGLE

Tokuru mounting gangway INTO CAMERA, the silent, watching McGarrett in b.g. Tokuru stops, freezes, face blanches in terror.

192 WHAT HE SEES

Moving INTO SHOT on the deck above and now leaning elbows on the rail that butts into the gangway, TWO DARK SUITED JAPANESE - silent men, faces impassive, faces of killers. Patient birds of prey, they stare down at the frozen Tokuru and wait.

193 TIGHT ON - TOKURU & IMMIGRATION OFFICERS

In panic, Tokuru breaks away and charges back down the gangway to the quietly waiting McGarrett. The Immigration Officers make no move to stop Tokuru or to follow him.

193 TIGHT TWO - TOKURU & MCGARRETT

Now in sweating terror, Tokuru tells us what we already know.

TOKURU

Bushido...

MCGARRETT

Another and another...

TOKURU

McGarrett, give me a...

MCGARRETT

A break! Sure, same break you gave Mary Travers.

TOKURU

You can't...

MCGARRETT

Want another bet?!

193(1)
Cont.

TOKURU
(breaking completely)
All right, all right...anything
you want -- the books, the whole
operation..

McGARRETT
No deal.
(pressing close to smash
the words at Tokuru)
The price went up! Now it's
murder one! No capital
punishment in Hawaii, Tokura.
All they can do is put you
away for life...

Tokuru's arm drop. McGarrett waits him out for a long
moment, then after a look to the two killers waiting
above, McGarrett grins his tight grin, and:

McGARRETT (CONT'D)
Like I said, Aloha, baby.

He turns and walks toward the waiting car and Danny
and Kono. Tokuru stares after him, then breaks
completely.

TOKURU
(a scream)
I killed her.

McGarrett doesn't even break stride. He just keeps
walking.

TOKURU (CONT'D)
(pleading)
McGarrett...

McGarrett doesn't even look back.

194

TIGHT ON - TOKURU
Again, he stretches his arms out to be cuffed and
somehow this time it is a begging gesture.

TOKURU
(last desperate appeal)
I killed Mary Travers!

Even as he finishes the cry, a pair of handcuffs are
expertly snapped over the outstretched wrists. PULL BACK
to include the two dark-suited Japanese from the rail,
who now flank Tokuru. As the incredulous Tokuru stares
at the two men, one of them reaches into his coat and
as he pulls out wallet:

