

GAIJIN BASTARD!

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(Kanji)
GOKUDO/YAKUZA
The Extreme Path

FADE IN:

EXT. TOKYO HARBOR. DOCK. NIGHT

Lights and crane over caged hole at the deck of ship. Dock crane loads Black Connex (Ship Container) to the front bow over the caged containment hole of the ship -- locks in place.

Yakuza file in -- carry weapons crates and Tinker box to the ship -- deck cleared -- all quiet --

Black Transport Trucks pull up -- One Hundred *Shimano Yakuza* jump out -- boots hit the ground -- in tactical outfits -- shuffle in a two line formation to ship -- all turn down walkway -- enter containment belly of ship.

Tokyo Oyabun, 72, steps out of Limousine in black suit. Five family heads stand around in suits draped in gold. Yakuza hands Oyabun *Black Box* -- nods him forward --

Yakuza Family heads enter vehicles -- last family head looks around to the night, spooked -- steps in -- vehicles drive off.

Tokyo Oyabun stands at the dock port side of ship. Two Yakuza guards stand at each side of Connex with doors open.

TOKYO OYABUN
The flower of Iga has been found.

BACCARAT (V.O.)
Finally....For centuries this
bloodline has eluded its fate. I
will deliver her heart to you, but
her soul belongs to me!

TOKYO OYABUN
Let us finish this?

Tokyo Oyabun hands box to Massive Yakuza mutant BOXMAN, 34, then walks to ship dock -- Boxman boards ship --

-- Winds pick up -- howls and screams of a thousand victims. Winds from the dark shift towards Ship. Tokyo Oyabun with chin up -- tries to follow the sounds of darkness with radically shifting eyes -- dark Ninja silhouettes shift in the night shadows with the wind -- build up with scream and cries -- hurl inside the Connex. Silent Darkness....

Yakuza Guard Left and Guard right stand at each end of the Connex doors. Walk doors close. *Right Guard back tattoo depicts Red Yakuza demon holds a decapitated head with left hand with tongue out, katana in right. Left Guard back tattoo depicts Black Bacarrat Ninja demon with terrorized girl with white shirt in left arm, swings down into the fires of hell.* Tokyo Oyabun walks to Platform ladder -- move in on both guard's Tattoos as one picture -- twist the handles -- Raise to Japanese Hell Ship with black container above cage reveals the heads of a Hundred Yakuza in the containment haul. Hell Ship blows horn. Yakuza Tokyo Oyabun enters ship door, locked

EXT./INT. KINSEI SANTA BARBARA MANSION. DAY

Ami's room -- Musical tinker box with heart engraved plays by the bed. One day shy of eighteen, AMI KINSEI, 17, a petite Japanese beauty with the persona of a Lioness in *White shirt* with long black hair -- brushes hair at the make up desk -- pause -- lowers head in sadness -- lifts head to mirror. Mother KATSUKO KINSEI, 62, observes with hawkish eyes through mirror. Ami returns a snare -- goes back to brush hair. Katsuko slides from reflection --

KATSUKO (O.S.)

Don't keep your father waiting.

Elaborate super mansion with luxury business Helicopter on Pad in the open field. PILOT, 45, preps helicopter for take off -- KINSEI-KAI Yakuza family and owner of Kinsei CGI, HATSUO KINSEI, 62, Japanese business trailblazer in a five thousand dollar suit with business demeanor stands over Banzai in the back garden -- brother.

PILOT

Ready, Mr. Kinsei-San.

Kinei family enter Helicopter.

AERIAL SHOT: *Tilt and pan to Los Angeles* -- Helicopter lifts and banks towards Downtown --

JACK (V.O.)

Thirty days and a wake up. My wife has already made reservations for Vegas. All I had to do is open and close a few cases and cha-ching; off to sin city, but that's the problem....

PASSES OVER MALIBU BEACH HOME: LOWER TO DEN

Click from case opens and closes in Den. KAZUO KINSEI, 27,
sits at his desk -- opens and closes black case --

KAZUO

All but four families are in. You
know the arrangements I made.

Sound of Helicopter over head --

KAZUO

Handle it.

Opens case: Arata's PINKY -- closes. Studies KINSEI Shogatsu
Invite: In thought -- tosses invite on the desk -- exits --
jumps in Bugatti -- drives off.

JACK (V.O.)

Not all cases are open and close.

Box lies on top KINSEI Shogatsu invitation. CGI skyscraper
engraved on the invite. Family picture on the desk.

OUT FRONT ON THE RIGHT OF LITTLE TOKYO BACK ALLEY. MINI MART

Los Angeles Detective JACK CHAMBERS, 54, L.A.P.D. drinks
coffee on the main road outside the alley in front of Donut
shop -- Detective JAMES WASHINGTON, 46, exits donut shop with
box and two coffees --

JAMES

They are up to something.

-- drive off.

TRUCK LEFT:

Alley behind Little Tokyo -- Japanese service personal smoke
disgruntled -- stand and prepare Izakaya party -- news paper
rolls across a back alley street of Little Tokyo -- stray Dog
scatter -- Kinsei security pull up -- security inspection in
and around Izakaya -- Helicopter flies past over head.

EXT. CGI SKYSCRAPER. TOP. DAY

Wide Shot: Los Angeles downtown landscape/One Hundred Story
CGI Skyscraper on the west end -- Helicopter lands on roof --
Assistant walks from entrance of the pad to the door of the
Helicopter, slides door open --

ASSISTANT (O.S.)
Good morning, Mr. Kinsei.

Hatsuo steps out of the Helicopter. Katsuko and Ami follow.
Assistant tags along with notes.

KATSUKO	ASSISTANT
I need for this to go smooth.	
Catering will arrive at	Hai!.....
Seven. Notify the Izakaya to	
wrap it up early so the	Hai!.....
families know to be cordial.	
They tend to show up arrogant	Hai!.....
and late every year. Not	
tonight I have arranged a	
special ceremony for Ami here	Hai!
and I need for everyone to be	
in attendance. Have you got	
all this down?	Hai, Mrs. Kensei-san.

Ami wonders from picture in a dark curiosity, as ancient dark voices call her to the edge.

KATSUKO (O.S.)
Good, then tonight's Shogatsu
should go smoothly.

Turns to see Ami look over the edge.

KATSUKO
Ami!

Ami comes to and Walks to the entrance -- security opens door
-- **Ami** stops turns to the bright blue pacific sky with
depression turns to door -- enters.

EXT. SOUTH LA CIENEGA BOULEVARD. BUS STOP. DAY

Ahron sits on the bench in front of Jack in the Box -- waits
for bus -- YAMAGUCHI, 68, (Former Wakashira) approaches
behind -- ragged, ripped two thousand dollar suit -- sits
beside Ahron on the bench -- eats fast food burger -- Ahron
scoots over for room. Heads forward ---

YAMAGUCHI
There is a flower in this city,
pure under the corrupted rain and
they will kill her.

Refract from Yamaguchi to Ahron --

AHRON
Excuse me.

Points to Kendo gear --

YAMAGUCHI

You play?

AHRON

More like Rendori.

YAMAGUCHI

Why do you Rendori?

AHRON

It reminds me of my mother. She signed me up a long time ago after my father died. Do I know you?

Turns, recognizes and smiles --

YAMAGUCHI

Yes, your mother had to work two jobs. She came to me desperate to buy her little boy Kendo equipment for an affordable price. You are all grown up now. Look at you. My son plays down in a zoo. Those animals will probably eat him.

AHRON

(Recognizes)

Mr. Yamaguchi, I am sorry.

YAMAGUCHI

How could I refuse. I am sorry about your mother. Are you a master?

AHRON

No, I am a security guard. I never wanted to be a master.

YAMAGUCHI

(Cynical)

Big business these days.

AHRON

Not really.

YAMAGUCHI

(Modest)

Gaijin Bastard, destiny is a tricky thing. Like a sword, sometimes you must forge it your way.

Bus arrives -- door opens -- Ahron slight uncomfortable -- stands -- heads for door -- pauses and checks change in pocket -- jingle and turns around --

AHRON
Mr. Yamaguchi?

No Mr. Yamaguchi. Ahron spooked boards bus, LeBrea Blvd.

FADE TO:

EXT./INT. APARTMENT COMPLEX. DAY

Recreation area custodian cleans apartment pool -- maintenance busy.

Ahron enters studio apartment -- throws keys on the counter -- Works out in Gym area/Crossovers on the treadmill/Karates heavy bag with T-shirt, Gi pants and red karate insteps/w gloves/sits in the Jacuzzi with headphones on. Ladies in Brazilian bikini's walk towards the hot tub -- Ahron spreads lats -- arches -- allows room -- ladies walk by -- releases embarrassment -- goes back to the music --

Brushes teeth/showers with cap-sings/brushes Chuck Taylors/Irons tan Khakis/Grabs bag -- exits -- Fellow Golden Security Guard THEODORE NURF JACKSON, 38, short African/American fragile gamer sits outside in his 24 Chevy.

Ahron exits complex -- horn beep catches his attention.

NURF
Hurry up. We are going to be late.

Twists radio dial.....

EXT./INT. JAPANESE MARIJUANA DISPENSARY. VENICE BEACH. DAY

ARATA, 32, a Black suit and tie Medium muscular built Japanese with Habu cowboy boots, silver belt buckle with Gold crossed Tanto knives -- steps out of Cadillac followed enters alley. Driver/security, KASHMIR, 45, a Spec Ops/Juice junky with bushy Khabib Taliban chin beard and BJJ Guerilla Cooky, ALEIXO, 46 -- follow -- walk down alley -- Arata enters -- Kashmir and Aleixo stop -- look around -- slip in the side entrance --

Bud man hunched over -- drops Purple/Red crystal haired green buds into jar --

BUD MAN
Ichi, ni, son, shi....

Arata enters green room. Bud man looks up -- Arata walks by -- snatches bud -- pockets it.

ARATA

Go.

Kashmir and Aleixo enter -- Bud man dashes outside --

Tattooed J GIRL, 26, stands at the counter -- surfs internet on phone. Arata slides beads from green room behind J girl. Grabs J girl's phone. Music blasts from the Cellar. Scoffs towards basement stairwell -- stages in front of counter.

J GIRL

May I help you?

Aleixo and Kashmir pull out pistols and start to screw on suppressors -- J girl's eyes widen -- Arata drops phone stomps on it --

ARATA

Get the fuck out.

J Girl runs out -- Arata leads his men down a dark red stairwell -- loud play and music from the room at the bottom.

Family portraits of the *Los Angeles Yakuza families* drape the wall down the stairwell -- Arata slides his hand down the walls -- knocks them down one at a time -- Aleixo and Kashmir scurry past Arata and into the room --

Men play Baccarat in bottom room on the right room. Lift heads. Turn to entrance --

Arata stops at the bottom stairwell and gazes at a picture of him and Mickey -- Silencers go off, as Arata pats the dust off his suit -- reflection from Picture of him and Mickey transcends to a serious grin with a tragic sense of disappointment -- adjust his tie -- Bloody gauze over left pinky stub.

Banker lays dead flat on the Baccarat table -- sprawled out -- hand twitches with blue chip between fingers. Dead man sprawled on the floor. Dispensary guard lays plastered against the corner/bullet in the head.

MICKEY ASANO, 29, Purple/Red haired Irish/Japanese hybrid -- head down -- breaths heavy/both hands on the table -- two cards lay face down in front of him. Aleixo and Kashmir have pistols trained at the back of his head -- Mickey turns -- Arata enters Baccarat poker room.

ARATA

Hey Mickey....I thought I would
find you down here. I miss this
place. We used to be so close.

Arata holds up hand/no Pinky --

MICKEY

Just trying to pull in some
traveling money and split before
the clean up arrives.

Picks up palet -- smacks it across Mickey's face -- breaks
palet across his face.

MICKEY

Fuck you!

Mickey maintains composure -- pants hard. Arata walks over to
the Banker -- slightly reluctant to take the chip from the
banker -- snatches it -- slides banker from the table --
Mickey across -- Arata lays both hands on the table.

ARATA

I sent you with a courier to Japan
with your assurance the message and
my shit would get through and...?

MICKEY

We lost favor with Tokyo the minute
we landed. They wanted something
else.

Arata lays blue chip on the table --

ARATA

My domineer had placed his trust in
me to deliver a offering *in full* to
lay quiet to ventures he deemed
injurious to Kinsei-kai and its
assets. No money, no Pinky. This
was not very hard.

MICKEY

In full...

Slight ironic laugh turns to a Psychotic laugh -- settles the
dark.

INT. CASINO HOTEL. NIGHT

Music bumps in Casino -- Mr. Yamaguchi in shiny Two Thousand dollar suit is wide eyed and wondered by traditional Yakuza -- walks through Casino floor.

MICKEY (V.O.)

We hit the Hotel just before the
floor got hot.

Floor rolls with Yakuza. Security stand with UZI's and sunglasses. Women dance on tables -- Casino Games in play. Yamaguchi stops -- smiles at stripper. Stripper sends back a tongue and an invite as she drops her ass on the floor.

MICKEY (V.O.)

The deal became compromised from
the time we landed in Tokyo.

Mickey grabs Yamaguchi away -- enter elevator -- doors close.

INT. HOTEL. NIGHT

TOKYO CONTACT, 45, snorts a line, stalks ass/DARK LADY, 32, in tight black suit squats beside leather couch -- pats down dope in suitcase -- closes and stands -- Mickey shows off Pinky to Mr. Yamaguchi -- lets him hold it. Contact sits across from Mickey -- Dark Lady hands suitcase to Mickey -- drops Black suitcase on the table -- slides it over to Yakuza contact across the table -- spins it.

Contact opens case -- eyes widen -- all smile at the case of Cocaine. Knock at the door. Contact hurries over and opens door with a smile -- turns serious. Yamaguchi pockets the pinky. Contact steps aside.

MICKEY (V.O.)

We linked up with some real nasty
people from the old way. They took
him in. Left us at the fucking
hotel. I played to their rules, but
they didn't want the dope, just the
old man.

Six armed Yakuza stand at door. Yakuza in pint stripes smiles and point to Mr. Yamaguchi. Mickey, uneasy hands over Yamaguchi with suit case. Attempts to follow -- Yakuza puts his hand up -- nods no -- door closes.

FADE TO:

INT. UNDERWORLD JAPANESE CASINO. NIGHT

TOKYO OYABUN, 68, poker face in shades -- puts all chips in. Yamaguchi stands across desperate. Fingers Mr. Yamaguchi to him -- studies box -- smiles.

MR. Yamaguchi opens case and smiles -- slides case with Pink Diamond(*Pinky*) in the middle of the table. Collateral --

MICKEY (V.O.)
You told me to deliver him. They
took it, yet they wanted something
else.

Yamaguchi lays down Oicho-Kabu (8-9-3). Tokyo Oyabun lays down good hand and smiles -- looks into Mr. Yamaguchi's eyes -- takes off sunglasses/pure white eyes -- Tokyo Oyabun closes case still focus eye to eye -- brakes down Yamaguchi/lowers his head in shame. Tokyo Oyabun grin turns austere -- takes the box and suitcase from the middle of the table --

INT. HOTEL. NIGHT

Mickey and Lady argue --

MICKEY (V.O.)
They returned him empty, nothing to
give but some type of phantasm, or
dark vision say you will. An old
deal lost long ago....

Yamaguchi lays on the couch -- bat shit flash -- yes roll back black -- sits up.

YAMAGUCHI
(Demonic voice)
We have evoked a provocation from
your elder. On the night of the
bloom, death will ascent from
darkness and collect. It is then
the Iga's flower shall be plucked
from virtue.

Mickey and Lady look back in quiet disbelief -- eyes roll back normal -- collapses on the couch. Go back to argue.

FADE TO:

INT./EXT. NARETA AIRPORT. DAY

Tokyo Oyabun in dark shades stands with guards from the window.

Plane pulls back -- Lady looks over to Mickey from her first class seat -- Mickey sits beside Yamaguchi/w head down in defeat -- Arata notices -- Tokyo Oyabun from terminal window -
- Shows the Pink Diamond points to head.

INT. LAX. BAGGAGE. DAY

Arata stands beside Lady and Mr. Yamaguchi -- grabs bags -- turns around -- Yamaguchi gone --

ARATA (V.O.)
Where is the old man?

MICKY (V.O.)
He split after we landed. He gave me some real crazy shit on the plane that might like to hear. You see, awhile back he heisted something. Something very rare. Something they want. That man you sent, he knew and they got him, plucked it right out of him.

No Mr. Yamaguchi -- Arata rushes out of terminal to driver -- driver shrugs -- runs out to pick-up.

INT. DISPENSARY BASEMENT. SAME

Arata holds up bloody stub -- frustrated -- grabs cards from the table.

ARATA
Let's play. You have two clicks to tell me what I want to hear.

Bloody four finger hand to flips -- *Jack of Spades*.

MICKY
Oyabun really built a nice little shinny operation in L.A. It even touches the sky and shit.

Mickey flips -- *King of Spades*.

MICKY
All the while he dug deep, real deep, all the way to the bottom, found something, or should I say, it found him. That's what happens when you live a life of dark liberation.
(MORE)

MICKEY (CONT'D)

I suppose it was just a matter of
time before they found out.

Arata flips -- *Queen of Diamonds* -- flicks cards in front of
Mickey.

ARATA

I am running out of patience. At
least give us one last talk before
I blow your fucking brains all over
this table....Okay then....

Arata Shrugs -- second pistol cocks.

MICKEY

He fuct up! You fuct up!

(Terror)

We fuct up. You wanted to play and
we did. These guys don't make phone
calls, they make pacts, vile ones.
It comes with the shine.

Mickey flips card -- *Ace of Spades* over bottom three cards.

MICKEY (O.S.)

Even if this pact isn't cursed
somehow I don't believe this payoff
was for the old man and that means
we are both fucked, but somewhere
deep down I feel it is true and if
it is true, then I would get out
while you can, old friend. He is
coming to collect it with his
Korumaku Assassins, so no matter
what happens here we are all
fucked.

Flicks *Ace of Spades* at Arata's face --

MICKEY

So, say goodbye to the shine.

Arata looks at his Gold Rolex --

ARATA

Yeah.

-- puts chip in his pocket -- Nods and walks away -- bullets
in the head -- brains on the table.

ARATA

Let's go.

Exit, as Mickey's lays spread across the table.

INT. CGI. MAIN LOBBY. DAY

Katsuko is led by security. Ami straggles behind. Katsuko exits with security and enters Limousine. Ami walks over to Family Picture on the Lobby wall -- pulls it from frame -- Tears her picture out -- puts it back in frame -- exits.

EXT. COMICS TABOO. DAY

RANDY, 54, sits at the counter -- reads magazine -- Yamaguchi pokes his head in -- enters -- looks around.

RANDY
May I help you, sir?

Approaches counter --

YAMAGUCHI
May I use your rest room?

RANDY
We do not have one.

Yamaguchi looks at the Japanese Taboo Anima booths in the back/naughty smile.

YAMAGUCHI
May I?

Yamaguchi hands man a twenty. Man gives him two rolls.

YAMAGUCHI
Arigato.....

Walks into the booth with a smile -- giggles -- puts quarters in the booth. Pushes the button. Animation reflection with diamond eyes -- pulls old J.A.L. Peanuts sack from inner pocket -- laughs. Extreme animation reflection on his face -- Glossy eyes.

Man at the counter gets on phone. Giggles from the booth.

RANDY
There is a man in the shop. You may want to get down here.

ARATA (O.C.)
Yamaguchi?

RANDY
Yes, I think so.

ARATA (O.C.)
I will be right there.

EXT./INT. SANTA MONICA. POKE BOWL CAFE. DAY

Nurf slides his bowl forward -- Ahron pours two glasses of water -- turn to a car pull up across the street -- Nurf turns and notices --

-- Ahron's focused across the street while he finds a subtle view -- Ami window shops Kimonos in front of JOHNNY TONMONO's with Katsuko notices presence -- turns and notices Ahron and Nurf -- smiles.

AHRON
Does that look right to you?

NURF
Your samurai senses kicking in? Do not ever mess with big money. Looks fine to me, Yakuza, so what?

Mother notices across the street -- smiles to arrival from the left.

NURF (O.S.)
I see why they keep a tight leash on their family. How much do you believe Kinsei is worth?

Ahron waves and smiles softly back. Arata pulls in front. Aleixo and Kashmir step out -- vigilant -- Ahron passively lowers hand -- Arata steps out and hangs up phone -- Security secure in and around shop.

Black stretched cadillac pulls behind -- Driver gets out of car opens back door. Black haired, Caucasian pleasure girl/Dark Shaman, DARK LADY, 32, with black business suit coated in black lipstick steps out -- motions security to go -- Wide eyes Arata. Arata impatient -- security gives okay. Arata steps in Car--- drives off.

Silk pimp kimono dressed with platinum chain JOHNNY TONMONO, 68, exits -- bows and escorts Katsuko and Ami into his shop.

Kinsei Assistant/Hatsuo pleasure girl, MIKA, 36, in flowered pink and white Kimono carries Kimonos into shop -- Ami and her mother walk out.

Katsuko gets into Limousine -- Amy runs across the street to the candy shop/desperate.

AHRON

Wait here.

Ahron tactfully exits Poke shop and enters the candy shop next door -- slowly walks down candy isle -- stops --

AHRON

Is everything okay?

Ami stands in the next isle -- wipes tears from eyes. Hand with picture reaches across through the shelf -- Ahron takes picture -- turns picture over. *Help Me!* Ami runs out -- enters limo - drives away.

KATSUKO

No mingling with the Gaijin.

Ahron exits shop -- Ami puts her puts hand on the window in desperation - Katsuko notices.

KATSUKO

Ami.

Ahron enters shop -- Katsuko smacks her hand down.

KATSUKO

Stop! It is forbidden.

Ahron sits.

NURF

What the hell was that about? Be careful do not let your Shinai get you in trouble.

Nurf goes back to Poke bowl, while Ahron ponders a danger --

INT./EXT. COMICS TABOO. BOOTH. SAME

Yamaguchi laughs with diamond eyes -- pushes booth button/switch to new kinky animation -- pulls out a black box. Opens to diamond drill bits -- pulls drill - attaches bit to drill - - squeezes drill -- sticks to his forehead -- drills. Blood squirts on screen.

Arata steps out of the car -- looks to the Kinsei-kai skyscraper -- enters store.

ARATA

Where is he?

RANDY

In the back.

Kashmir and Aleixo stand outside at the entrance. Kashmir follows Arata into the booth. Black vehicle pulls in behind. JP. 32, steps out. Arata pulls his pistol -- opens the door -- Yamaguchi lies limp -- Kanji in blood on the screen. *They found her.*

KASHMIR
You know him?

ARATA
Yes.

KASHMIR
Found who?

Arata walks past counter with Kashmir.

ARATA
Clean this shit up. Call when you are done. Where the fuck is his kid?

RANDY
Right on it!

Randy grabs broom walks to the back -- Arata exits - enters car.

RANDY (O.S.)
What the fuck!? I am going to prison. Think, think!
(Dials phone -- ring)

EDDIE (O.C.)
What?

RANDY (O.S.)
Hey Eddie, I need you to get down here real quick. Check this shit out. Bring a rug and call Ritchie at the squash yard.

ARATA
Find his kid and bring to the Party.

JP
Will do....

Both get in vehicles and off.

EXT./INT. GOLDEN SECURITY. MAIN OFFICE. DAY

Former Seven Eleven, now Security headquarters for Golden security. Men/Women in Golden Security uniforms and plain clothes enter and take seats. American spec Japanese Toyota drift racer *Eighty-Six* roars slowly across the front -- chirps with every turn -- pulls in parking lot.

Security Officers seated around and wait. Nurf and Ahron seated near front. Man heads up to get a drink from the water fountain. Returns.

DEXTER (O.S.)

Wait.

Security officer walks away. DEXTER, 42, decked in Hollywood make-up -- plops down beside Nurf -- looks away -- swings attention to Nurf --

DEXTER

I just got back from the studio.

NURF

Dexter.

DEXTER

I bet you a bill you two's gonna get a creeper tonight. That's the way it is for you new guys, no durability.

NURF

It does not matter where they assigned us, at least we will do our job.

DEXTER

I thought you were going to pilot's school. What happened? Night blindness get you? You need to stay a little closer to the ground, like your people always say...the *Earf*.

NURF

Your tactful nondiscriminatory charm could be mistaken for wit. I would try a more sensitive discharge, Dexter.

DEXTER

(Eyes Nurf up and down)
Biggins....I really do not think security is for you either.

AHRON
 (Assertive)
 Dexter.

MARTIN, 37, exits Manager's office with folder --

MARTIN
 Okay listen up! Here are your
 assignments this New Years.

Hands assignments out down the line --

MITCHELL
 Miller, Federal Bank. Jackson,
 Stays Inn, Inglewood. Green,
 Kinsei. Green? Richards, Culver
 twenty-Four Seven.

Tucks order in folder --

MARTIN
 Dexter here you go.

Flicks his orders --

DEXTER
 Cherry.

MARTIN
 Levi, Figueroa Plaza. Jackson, you
 too. Hamilton, The Merritt.

NURF
 God damn....

Nurf waves head in dismay.

MARTIN (O.S.)
 Miller, CGI. Miller? Gonnawitz,
 CGI? Shimmel Gonnawitz? Okay, then.

Puts assignment back in folder. Dexter laughs.

DEXTER
 Cherry.

Martin returns to Manager's office -- Ahron rushes into his
 office behind Martin -- Nurf in dismay -- Ahron persuasive in
 the Office behind glass.

DEXTER
 Your going to get shot tonight, or
 the clap. I got the clap there.
 Bye, Nurf, throw yuh later...

Taps him and walks away. Flicks orders --

DEXTER

Cherry!

Ahron returns with two new orders. Takes Nurf's old orders and hands them to Martin and Bows. Returns and hands assignment to Nurf. Exits

AHRON

Let's go.

Nurf's eyes widen, as he reads.

NURF

Working the Chi, wait up!

Stands and runs out.

INT. CGI. KINSEI MAIN BUSINESS OFFICE. DAY

Hatsuo stands at the window. Beep from speaker phone. Mika slides down skirt -- pushes answer button -- heads over to the bar and pours a glass of whiskey.

HATSUO

I want you to head over to Little Tokyo and host the Izakaya party, then escort to the Shogatsu, tonight.

KAZUO (O.C.)

Yes, Father.

HATSUO

I have a big announcement to make. Do not be late.

Beep. Hatsuo looks at reflection. Mika.

EXT. MALIBU PARKING LOT. DAY

Arata leans against the car. Kashmir approaches -- Aleixo dances in front to music from radio.

KASHMIR

What is the word?

ARATA

The kid wants to clean house.

KASHMIR
The whole house?

ARATA
Everyone.

KASHMIR
How do you want to do it?

ARATA
Let's start with little Tokyo.

ALEIXO
Oh, we gonna have fun tonight!

Kashmir opens trunk -- pulls pistols -- tucks it, and hands pistol to Aleixo -- trunk shuts -- Black.

ARATA (O.S.)
Let's go.

EXT. WASHINGTON DRIVE. DAY

Unmarked car parked on the side of the road/across from the Comic book store. Detective Washington sits in passenger seat.

Jack enters car. Hands a hotdog and drink to James -- pulls out comic from inside jacket -- reads laughs, while he eats.

JAMES
You going to do this all day?

JACK
Yes, unless you like me to read my wife's retirement brochures. I have to have an answer by next month or I will be stuck in Vegas watching and handing her twenties at the slots. Helluva retirement, huh?

JAMES
Comic books will own the world some day.

JACK
You ever grow up thinking some are better than others?

JAMES
Sometimes. I guess it comes with the color.
(MORE)

JAMES (CONT'D)

Hey, look Jack these people do very well and never turn up on the tape. Let it handle itself.

JACK

I just don't want these animals getting hold of an helpless old man.

JAMES

He will turn up. Hey.

JACK

Hey what?

JAMES

You know that dance I owe you.

JACK

Yeah, what about out it?

JAMES

Let's Go.

JACK

No, I am too old and short for an old run around.

JAMES

You sure, cause I remember when you wasn't.

JACK

Yeah, well things changed.

JAMES

Have they?

JACK

I have matured to a better man.

JAMES

One last dance. Jack, you Ready?

Car squeals out down the road.

JACK (O.S.)

I can't pay for this. She counts everything these days.

INT/EXT. KOREAN TOWN. DRY CLEANERS. DAY

Nurf and Ahron walk into the cleaners. Hand Mama-san their tickets.

NURF

I was sure we where going have a bad night, but you came through. How did you pull it off?

AHRON

I just seen an opportunity and I took it. I mean what could be worse?

NURF

Right? I think we should consecrate our luck. Let me make a phone call.

Mama-san grabs Blue security uniforms -- hands them over counter -- Pulls phone makes call -- exit to parking lot.

BARBOSA (O.C.)

What ya need?

NURF

Hey Barbarossa, I need a delivery at Mama-san's studio in twenty.

NURF

You ready.

AHRON

I was born ready.

INT./EXT. GENTLEMAN'S CLUB. DAY

James opens the door. Jack enters. Ladies smile along the way. Jack walks to the poles -- Beer slides down to James -- turns and smiles -- Sherrie spins and crawls to Jack. Jack collapses on the front chair. Sherrie delivers the lap dance -- Car door opens -- close -- Jack leans back -- release.

JAMES

You good?

JACK

I needed that. Let me take this in.

DISPATCH (O.C.)
Possible homicide at Ocean View.
Units to handle Code Three,
identify? Incident number One Forty-
One in R D Two.

JAMES
Will respond to code three. Twenty-
Four in route.

Car spins out.

INT./EXT MAMA-SAN'S KAREOKI STUDIO. KOREATOWN. DAY

Mama-san enters the dark room -- drops two cokes down and a
smile - exits with old strut and tray.

Lowrider convertible/lavender detailed: *The Black
Barbarossa's Dub Delivery Service* -- pulls up front -- Pirate
pimp hat/Feather, THE BLACK BARBAROSSA, 56, with two tight
skirt girls in the back -- beep -- DELIVERY GIRL I, 25, steps
out of car.

THE BLACK BARBOSSA
Hurry.

MAMA-SAN (V.O.)
You ready?

Light turns on in the room -- Delivery Girl walks by open
glass window.

NURF
Choto....

Enters.

DELIVERY GIRL
The Black Barbarossa would like to
thank you for your purchase of his
genuine fine products and..and....

Forgets -- stomps on the ground twice -- straightens skirt --
pulls script from blouse -- reads --

DELIVERY GIRL
And prides himself in serving his
customers with the finest Ganja in
the greater Los Angeles community,
enjoy.

Hands Nurf blunt capsule -- exits - struts across studio
glass -- exits bar -- gets inside car.

DELIVERY GIRL I (O.S.)
I'm hungry.

DELIVERY GIRL II
Yeah, me too.

BARBOSA
Two dogs coming up.

Barbosa lifts hydraulics -- drives off -- Nurf twist off
Blunt container -- lights blunt -- hits -- hits again --
passes to Ahron -- taps on the tablet.

NURF
Let's give these niggas a show.

Nurf pushes pause and pulls the blunt from his pocket --
lights the blunt. Ahron takes a hit -- passes -- finishes
Coke Zero to the ice.

Mama-san holds up --- three -- two -- roles arms -- one --
old reel-to-reel rolls -- Nurf brings it in sweetness on a
vintage Shure 55SH Series II. Ahron slides forward. *Beyond
the Sea* --

FADE TO:

EXT. HIGHWAY ONE. DAY

Kazuo burns down the road -- shifts -- Thunder storm in the
distance crackles from the ocean.

FADE TO:

EXT./INT. ALLEY BEHIND LITTLE TOKYO. ALLEY. INAGAWA IZAKAYA.
SAME

Three Yakuza families celebrate grand formal Japanese dinner
in Kimonos -- Hostess, paints her nails.

Three doors decorated with Gold and Black family Yakuza
crests. Special invitation by an abandoned host (Kinsei-kai).
Compai.

MOCHI MAN, 26, white faced chubby rose cheeked Buddha mask
with white gloves in a black Striped Suit/dances and carries
a bag of Mochi's -- spins and enters Room one -- tosses
Mochi's to the two kids in the room.

Room Three. MS. TANAKA, 65, looks out of the window, worried.
YOUNG MAGO, 6, smiles at her.

Man toasts -- all in room toast. Ms. Tanaka turns away from the window -- picks up Saki cup-- toasts -- refract -- Cadillac pulls up.

Hostess looks up -- smile drops -- blood blows out the back of her head from a round/falls limp. Arata enters the main lobby -- turns up stereo under the booth. Aleixo behind Arata walks to door one -- enter. Fires pistol with suppressor/kills everyone.

Mochi man slides open door. Room Number One: Sumiyoshi family room. Slides door to room two open, enters and closes.

Inagawa-San counts cash in back office. Son leaned back eats Macadamia chocolates. Aleixo stands at door -- smiles and raises Pistol/fires.

EXT. VENICE BEACH. SAME

Frezzeti's car parked out front. J girl points into the dispensary. Jack and Washington move in -- J girl runs off.

James and Jack move with pistols drawn down stairs -- Franks stops -- James heads down the red stairwell -- turns into the Baccarat room/frozen. Jack kneels -- Picks up Sumiyoshi Family Picture/cracked frame.

EXT./INT. ALLEY BEHIND LITTLE TOKYO. INAGAWA IZAKAYA. SAME

Mochi man dances---hands mochi to Mrs. KUDO, 56, -- door slide open -- all turn. Arata smiles with pistol--raises pistol. Mr. Kudo renders victory.

Ms. Kudo in white kimono scampers down the hallway from the back/Head is split by Aleixo's pistol-falls back with feet in the air/sandals flip off.

EXT. VENICE BEACH. SAME

Washington looks down with disgust -- kneels down -- picks up Kudo family picture/cracked.

EXT. PACIFIC OCEAN. WEST BOUND. DAY

Hell ship drifts to Los Angeles.

EXT./INT. ALLEY BEHIND LITTLE TOKYO. INAGAWA IZAKAYA. SAME

Mochi man slides out of door two -- open door number three. Dances for the crowd -- tosses Mochis -- looks at poor Mago -- slides down beside Little Mago -- slides Mochi down in front of him. Little Mago smiles. Unwraps Mochi and eats with his new best friend.

Ms. Tanaka smiles -- looks out the window.

Kashmir pulls Mossberg 590 Shockwave from trunk -- smiles at her and pumps shotgun -- heads for the front door -- turns to see Mochi mask slowly lift up to see the evil smile of Arata beside little Mago/eats mochi -- lays pistol with suppressor on the table.

Door slides open. Ms. Tanaka staggers and cries with blood all over -- runs for the exit -- runs left -- goes right.

Kashmir smiles, lines up from the hip. Blast blows through her. Ms. Yamaguchi lifted against the wall. Blood streaks as she falls dead.

Arata steps over Dead Yamaguchi. Turns corner. Walks behind the bar. Shoots Chef huddled. Grabs sushi. Man tries to run out back. Back door busts open. Man stumbles out. Arata steps out. Drops sushi into his mouth. Lines pistol. Smiles. Fires.

INT. KAREOKI ROOM. SAME

Ahron grasps the mic with love and brings her home.

Mama-san dances.

EXT./INT. ALLEY BEHIND LITTLE TOKYO. INAGAWA IZAKAYA. SAME

Arata comes from alley to the Cadillac passenger side. Little boy looks through bottom of the window in room two from under the table to Arata.

Arata smiles at boy -- nods to Kashmir in room two. Kashmir peaks down under the table -- Little boy reluctantly smiles back -- turns around -- looks up -- plea -- blast from the shotgun flashes from outside the window of room two.

INT. VENICE BEACH. SAME

Jack hands picture to James/cracked frame.

INT. KAREOKI ROOM. SAME

Crowd claps and roars. Ahron and Nurf high five down the hallway like rock stars.

EXT./INT. ALLEY BEHIND LITTLE TOKYO. INAGAWA IZAKAYA. SAME

Aleixo gets into the driver's side -- starts Car.

Arata stands at the car back door side -- opens door -- slides the white gloves off -- tosses them in the car -- Kashmir walks out -- gets in.

ARATA

Little Tokyo just got a bit smaller.

Arata dances -- spins in a circle -- gets in car and drives off.

EXT. MALIBU. BANZAI GARDEN. DAY

Two security guards stand in front of Garden den entrance. Silencer rounds hit them in the head -- both drop. Hatsuo walks around the den into an elaborate Japanese Banzai garden in the back with Torii center.

Blind Kanbu BANZAI, 82, in white Kimono manicures a small Banzai tree just beyond the Torii -- back turned. Hatsuo closes in -- slides open jacket -- exposes pistol.

BANZAI (O.S.)

Your father requests me?

Stops -- looks up to the forbidden entrance of the TORII.

HATSUO

No.

BANZAI

He did not send you, did he? I understood when my brother took the house, but this I do not, although I knew you would arrive one day. It is in the blood. The diamond of Kensai-Kai has been delivered and the deal has been made. The Young Oyabun seeks to take the family capital in defence of the fallen families, killing his own in return.

(MORE)

BANZAI (CONT'D)

Settling the old country of any
reprisal that may be called down
upon him from across the sea. The
party will go on in treachery.

HATSUO

It's just business, old man.

BANZAI

Business. Oh but you are so wrong.
At night when you close
your eyes is it business that you
see, or the nightmares that close
in? You know what I mean.

Clippers close in on blue flower on Banzai -- stops -- opens
eyes/white.

BANZAI

Ahhh, he did not tell you. She was
a beacon in which they have sought
for many ages. Her blood is not of
yours and can never be.

Touches flower and caresses it.

BANZAI

When the buy off was delivered they
discovered an enigma from your
Wakashira. From the darkest of our
set a request had been made. Now,
contingencies had been set in
place.

BANZAI

What comes you cannot be stopped.
What will happen can not be
avoided. It is how it has always
been done.

Attempts to cut leaf. Wind freezes clipper as it blows
through the garden. Banzai smiles/taps flower. Clipper goes
around flower.

BANZAI

And now you tend to your
obligation.

Hatsuo slides out pistol and points it at the back of
Banzai's head. Banzai clips second to last head leaf --
slowly falls and hits the ground.

BANZAI

None will live the night.

Arata's car pulls off -- blood runs down stream. Flower lies uncut with last bottom leaf on Banzai tree.

EXT./INT. CGI. PARKING DECK. NIGHT

Car pulls into parking deck meter.

NURF (O.S.)

Another day....

Pushes button -- card extends from parking meter -- pulls card.

NURF (O.S.)

Another dollar.

Car pulls up ramp.

EXT. SHRINE. DAY

Flowers wave in a small garden in a Buddhist shrine. Body guards settle at the entrance.

Katsuko and Ami are in prayer. Ami closes eyes.

FADE TO:

EXT. SECOND TENSHO WAR. IGA, JAPAN. NIGHT

AI, 26 scamper down dark forest path with covered infant -- mountain burns from behind -- river at the end of the path. Comes to river bank with straw raft -- puts child into straw boat.

IGA MOTHER

You must go with the current and find sanctuary. One day the trees shall stand again and our people will dream proud of the deeds we have bestowed to the good in this world to the hereafter. May Iga live forever.

pushes boat down river -- turns to the sounds of Samurai. Pulls Kyoketsu - shoge from her top. Slides out.

Samurai come to river bank -- infant with raft in the distance -- Turn vigilant -- pull katanas -- stalk in the dark.

IGA MOTHER (O.S.)

Tonight, you see my soul burn in
the lights of my Iga, my mountain,
my heaven, but the flower still
grows. Tomorrow they will sing
praise over your graves. I will
give you a smile to celebrate in
the afterlife. Forever shall you
wear it!

Samurai move forward spooked -- Lead Samurao motions men -- split up -- lead Samurai alone -- Ai steps out. Lowers one half of her Kimono.

IGA MOTHER

Watashi, kirei?

Samurai smiles -- Ai pulls her Kyoketsu-shoge -- strikes him in the ear -- rips bottom jaw down -- man tries to crie with ripped apart bloody jaw -- Ai ducks into shadow -- Samurai stutter with caution -- move forward -- Kyoketsu-shoge flies from shadow again -- again -- again and again -- Samurai stagger in bloody terror ripped open from ear to ear -- Ai runs to the top of the hill -- looks back -- straw boat floats down river -- screams from Iga mountain -- grunts as Assassin in black -- drives sword through her from behind -- Ai drops.

BACCARAT (V.O.)

You cannot hide, Iga child.

Fires burn across Iga mountain.

EXT. BURBANK. SHINTO SHRINE. DAY

Ami comes too. It is dusk. Candles burn at the shrine.

KATSUKO (O.S.)

Ami, are you okay?

AMI

I have seen a demon. We have to
leave this place.

KATSUKO

(Concerned insight....
recovers)

Nonsense, child.

(MORE)

KATSUKO (CONT'D)

Your resentment is beginning to wear thin on my tolerance. We have raised you obedient, so please try to be a little more content. Your looking to the outside for assurance and it will stop. Do not pretend I did not see through the candy shop window, or through you. I have already arranged your future. You will be obedient or there will be severe consequences. Do you understand. Now come.

Katsuko stands and walks away. Ami reluctantly follows.

Lights glide from the brush of the wind. Blow out from a spiritual gust, that drops the sun from the bottom of the tree above the shrine.

EXT. SANTA MONICA BEACH. DAY

Arata stands at the edge of Malibu Beach cliff -- looks out to the unnatural storm in the far distance as the sun drops -- gets on the phone.

ARATA

It is done.

Hangs up phone -- takes chip from jacket pocket. Fondles with it.

KASHMIR(O.S.)

(Spooked)

Do you believe him? I have a bad feeling about this. You sure you want to go through with this? Maybe we should tell the old man.

Arata puts in his pocket. Get in the car. Drive toward CGI.

EXT. PACIFIC OCEAN. DAY

Japanese Hell ship with one large black connex at the bow drifts towards the west. Sun sets behind the Hell Ship.

FADE TO:

(KANJI)

INGA OHO*Cause and effect; Karmic results*

EXT./INT. LOS ANGELES DOWNTOWN. KINSEI CGI. BUILDING. NIGHT

Blood red moon rises to the left of the building.

WLAR (V.O.)

Look out there tonight. Los Angeles
 is beautiful. In the words of the
 great Benjiman Franklin "Be at war
 with your vices, at peace with your
 neighbors, and let every new year
 find you a better man."

Formal Japanese guests trickle through the front door. Lights
 turn on up to the Shigatsu hall. People begin to decorate and
 set up.

INT. SECURITY SURVEILLANCE ROOM. DAY

Nurf switches input outputs. Far left locked Corridor camera
 goes out. Security Screen scrambles: Nineteen fifties movie
 horror movie. Picks up HELIPILOT and reads.

NURF

I have a hard time believing you
 couldn't get this gig for us
 sooner. What?

Ahron checks his equipment militantly. Batteries and radio.
 Pauses.

NURF

What, I thought the Japanese where
 your kinda people?

AHRON

Right people, wrong building.

NURF

What is that supposed to mean?

AHRON

The boss Kinsei-Kai is or was
 Gakudo.

NURF

What is Gakudo?

AHRON
Japanese Yakuza.

Goes back to inspection.

NURF
The girl...well it is just one
night, so leave that shit alone.

LUCAS, 32, a tall blonde skinny permanent Kinsei Security
Guard enters with black lunch pale.

LUCAS
Hey guys. My name is Lucas.

Walks over to Ahron and Nurf.

LUCAS
You are?

AHRON
Ahron, New year temp. Good to meet
you.

NURF
Theodore Jackson. They call me
Nurf.

AHRON
You a pilot?

NURF
Not really.

AHRON
He gave it a try.

LUCAS
That is a bummer, cause the boss
has one on the roof. Maybe later we
can head up there and take a look
at it. You don't smoke do you? What
do yo do?

AHRON
Uh...just this.

NURF
He is one of the top Gaijin Kendo
guys in the state.

AHRON
You got a Shidoshi? Just kidding.
What you got?

NURF

Black and whites all night.

Lucas shakes Ahron's hand. Tilts head familiar.

LUCAS

I handle cleaning, so you should not worry about that. I will be with Ricardo through the night. You fly helicopters?

NURF

No, I just like to read about it.

LUCAS

You guys don't smoke do you? No. Anyway, I handle cleaning. Good to have you guys on board.

Hand shakes. Nurf leans back suspicious. Takes a swig of his coke and turns head to entrance. Lays magazine down.

Kazuo, Kashmir, and Aleixo stand behind them.

KASHMIR

Look at this shit.

All guards stand embarrassed.

Kazuo walks out of the office.

KAZUO (O.S.)

Come.

Everyone follows Kazuo out to the main lobby before the display of the Kinsei-kai building. Kazuo walks over to the Model.

KAZUO

Lets get it straight. You see this? This is Kinsei real estate. Owned by my family. Every thing in this model is Japan. You are standing directly in the middle of it. You are not Japanese, Capiisce? Clean this area up and get that picture replaced.

All look back. Picture of is ripped out. Ahron's eyes widen to *Jackpot*. Aleixo steps face to face with Nurf.

ALEIXO

I bet you took it. You want take her home to your Aunt Jamima.

Kazuo fingers his guys to follow. They all follow.

LUCAS
That was unnecessary.

NURF
(Mumbles)
Racist prick.

AHRON
Let us just through the night.

Nurf and Lucas enter Security room. Ahron stops at the picture. Pulls it. Turns over. *Help Me!* Puts it away. Takes pocket tool and unscrews the frame. Listens.

Door opens.

JP (V.O.)
Found him!

JP stands proud beside a Pale DAI YAMAGUCHI, 32, with Dodgers ball cap. Aleixo and Kashmir lick their lips. Return and escort Dai to the elevator.

KAZUO
Is every thing all right? Check it,
I have a gift for you upstairs.
Your family will be here soon.
Let us head up there and we can get
this it started, okay?

JP
Yeah... They will be here soon.
Come.

Kazuo whispers into the ear of JP's. Looks at the Dai. Smiles. Brushes the escort through. Kazuo puts his arm around Dai.

KAZUO (O.S.)
Let's go. You are going to love
this party.

Nurf and Ahron walk over to the picture. Security enter surveillance office.

Nurf throws his keys on the table and sits in the surveillance chair.

DEXTER (O.S.)
Nice job. How did you manage to
piss off the bosses son.

DEXTER, 32, six two meat head sits in the corner with his feet on the back desk. Shakes Protein bottle. Smiles while he chews gum with his mouth open.

DEXTER

You guys are getting reported. You probably gonna be unemployed next year, get it? I got a nice little shinny operation going here and I do not need for two to mess it up, Cherry. I get the surveillance room. I guess it is just you guys and me tonight. My quad is clear, Capisce.

NURF

Let us go check the floors.

The walk out.

DEXTER (O.S.)

I heard that.

INT./EXT. CGI. FRONT SECURITY DESK. NIGHT

First floor lobby armed security guards AL, 52, and GREGG, 55, enter main lobby for shift rotation. Pilot follows with one girl on each arm.

Pilot escorts girls to elevator. Smacks one on the ass. Ding. Enter.

GREGG

It's good to be the pilot.

MITCHELL, 45, and GIL, 38, box their weapons place them in arms room and grab lunch pales. Exit small armory.

MITCHELL

Well that's it. I will see you after the New Year. You guys take it easy.

Al locks up the front doors as they exit. Heads back to desk.

Mitchell, curiously notices a thunder storm from the west.

GIL

Hey, look at that. Thunder from the West.

MITCHELL

Looks to be a nasty one.

Security get in their cars and drive off.

INT./EXT. SECOND FLOOR MAIN LOBBY. SECURITY OFFICE. NIGHT

Nurf watches CCTV Screens.

Ahron checks locked doors on the main lobby floor. Walks to the front entrance. Doors open. Japanese women scurry to the elevator. Giggles at him at the main entrance.

Ami walks behind in. Troubled. Lady carries the Kimonos up to second main lobby. Ahron notices and bows before Ami. Takes eyes away. Recovers. Arata stands behind Ami. Smiles at torn family Corporate picture from behind. Turns, Arata. Plea for help. Ladies giggle. Buzz. Lucas taps Ahron on the back. Smiles at picture behind Ahron.

KATSUO (O.S.)
Hurry, we will be late.

Ahron opens second floor main lobby side door. Shigatsu guests trickle into the elevator. Attaches keys to belt. Enters security room.

Knock at the door. Lucas walks to the door. Opens it and looks out. Nobody. Turns around. Hand pushes the door open.

RICARDO THE CLEANER
Hey, I did not know if anyone was going to let me in. Come girls.

LUCAS
Come in. Boss says stay away from the Ballroom.

RICARDO THE CLEANER
Will do.

LUCAS
There is a New Years party tonight.

RICARDO THE CLEANER
Shogatsu. It is a traditional Japanese New Years Party with good food like Toshi koshi Soba noodles and Shabu Shabu.

Ricardo drags his supply cart. Ahron attempts to lock the door. Girls walk in with Vacuum cleaner. Argue. Cleaning crew move down the hall to the elevator.

INT. VENICE BEACH. DISPENSARY. NIGHT

Forensics dust the scene. Jack and James look over the splattered brains of Mickey.

JAMES

Mickey Asano, bastard kid of Hideyoshi. What do you think?

JACK

I think the kid looks like a Yakuza/I.R.A. deal gone wrong. Maybe he could not deliver.

JAMES

By the looks of this place I do not see anyone reporting their winnings to the I.R.S.

CAPTAIN HUNTER (O.S.)

What the fuck are they up to now?

Captain RICK HUNTER, 52, a short cocky Napoleon ego stomps down the stairwell -- walks into bloody Baccarat room with Italian leather shoes, jeans and a slightly loud sports jacket -- purposely spreads his jacket to reveal the badge. Forensics step aside as he shit stomps the scene.

CAPTAIN HUNTER

Well what have we here? This god damn place looks like Kaisan. These monkeys stay dormant for over twenty years, now I have dead Gooks sprawled all over my fucking city.

Captain walks passed Mickey--stops--peaks head between the two detectives. Mickey sprawled across the table.

CAPTAIN HUNTER

Nice. The Yakuza Family tree is thinning out fast. Maybe by tonight there will be no one left. Who knows, fuck'em. It happens every once in awhile, every monkey likes to have his own tree, wouldn't you? Wow.

Captain studies art on the wall. *Hell for Priests Scroll* (12-13th c.)

JAMES

Do you believe these murders are related, Captain?

CAPTAIN HUNTER

What the fuck do you think? You two get down to little Tokyo. There is a fucking mess there, too. Find the fucking people who did this, tonight. The rest of you clean this shit up. I need answers, ASAP!

Jack and James exit.

CAPTAIN HUNTER (O.S.

God knows what these guys are up too.

Picture tilted on the wall. Nineteen Forties picture of Yakuza family.

INT. CGI BUILDING. DRESSING ROOM. NIGHT

Ami stands still while Mika dresses her in a Kimono.

MIKA

Your skin is so sweet. Your eighteenth is just a few hours away. To be of age and so pure, so tender, so alive.

Caresses hand down her bare arm.

MIKA

I have a gift for you. Promise not to tell?

AMI

My mother knows.

Mika pulls a box out. Inside is a magnificent blue Chrysanthemum Flower.

MIKA

This is a very rare gift for you. Grown in a secret garden in Japan.

AMI

Secrets, you are full of them, are not you?

MIKA

Do you want to hear this story or not young flower. A great warlord had destroyed all the flowers on a beautiful mountain, yet in this garden somehow one remained.

(MORE)

MIKA (CONT'D)

This flower is the only true
descendent of this mystical
mountain, as beautiful as those
blue eyes of yours.

Ami takes the box and closes it.

MIKA

Yes, I am a woman of great secrets.

AMI

And that is why you fuck my father?

MIKA

Your father and I understand
origins much like the ones of that
gift. A mutual understanding I
assure you. I believe after tonight
you will understand.

KATSUKO (O.S.)

Understand what?

Mika notices Katsuko in a pink and white kimono.

MIKA

We were just discussing flowers.
Bye, bye young flower.

Mika bows and back peddles away into and out the door.
Katsuko approaches and helps adjust Ami's kimono.

KATSUKO

You are so precious. Try not to be
so withdrawn from your family
tonight. Your father has done all
he can to ensure your future. Be
more understanding.

AMI

Why so many secrets? I want to live
in Japan. To see where it was we
came from.

KATSUKO

(Assertive)

We can never go back!

(Soft)

There is nothing for you there. We
are American now. This is your
country. Your father has invested a
fortune into your American
education.

(MORE)

KATSUKO (CONT'D)

There are things we must do to survive, and I know you may disagree, but please do try to understand.

Katsuko touches up. Ami exits.

INT. CGI. BREAKROOM. NIGHT

Ahron puts a quarter in the Soda machine. Takes Cola from the bottom. Takes it with Lunch pale. Sits and watches the television. Eats. Pulls picture. Tucks it. Reflection of Arata from the vending machine. Arata walks away. Ahron puts pale in the refrigerator and exits break room.

Comes to elevator. Left elevator light floor level light runs to the One Hundredth floor. Curious. Looks at picture. Turns back. Elevator opens. Ahron enters pushes One Hundredth Floor.

INT. LOS ANGELES HARBOR. NIGHT

Harbor master notices boat approach on radar. Picks up CB.

HARBOR MASTER

This Los Angeles harbor. Please identify.

Man walks in with two cups of coffee.

COFFEE MAN

What you got?

HARBOR MASTER

I have a ship twenty miles out. Not reporting, or on the docking manifest.

Ghost ship disappears from radar screen.

COFFEE MAN

Give it ten miles then call it in.

HARBOR MASTER

It just disappeared. Maybe it is just a glitch. I will have maintenance check it out in the morning.

EXT. CGI. ROOF. NIGHT

Ami stands at the edge of the skyscraper. Looks over, as Storm approaches from the Pacific. Sings Hotaru no Hikari, as toys with the edge.

AMI

Why does this world reject me?

Steps one leg forward.

AHRON (O.S.)

Just as one can defeat a thousand.
One heart can conquer the world.

Ami turns her head in desperation. Steps back. Smiles, as a Tear slides ever so sadly down her cheek. Off CGI. Wind blows in her hair.

AMI

Excuse me?

AHRON

The sword saint of Japan.

AMI

(Confused)

Japan, have you been there?

AHRON

No, but one day I will go, come.

Ahron pulls picture from pocket. Holds it up. Turns it to:
Help Me.

AHRON

I am here.

AMI

Will you take me?

AHRON

If you want? Let's get you back.

AMI

(Desperate and torn)

Why?

AHRON

It is my job.

Ami reaches her hand out -- Ahron extends his hand- closes in on Ami's hand. Pulls her in his arms.

AMI

Thank you.

NURF (O.C.)

Security?

AHRON

This is Security.

NURF (O.C.)

I need you at the Ballroom.

Ami smiles and enters elevators -- doors close -- presses lever on the radio.

AHRON

In route. Let us go.

EXT./INT. LITTLE TOKYO. INAGAWA IZAKAYA. NIGHT

James steps over dead woman -- kneels down outside the office pulls pin. Collects a shell --

Jack walks down the hallway -- forensics officer walks out of the Yamaguchi room -- takes off gloves.

FORENSICS

You don't want to go in there.
Fuckin animals.

Jack peaks in -- Little boys legs sprawled out -- one sandal off.

JAMES

What do you think, Triads, Koreans, Cambodians, Italians? It can't be internal, because this is it. Who the fuck is left?

JACK

Who Knows? Let's get back to the office. This is not over. We'll make a board. Narrow it down to the last picture. We'll get these bastards.

INT. CGI. BOTTOM QUARTER FLOOR. SAME

Kazuo leads Arata up the back well stairs -- turns down the hallway -- enters hall to office.

Hatsuo sits at his desk -- Arata enter --

ARATA

It is done.

Arata attempts to pull the blue chip out.

KAZUO

Is that it?

ARATA

Yes, sir.

Arata puts blue chip back in pocket -- exits --

INT. CGI. BALLROOM. NIGHT

Lights turn on -- Nurf enters -- ding -- elevator door opens -
- Ahron falls behind.

NURF

Lucas has mid floors with the cleaning crew tonight, so I can stay and secure the Lobby floor with dipshit. Our job security might include a payoff. I will handle it. You get the party. Just patrol around everywhere on this floor, but stay out of sight. This should go smooth. You owe me.

AHRON

I owe you. You better come through, or I will be owing you for awhile.

NURF

Roger that.

Pound, hug and split up --

EXT. LOS ANGELES HARBOR. DOCK 22. NIGHT

Night security walks down docks -- flashes Hell Ship --

DOCK SECURITY

I have an unregistered vessel docked at peir 13. Boarding to inspect.

Aery sound turns him to Connex (Ship Container) -- flashes around corner.

DOCK SECURITY II (O.S.)

You know the procedure. Wait up.

DOCK SECURITY

Where do you think this piece of
shit came from?

DOCK SECURITY II

The east. Looks like some kind of
antique garbage. Look at that. You
check out the big black box and
I will go talk to the Captain.

Spot light flashes at the helm. Tokyo Oyabun smiles from
above, as Security's II back is turned.

Dock security turns suspicious to the helm -- climbs ladder --
enters helm -- Tokyo Oyabun stands at helm.

DOCK SECURITY II

Hey, buddy, where did you come
from?

Oyabun pays no attention. Eyes front focused on the lethal
restless hole.

DOCK SECURITY (O.S.)

It is locked. I am going to have
cut it.

DOCK SECURITY II (CONT'D)

Can you tell me what you got in the
box?

TOKYO OYABUN

Tarantulas.

DOCK SECURITY I (O.S.)

Got it.

(Connex squeaks open)

Security I walks into dark connex flips on flashlight.

Security II walks across the bow. Sound of a flashlight drop,
then a thud/black figure crawl sideways across the box --
turns to the open box/flashlight drops/spins on the floor.

CUT TO BLACK:

INT. CGI. KITCHEN. NIGHT

Head of MAIKO, 23, pumps forward, smiles then grunts -- eyes
roll -- releases.

Punchman pours Saki in punch bowl/watches/giggles. Aleixo and
Kashmir enter the kitchen. Arata enters kitchen.

ARATA

Scram.

Puts arm around Dai. Maiko stands and shuffles out of the kitchen.

ARATA

How is the night going, so far?

DAI

Good, thank you for the invitation.

Arata chops two lines. Hands Dai a straw.

ARATA

Take them, their yours.

Kashmir flips on the kitchen radio. Arata walks over to punch man -- snatches bottle from Punch man/waves him away.

Dai rears back and snorts a line -- stands back. Arata stirs punch bowl, while he pours saki into it. Dai prepares for the next line.

ARATA

Get it!

Dai snorts another line -- puts his hand over his heart/pants for breath. Security Claps. Arata taps ladle on the glass -- ding!

DAI

I better get back. My family should be arriving soon.

Exposes pinky -- smirks softly.

ARATA

You are our prized guest tonight.

DAI

I will serve in the honor of my father.

ARATA

Do you like history? I find South American history quite intriguing. These fuckers where mad, evil. Many men have explored this land to find jewels of many colors. A Spaniard said he even found the fountain of youth once. Sometimes they would return with riches, sometimes they wouldn't. Sometimes they would not return at all.

Arata stops -- pulls Tanto knife.

Dai looks to his right -- Aleixo -- to left -- Kashmir closes in from both sides -- Dai becomes nervous -- grab Dai firm.

ARATA

Indigenous tribes would lure them into the jungle and feed them, things that made them....crazy. Today, I saw your father. He drilled a hole in his fucking head. Can you believe that? I wasn't able to tell him something though. I will tell you. I killed his wife, his son, and well as you can see, your family name is shit.

KASHMIR

And we got your shit just right.

Arata stares at the blade with lust. Turns to Dai.

ARATA

Yeah....

Arata turns up radio -- approaches Dai with Tanto knife.

ARATA

Nobody does it better than L.A.

Dai struggles.

ARATA

Welcome to the Jungle.

Radio blasts. Dark hallways.

EXT. BANZAI'S GARDEN. SAME

Wind brushes trees, then flutter violently from the screams of Dai -- Tokyo Oyabun observes the Bonzai's limp body in garden -- returns to car. Searches out to the winds that disturb the unnatural shadows that await -- gradually reveal -- Baccarat kneels in Malibu woods -- Ninja align across the back in trees/barely visible -- only red eyes.

TOKYO OYABUN

(Furious)

Kill everyone! Find the girl.
Deliver her heart and be released
from fire.

Baccarat recovers and walks to Oyubun -- undawns to reveal -- half scarred neck from the fires of hell.

BACARRAT (V.O.)

Hai!

Dawns headdress/Whiffs away -- Tokyo Oyabun enters vehicle -- vehicle drives off.

INT. CGI. EMPTY OFFICE. NIGHT

Arata and Kazuo stand in a dark hallway.

KAZUO

After the ceremony keep the security downstairs after midnight. Just make it happen. The old man is mine.

ARATA

What of your sister?

KAZUO

Take care of her and get to Mexico. Look just handle my fuckin family, okay, then disappear.

Kazuo walks away.

ARATA (O.S.)

I am taking the flower with me.

Kazuo stops.

KAZUO

What? Just handle it.

Turns corner -- Arata leans against the wall -- pulls chip -- studies it -- flicks and catches it -- puts in his pocket as he walks away.

INT. CGI. KITCHEN. NIGHT

Aleixo comes down with a AX. Kashmir dressed in rain gear toss black bags with lumps in the freezer. Lady in Black Kimono with black finger nails turns the radio -- swings hips. Green Dai's shit boils over a sterno -- licks her finger -- Pours green slime into the punch bowl.

INT./EXT. CGI. SECURITY OFFICE. NIGHT

Dexter reads a mens fitness magazine -- stands -- exits office. Al focused on CCTV -- Greg/white male reads magazine.

Dexter struts down stairs -- plops his ass on the desk counter.

DEXTER

Hey fellas. Al your getting bigger.
Let me see that bicep, Al? So,
what's up?

INT. POLICE HQ. OFFICE. DAY

Pictures of the heads of the Yakuza families posted on the white bulletin board.

JACK

These guys have to have a chief
retainer.

JAMES

What?

JACK

Yakuza they must obtain a master, a
benefactor. The head. Oyabun!

Captain Hunter screams from his glass/no sound -- stumbles
around -- opens the door.

RICK HUNTER

They worship the fucking devil!
Things have been set in motion.
These fuckin assholes are going to
hell, tonight. Every last one of
them and I want to be there to send
them.

Slams door.

JAMES

These families have been dormant
for so long. I thought he was?

James points to Yamaguchi at the top.

JACK

Where is he?

DETECTIVE RIVERA

I have him going and coming from
Tokyo J.A.L. Flight Juliet Lima 425
this morning. He has not been seen
since. I have men out and around
the city, looking. As for this
guy.....

JACK
Who was he with?

Hunter's office door opens.

CAPTAIN HUNTER (O.S.)
Tonight!

Hunter heads rest room in the back.

DETECTIVE RIVERA
As I was saying, Arata Okinawa,
thug from Santa Ana. Old family
muscle. Got sent up for Assault
with a deadly weapon four years ago
another two years in Bey,
extortion. Released early, though.
No retainer.

Hunter returns with a strut--

CAPTAIN HUNTER
I can tell you who his retainer is,
fuckin Satin. Now I have carved
notches in this here belt from
every syndicate on the west coast
for over twenty years and you can
better believe I'm saving this
notch for these yellow bastards.

Buckles belt with a slight dance -- taps to last notch with
forefinger.

CAPTAIN HUNTER
He is out there and you guys are
going to get me there when he
arrives, aren't you, so get me
there, not tomorrow, not next week,
tonight! Get to work.

Buckles his belt and enters office.

CAPTAIN HUNTER
Tonight!

Slams door. Rivera points to Arata's picture on the wall.

JACK
Where are you, Yamaguchi?

Jack walks to Yamaguchi's picture.

EXT. SCRAP YARD. NIGHT

Crusher crushes car.

INT. TOKYO OYABUN'S CADILLAC. BACK SEAT. SAME

Block box lies on the seat.

INT. CGI. SHRINE ROOM. SAME

Villainous feudal art leads to *Mural of the White Dragon* displayed around the empty room dimmed in red.

Arata finger flips Blue Chip -- looks out window to storm from back office -- reflection of Mika stands behind left shoulder -- Mika through the window reflection -- frustrated walks away.

Black Lady struts down the back hallway with bowl over her head -- enters the Grand Ballroom -- places punch bowl center/ Chrysanthemum Flower (Golden eye under the center leaf) engraved on bowl.

Traditional formal Japanese guests align the hallway to the Shogatsu ballroom entrance -- Bow, as picture moves forward. Kashmir, Aleixo at each entrance side -- Bow.

Hatsuo (Black and Gold Kimono), Katsuko (Gold and Grey Kimono), Kazuo (Gold and black trim Kimono) and Ami (Blue Flowered Kimono aligned in gold trim) walk down the hallway in a dark formal context -- enter Ballroom. Kashmir smiles to Aleixo -- close doors behind them.

Hatsuo stands with family to the front table. Hatsuo notices four family sections empty -- troubled face turns to Kazuo -- Kazuo returns smile -- Hatsuo recovers with pride and sits -- Family sits -- All follow.

INT. CGI. MID FLOOR. NIGHT

Ricardo slide Joint from pocket. Girls are busy. Lucas surfs pone.

RICARDO THE CLEANER

Psst.

Lucas turns.

RICARDO THE CLEANER

You got a light?

Lucas eyes widen, while pulls his BIC lighter.

RICARDO THE CLEANER
Girls I am going to head back to
the cleaning closet. I think I need
more disinfectant.

Ricardo slides down the hallway with Lucas -- closet door
opens -- stuff their asses in the close -- Lucas hands
lighter to Ricardo.

LUCAS
Hurry, it is almost New Years.

Girls sweep floor with headphones on. Shadows drift across
office and down hallway.

Ricardo lights -- Ninja shadow swells over their backs/slips
away. From outside to the closet.

LUCAS (O.S.)
Ten, Nine, Eight, Seven.....

RICARDO THE CLEANER
May everything be forgotten.

Ricardo lights Joint.

EXT./INT. CGI. BALLROOM. NIGHT

Lights from Mid floor and Ballroom on. Storm in from the
west.

Dark Hallway with light at the end echo countdown.

SHIGATSU CROWD (O.S.)
Three, two, one, Happy New Year!

Traditional formal crowd cheer around Kuriyama Display table.
Large Cake. JP takes a swig from the punch bowl made of
crystal. Ingrained Kinsei-kai. Maiko takes a glass --
confused after she drinks it.

Kazuo taps the glass.

KAZUO
My father would like to make a
toast.

All gather around the front table. Lady puts the glass in
front of Ami.

Hatsuo's demeanor turns from serious to kind hearted.

HATSUO

Tonight represents a beautiful change in our lives. What lies in our past may it forgotten and forgiven. What lies in the future may we take hold and cement this Kai into the future. We will embark on a new era, without guilt, nor regret of any history that has dragged this family down. Let us make a toast.

All toast. Kazuo turns to his father with treachery.

KAZUO

To the future.

HATSUO

Compai.

All compai. Ami looks at the glass. All take a drink. Ami sniffs the cup -- looks around.

Hatsuo takes drink -- Baccarat's dark whispers haunt his head. Exits. Kazuo follows.

Ami tosses the punch back in the bowl -- slides to private elevator -- Doors close -- Arata exits kitchen -- no Ami.

INT. CGI. BALLROOM FLOOR. FRONT HALLWAY. NIGHT

Ahron patrols dark hallway.

NURF (O.C.)

There is an alarm going off upstairs. Get up there.

Ahron enters stairwell to the next floor. Arata walks around corner. Looks for Ami.

INT. CGI. BALLROOM FLOOR. BACK HALLWAY. SAME

Hatsuo Walks down dark hallway to his Private Suite. Kazuo slowly stalks behind -- pulls pistol -- Hatsuo stops

HATSUO

It is too late, son. It will be all gone tomorrow. I bought my way in achieving victory in the darkest arts.

(MORE)

HATSUO (CONT'D)

I ran as high as I could hoping to pass my legacy to my only begotten son and ferry my sins down the river of darkness into the void alone. But I knew it would soon come calling once again, too soon. I'm sorry, son. I know what it is you want and yet you became reckless in trying to achieve it. You knew this day would come. Leave me. They will be here soon.

KAZUO

The police? Why do you do this to me, father. Get over here get on your knees and beg, father. The business is mine, now. Plea and I may save their lives.

HATSUO

I have but one plea left in this world and I cannot give it to you nor the police. Leave me. I must go now. My benefactor awaits.

Hatsuo walks away. Kazuo frozen with pistol in hand. Lady looks Kazuo away -- follows Hatsuo -- reach suite doorway. Lady kisses Hatsuo.

LADY

I will be waiting for you.

Smiles and walks away -- Stands at the elevator. Hatsuo and Ding -- Doors open -- Lady enters elevator -- Hatsuo enters shrine room.

Hatsuo closes in on the shrine -- kneels before his shrine -- settles -- sips from a small goblet -- taps gong with demon knocker -- Candles sway -- storm settles above -- stirs up storm, swirls like a typhoon -- closes in on CGI --

HATSUO

My Lord. I have but one plea to deliver upon this night.

Whispers of ancient Japanese words relaid backwards that sway the candles -- lowers head before a haunted shrine with a short and long sword mounted above --

HATSUO

May my family stand at your right and live to serve your bidding?

BACARRAT (V.O.)
 Why do you wait to plea for pity
 when the storm has already arrived?

HATSUO
 I have served you.

BACARRAT (V.O.)
 She has reached full blossom and is
 my right of power to pluck Iga
 flower. The Kinsei-kai Clan's
 servitude has expired.

HATSUO
 Spare this night.

Demonic laughs sways the candles.

BACARRAT (V.O.)
 No, your Clan and its Blood-line
 ends.

Candles settle -- Hatsuo raises his head and destroys the
 shrine in rage.

INT. CGI. POOL AUDITORIUM. NIGHT

Ami looks in the mirror -- takes off her Kimono/Dimples
 show/Back line/Half nude -- drops kimono -- beautiful naked
 body -- slides finger down her chest -- puts on Black and
 white retro Japanese School outfit/with White thigh socks and
 black shinny leather jump boots -- Double wraps shoe string
 mid way -- ties -- grabs bag and runs out.

INT. CGI. HALLWAY. OFFICE. NIGHT

Lights are off as Ahron enters -- sound by the corner of the
 office -- flashes -- picture of Kitabatake Harumoto -- lowers
 flashlight -- Mika clears out gold bars from office safe --

AHRON
 Ma'am, please tell me what you are
 doing?

MIKA
 What the fuck does it look like? I
 am taking what I can and getting
 the hell out of here.

AHRON
 Who are you?

MIKA

I am just a pleasure girl in this fucked up world taking this bag to a far away place and never looking back.

AHRON

I am afraid I can not let you do that.

Mika turns -- pathetic smirk -- goes back to stuff gold bars into the black bag.

MIKA

Do you know who you work for?

AHRON

Golden Security?

MIKA

No Dumb-shit. That man upstairs is the direct descendent that stood at left side of the Oda clan. His great house had been taken by the Oda Clan in order to pluck the flowers of Iga from the earth and capture Japan. But he never succeeded for one still remained. They have found her. Tonight the devil will have his do.

Ahron attempts to use radio -- Mika pulls pistol from safe -- Ahron drops hand from lever--

MIKA

If I were you, I would leave this building, while you can and forget you ever knew this family at all. When he comes for the girl there will be no living survivors. By midnight tonight she will be delivered.

AHRON

Who? What girl? Like Human trafficking?

MIKA

Like sacrificed and heart delivered to the fucking underworld, asshole, now piss off.

AHRON

I got to call this in.

Ahron attempts to stop her. Mika pulls a pistol under his chin -- rips radio from him--

MIKA
Fuck....Off.

Exits.

INT. CGI. MID FLOOR. NIGHT

Ricardo and the girls get set up -- Lucas looks out the window -- dark Storm with dry thunder over building -- Ricardo approaches beside him --

RICARDO THE CLEANER
Hey, Lucas. What is this?

LUCAS
Look at it.

RICARDO THE CLEANER
Wow, look at that.

LUCAS
Do you think it will hit us?

RICARDO THE CLEANER
Looks to be a storm headed this way, or Ninja.

LUCAS
What?

FADE TO:

EXT. STREETS OF LOS ANGELES. SAME

Ninja follow the shadows from Lightning as it leads to the great building in the distance --

RICARDO THE CLEANER (V.O.)
It is said that when the great Koga ninja are resurrected, they will follow the storm in shadow to their next victims.

INT. FIFTEENTH FLOOR. KIRIYAMA BUILDING. NIGHT

Ricardo leans his chin on the broom --

RICARDO THE CLEANER

But It is probably just a winter
storm coming to clean off the city.
We get them all the time, ready?
Next floor girls.

Lucas follows the cleaners out of the office -- turns off
Lights.

INT. CGI. OFFICE. NIGHT

Kazuo stands at his desk. Family picture -- clears it with
anger -- storms out.

EXT./INT. COMICS TABOO. NIGHT

Randy sits in her seat --

J GIRL (O.S.)

You got toilet paper?

RANDY

It is behind you. Bottom right.

-- reads comic book -- Wind gusts and whistles in the front
open area of the store -- Randy stands and cautiously walks
to the front of the store to sidewalk -- turns frantic --
voices whisper -- swift shadow blows past him -- turns --
blood slashes across the sidewalk comic books display --

J GIRL

I am going have to crash out at
your crib until this blows over,
Randy? Randy where the fuck did you
go...

J girl steps out onto the sidewalk -- notices Randy's
decapitated body -- Screams -- Randy's head on display table
next to GAIJIN BASTARD comic -- pages spins with the screams --
-stops -- THE SHRINE.

INT. CGI. SHRINE. NIGHT

Hatsuo kneels before the shrine.

HATSUO

I have given everything to the
clan. My soul, my power. Now he
wants my family.

Crashes shrine -- settles.

AHRON (O.S.)
Mr. Kinsei.

Ahron stands behind Hatsuo.

HATSUO
I had discovered my son had planned
to eliminate his father, but he is
too late. It is too late.

AHRON
Sir?

HATSUO
The world you see from your eyes,
Gaijin, is not the world that is.

AHRON
Excuse me, sir?

HATSUO
Listen Bastard, many ages ago....

FADE TO:

EXT. FIFTEEN SIXTY SIX. IGA/ISA BORDER. FIRST TENSHO WAR. DAY

AI, 25, runs through brush KENZO, 34, husband guides her to
the hut -- grabs katana exits-dawns head dress -- runs --

HATSUO (V.O.)
It was during a fuedal period in
our history.

-- fog rolls down IGA mountain -- sun sets --

ODA NOBUKATSU, 21, stands at a hill before the IGA Mountains.
Samurai stand behind him -- motions Black Ninja -- enter
forest -- raises his hands -- Thousands of Samurai stand at
the base of the mountain -- Ready -- masters wait -- look to
distant raised hand up at the cliff -- Oda drops hand --
Samurai enter forest --

HATORI HANZO, 33, stands upon the high point with Samurai --
motions -- Shinobi disappear into forest.

HATSUO (V.O.)

A warlord marched his great samurai in quest to take the capital Kyoto and unite Japan under his fist, but what stood in his way was a great region specifically a garden of Shinobi grown strong and proud from the people of Iga....

EXT. IGA MOUNTAIN. FOREST. NIGHT

Iga Shinobi in dark Blue and Grey drift from tree to tree -- settle and wait -- Black Ninja drift with the wind and come upon a tree and climbs to a branch -- settle -- Iga Shinobi eyes flicker above in the tree -- Samurai stalk through forest -- Shinobi lifts heads from stream covered in fog -- Oda samurai come upon piles of straw -- pause -- move forward -- Iga Strawman stands with Katana in hand -- eyes in the trees flicker from the torch -- hand flies out of tree from steel link -- thrusts and Twists into Oda samurai heart -- Shinobi pulls back -- heart is yanked from Samurai.

EXT. IGA MOUNTAIN. FOREST. DAY

Oda Samura retreat out of Iga forest -- sun rises -- Hatori Hanzo raises Katana -- roar victory -- all Shinobi slowly undawn their covers -- Kenzo undawns -- turns to Blue flowered Garden in the distance -- lowers katana -- returns.

CUT TO BLACK:

HATSUO (V.O.)

The lord returned to his father in shame.

(Kanji in Blood)

CHI
(Runs)

FADE IN:

INT. ODA CASTLE. NIGHT

Dark main Chamber aligned in red and melted candles -- ODA NOBUNAGA, 42, seated -- black shadow appears to his right.

HATSUO (V.O.)

Oda Nobanaga was angered with discontent took the heads of seventeen Lords that night.

Royal family kneel -- each one is down the line beheaded.
 Royal mother whimpers -- turns her head -- down the line
 kneels son young son.

HATSUO (V.O.)

He intrusted victory to his son,
 yet the mountain remained strong
 and resolute, for no army had ever
 conquered Iga and like many who
 dare, returned in defeat.

Oda Nobukatsu stands before his father with head down -- Oda
 furious -- servant hands cup -- stands walks to Nobukatsu --

HATSUO (V.O.)

He new that if victory where to be,
 the only path through Iga and to
 the Kyoto had to be led by the
 power of blood. A dark power. One
 that would summon demons from the
 Abyss.

Son Nods with honor to his father -- Sorrow -- leans head
 forward -- mother stares at father -- leans head forward --
 katana comes down -- Nobanaga walks toward Nobakatsu --
 Nobakatsu bows before his father -- Nobunaga hands cup to
 Nobukatsu -- drinks.

HATSUO (V.O.)

He new that if victory where to be,
 the path through Iga had to be led
 by a dark power. One that would
 summon demons from the Abyss.

FADE TO:

EXT. IGA VILLAGE. SECOND TENSHO WAR. DAY

Hatori Hanzo rakes the garden. Children play -- winds turn
 his attention to Isa -- thirty Thousand Samurai march toward
 Iga -- Kenzo peddles back -- runs to the hut.

Ai stirs roots in a pot. Looks over to a baby blue eyed girl
 and smiles -- Kenzo enters frantic -- lifts Ai -- wraps Mai.
 leads her to path with distant river at the end -- returns to
 hut -- grabs Katana from the corner -- exits.

Villagers hurry and prepare for battle -- children are led to
 the huts.

Oda Nobanaga stands at the high hill -- Oda Nobukatsu stands
 at his right -- Demon mystically appears between banners
 behind Nobunaga.

Iga Shinobi settle in the trees -- Oda Nobanaga looks down at thirty thousand samurai aligned outside the mountainous wood line -- Oda Nobanaga nods -- drops hand -- samurai enter.

FADE TO:

EXT. IGA MOUNTAIN VILLAGE. NIGHT

Villages burn -- Iga retreat -- Samurai and Shinobi are locked in battle -- Shinobi struck and killed -- Hattori Hanzo gives the Shinobi the signal to retreat from hill.

END OF ANIMA:

EXT. RIVER BANK. NIGHT

Mother runs down path towards river bank -- gently lays straw bed with baby into the river --

HATSUO (V.O.)
A child destined to die that night
had escaped down a river.

Hattori Hanzo watches Iga mountain villages burn -- sorrow -- turns to river -- straw raft floats down the river -- pulls child from river unwraps Mai/blue brilliant eyes -- Hanzo smiles --

HATSUO (V.O.)
Hattori Hanzo saved the Iga flower
that night from extermination.

ANIMATION:

INT. KYOTO. CASTLE. NIGHT

Oda Nobunaga kneels with short Katana.

HATSUO (V.O.)
Later, the great lord would take
himself in defeat.

Sepicu -- blood squirts -- collapses forward dead --

END OF
ANIMATION:

EXT. IGA MOUNTAIN. GARDEN. DAY

Kenzo lays face down -- Mai lays face down -- fade -- time lapses -- Blue flowers bloom in garden on the Iga mountain top -- fade -- 1600's -- 1700's -- 1800's -- 1900's -- present --

HATSUO (V.O.)

Never conquering the soul of Japan,
yet he managed to wipe the Iga
Garden from the earth. Many believe
this lord made a deal with the
devil to unite the clans and unify
Japan, but the truth is the devil
never wanted Japan, just Iga. The
legacy remained a scar in heart of
darkness for many centuries, until
the last blue flower from this
garden was found and plucked from
this earth. Many generations
later....

-- 2000's -- winds bring life back the garden -- flower sway
with wind.

FADE TO:

INT./EXT. TWO THOUSAND AND FOUR. HOSPITAL NURSERY. NIGHT

Blue eyed Japanese infant girl lies in a bed. Couple in joy
at the window. Nurse makes a phone call.

HATSUO (V.O.)

As a descendent of the Oda clan, I
was ordered to find the baby and
deliver her heart to my retainer.
We found the last flower of the Iga
garden in Kyoto. A beautiful blue
eyed baby girl survived that day,
like your Moses. Pure and very
rare. I could not for her purity
delivered strength to me dead
soul....

Lights turn off in Nursery --lights on lights turn on nursery
-- Nurse walks to the nursery -- baby is gone. Young Hatsuo
steps in Car with Baby. Young Yamaguchi drives off.

SKETCH ANIMA:

EXT. DOWNTOWN LOS ANGELES. PARK GARDEN. DAY

Infants laughter -- time lapses -- child grows under Cherry blossom tree -- clouds pass over -- CGI Skyscraper erects by crane -- with child growth.

HATSUO (V.O.)

I fled to Los Angeles with this secret. Her spirit has brought me great fortune. I raised that child as my own, knowing that she could be the only assurance for my family's misdeeds.

Cherry Blossom tree full bloom.

END OF
ANIMATION:

INT. CGI. SHRINE. NIGHT

Hatsuo un-dawns his kimono top one shoulder sleeve at a time -
- prepares Sepicu.

HATSUO

Now they come. My secret has caught up with me. The great legacy of the Kinsei Kabushiki Gaisha will go under tonight along with my bloodline. You're fired.

Hatsuo takes short Katana from the front display -- pulls blade from sheaf.

HATSUO

Go to my office. There under the paperweight lies a code to my safe. Take what is in there and get her to safety. She was the only light left in this life.

Ahron stands behind the right shoulder of Hatsuo.

Hatsuo drives blade into his gut -- turns -- slides halfway across.

AHRON

Oh god, Mr. Hatsuo, your doing it. Your concubine took the gold from the safe.

Hatsuo pauses -- roles his eyes grunts then thrust his blade across his abdomen -- head goes limp.

INT. CGI. FRONT SECURITY DESK. SAME

Dexter seated on the desk. Stands animated.

DEXTER
I got this little spinner in the
full nelson, right? Fucking her
like a machine gun.

Lights go out in the building -- emergency red lights turn on
--- front desk security confused.

EXT. ROAD. NIGHT

Oyuban's black vehicle squeals around corner -- two long haulers follow with black tarps cover the bed -- Shimano Yakuza charge and ready their weapons.

INT. CGI. SHOGATSU FLOOR. SAME

Kazuo stands in the kitchen--red lights send a slight panic in the ballroom.

INT. CGI. MAINTENANCE ROOM. SAME

Nurf flips the emergency lever -- goes into the emergency generator room. No electricity -- runs to the secondary source *Chiller room. Ten barrels of Gas* and a emergency generator -- flips switch/No lights -- runs out of Chiller room -- puts hoes in the barrel aligned with ten more along the wall -- cranks the generator -- turns on -- red lights turn on.

INT. CGI. FRONT SECURITY DESK. SAME

Red lights spin. Dexter walks to door.

DEXTER
You guys stay here.

Opens the door. Exits.

INT. CGI. BALLROOM. SAM

Nurf runs into ballroom.

NURF
Listen Ladies and gentleman we have
a slight problem. Stay put and this
should be fixed as soon as
possible. Thank you for your
cooperation.

Runs to the stair well.

INT./EXT. CGI. SHRINE. NIGHT

Ahron looks at the shrine. Nurf charges in beside him --
slows down in shock from the ceremonial carnage.

NURF
What?

AHRON
We have a problem.

NURF
Oh God.

AHRON
We have a problem.

NURF
I think so.

AHRON
No, we have a big problem.

NURF
A dead boss, power outage and...?

Candles flicker back and forth. Hatsuo raises his head/blood
from mouth.

HATSUO (V.O.)
They are coming.

Two dozen ninja scale the CGI.

Hatsuo head drops forward. Limp.

AHRON
It is going down.

NURF
Right now?

Katsuko walks in -- stunned -- screams and wobbles towards Hatsuo -- kneels takes blade and commits Sepicu -- rip -- blood splatters across the Kitabataki Shrine -- Ahron and Nurf stand stunned -- Katsuko leans over limp from Sepicu.

BOTH

Shit.

AL (O.C.)

I need you guys down here on the main floor, ASAP.

AHRON

There is trouble headed this way and we have to get to safety. This girl asked for help, so I had us reassigned, now this guy told me some far out shit like people are coming to put that girl's heart in a box. This families's shit is dirty. It scared the fuck out of me and from the looks of this.

Shows picture to Nurf --

AHRON

I think some of it may be true. I am sorry.

NURF

You go to the party and....

NURF

Man, what you get me into? Okay think.

AHRON

We need to get the power turned it back on and report this. You stay here, when I get back we will find the girl together.

Grabs keys from Ahron -- runs out --

NURF

Meet me in the breaker room when the power is restored. Do not touch anything.

Ahron moves to the shrine -- takes long katana from the rest.

EXT. CGI. ROOF. NIGHT

Lady stands at the top -- pulls sticks from hair -- hair blows in the wind -- looks down to Hundreds of black silhouettes who climb up/red eyes shine -- smiles -- closes eyes -- leans off -- swans dives -- ninja swings blade -- decapitates lady.

INT. CGI. LOBBY SECURITY DESK. SAME

Dexter walks out to the open parkway. Al picks up the phone. Dead. Security guards slowly put hands on pistols -- door closes behind Dexter -- Lady hits concrete -- head bounces---

Dexter -- screams -- shock -- whispers -- ninja rain down in front of him -- one hundred shuriken hit Dexter -- turns with mutilated body -- screams and runs for door -- smacks and falls --- turns and crawls forward -- Black feet step over him --

AL

Go!

Guards spread out -- pull pistols -- ninjas disappear -- shadows and whispers crawl along the dark walls.

Charlie steps behind the pillar -- weapon drawn -- Al and Gregg split up.

Gregg slides carefully to the right corner -- peaks around the corner -- runs to the pillar -- slice.

Al leans against the wall -- frozen in fear/pistol drawn -- checks weapon --

AL

Gregg? Gregg? Where are you at,
mutha fucker!?

Al takes a breath -- turns the corner -- walks forward with weapon drawn -- ninja split out of pillar in front of Al/fires -- screams -- Ninja slides left -- right -- cuts both hands off -- stands before Al -- cuts him right down the middle -- splits Al in half as the ninja flips through him -- Ninjas follow -- step over Al's halves -- Charlie runs for -- into the elevator -- pounds door button to close -- no close -- four ninja enter elevator -- door closes -- screams -- front desk security screens go out one at a time.

INT. CGI. BALLROOM. NIGHT

Arata sits at table -- grabs glass of champagne -- looks up at elevator light headed to the ballroom floor -- JP escorts his Kimono Girl with makeup, 26, to the private elevator. People trickle behind to exit.

JP

(Japanese)

When we get to the room take that
shit off your face. I am going to
fuck your socks off. The punch left
shit in my mouth.

Ding, elevator opens -- escort face drops into *tragic Kabuki*.

Ninja cut through traditional formal guests -- Geishas Scream -- head flies into the punch bowl -- Arata grabs Kazuo and run out the kitchen and down the hall -- into an secure office -- pulls Kazuo to the back room -- Arata taps code -- sealed door opens -- enter Yakuza armory -- seals close -- grab Four CZ SCORPION EVO machine guns -- body armor kit full of clips -- dawn kits. Arata pulls out pistol -- checks it -- slide out back.

INT. CGI. HALLWAY. OFFICE. SAME

Maiko scurries down the hallway -- whispers and shadows follow -- ducks into an office -- shadows swell in front -- swell behind. Ninja appears out shadow. Maiko walks towards her Ninja -- drops Kimono -- couple runs past office -- shadows shift and follow. Maiko naked -- face to face with Ninja.

MAIKO

Take me.

Ninja eyes shift to blood red -- caresses hand down Maiko's cheek.

INT. CGI. POOL. SAME

Geisha leads women through pool area -- whimper -- shadows drift with the water's reflection -- Shadow in pool auditorium across the pool -- Geisha bumped into the pool -- Women attempt to pull her out -- slices from Shadow water shadow send girl into Locker room -- pushes off into the middle. Shadows surround her -- rest retreat to locker room huddle together -- whimper -- horrific scream from pool creates a panic -- shadows shift into the locker room -- screams.

INT. CGI. SHRINE ROOM. NIGHT

Whispers comes from a dark hallway in the back -- approach --

AHRON
Where are you, Nurf?

-- grips katana -- eyes wonder with the whispers -- ninja appears from shadow

AHRON (CONT'D)
Oh, shit.

Ahron steadies with courage -- ninja moves forward. Ahron stops and holds katana ready -- Ninja rushes forward -- Ahron thrust forward --

CUT TO:

EXT. CGI. LOS ANGELES. NIGHT

Big bell of Los Angeles Rings. *Chain Ninja* wraps chain around crown of bell -- Ninja jumps on bell and swings -- Bell rings. Storm twists and crackles over Central Los Angeles CGI. POPPER walks across street with stray dog.

POPPER
The time has come.

Cardboard sign overhead. *This is the end.*

FADE TO BLACK:

(Kanji)

Chisa Wa Madowazu, Yusha Wa Osorezu*A wise man does not lose his way, a brave man does not fear*

FADE IN:

INT. CGI. BALLROOM. SAME

Red emergency power light spins left -- red light spins right -- whimper -- ceiling broken/electric sparks -- Ami slowly steps through gore notices Geisha head lies in the punch bowl -- covers mouth and squeals -- legs kareoki to a back peddle -- whispers send her into a back peddle -- towards the main table -- brushes ceiling cover aside -- turns around -- Maiko is centered on display table/limbs are amputated/blood squirts/cries with no tongue -- shadows drift from hallway towards her.

MAIKO

(Tongueless whimper)

They are here.

Ami back peddles into an even darker hallway -- walks cautiously down the hallway -- whispers draw close -- shadows slide across the light/torment her -- ninja steps out -- closes in -- Ami trips to the floor -- Ahron cuts the ninja down---

AHRON

Take my hand.

-- extends his hand -- exit.

INT. CGI. HALLWAY. SAME

Aleixo shuffles down hallway -- Kashmir -- Kazuo -- Arata follows in rear security/weapons drawn --

ARATA

What just happened?

ALEIXO

Those things came from the bottom.
They fucking had Katanas.

KASHMIR

We need to get to the top.

ALEIXO

The pilot is dead.

KASHMIR

How do you know?

ALEIXO

I seen him get his head cut off.
I say we go Rock and Roll all the
way down. I have five clips, you?

KASHMIR

My kit is full. I agree.

Group turns corner -- shadow drifts across the red hallway
light -- group turns -- Aleixo pulls his Scorpion to the
ready -- walks forward -- turns corner -- curtain flips
radically from an open window -- turns his head -- shakes no -
moves forward -- disappears around corner -- wind gusts
through the window -- shadow split into a dozen ninja shadows
-- sound of the scorpion fire pushes the group back -- arm
with scorpion spins the corner -- rounds ricochet all around
hallway -- Arata grabs Kazuo -- pushes him to the stairwell --
Kashmir follows.

INT. CGI. FIFTIETH FLOOR. SAME

Lucas walks out of an office with flash light--

GIRL 1

Somebody better pay the bill.

RICARDO THE CLEANER

Girls stay close.

Ricardo steps into the hallway -- behind Lucas and flashlight
-- move cautiously down the hall -- girls fall in -- freeze --

LUCAS

Ricardo, I am going to the breaker
room to flip the switch. You guys
hold tight.

Lucas moves out -- Ricardo pulls key chain red flashlight --
light trample in the walls--

INT. POLICE HQ. NIGHT

Jack and James stand at the bulletin -- Jack closes in of the
picture --

CAPTAIN HUNTER (O.S.)

You guys better get your shit
together, because this is not over
by a long shot.

AHRON (V.O.)
If that girl where not there
Tomorrow, would you care?

Rivera runs in --

RIVERA
We have multiple shots fired at the
CGI Building. Let's go!

JACK
Son of a bitch.

Detectives dash out of the office -- Jack back peddles to the
exit.

INT. CGI. HALLWAY. NIGHT

Ami follows Ahron with hand held tight.

AMI
We have to go back and get my
parents.

AHRON
I think they can wait.

Run from the whispers -- close in -- Ahron opens a door --
enter four door corridor locks from the outside -- Ami tries
to open a door -- Locked -- Ahron tries to open a door --
Locked in --

AHRON
We are locked in. Nurf has my keys.

AMI
What do we do?

Ahron sits with legs folded/katana on his lap --

AHRON
Wait.

Ami slides down wall.

EXT./INT. COMICS TABOO. SAME

Squad cars speeds down street -- Cop slams on the breaks --
Car skids sideways in front of comic book shop -- cops exit
vehicle -- blood across the open shop -- Randy's head on
display.

INT. CGI. FIFTIETH FLOOR. SAME

Ricardo and girls walks slowly down hallway -- girl takes broom stick and brakes it over her knees -- other girl -- pulls switch blade -- Ricardo turns -- odd -- move forward.

INT. CGI. CHILLER ROOM. SAME

Nurf enters the *Chiller room* with flashlight -- large main breaker -- flips the breaker -- no electricity -- runs to the secondary source room -- flashlight shines on *Ten barrels of Gas* next to emergency generator -- flip switch -- no lights -- runs out of Chiller room.

INT. CGI. FIFTIETH FLOOR. SAME

Ricardo slowly walks forward - Girls follows with sticks ready.

RICARDO THE CLEANER
Lucas are you there?

Ricardo closes in on the electrical closet -- reaches for the door handle -- opens door -- red light shines on Lucas/bent over with flashlight towards the Circuit break -- Ricardo enters --

RICARDO THE CLEANER
Lucas, buddy, let me give you a hand?

Ricardo bends over to see -- Lucas disemboweled -- bowels slide from his torso -- Ricardo panics and steps back -- steps out of the closet and into the hallway -- Girls follow -- run towards the elevator -- swift shadow drifts from behind --sticks drop -- Ricardo looks behind -- Girl missing -- Twin panics -- swift wind takes her -- screams from the office -- Ricardo runs back to office -- looks inside office --Girl screams with six ninja claws wrapped around her--- splashed with blood-panics -- cries -- runs to the end of the hallway -- turns corner -- ninja stands center at the end of the hallway --Ricardo builds anger and courage -- screams -- Ninja convulses and shakes -- spreads out into two ninja at each side -- two clamped son the wall. All eyes light red -- Ricardo charges -- sprayed by Shurikan -- collapses on his back --

EXT./INT. COMICS TABOO. SAME

Cop stands at car door -- picks up radio -- Cop II returns from shop --

COP II
This is a bloody mess.

COP I
I am calling it in.

COP I (O.S.)
Dispatch this Four Two Zero, I have
a homicide at the book shop between
third and Rampart. Please respond
over with a code three.

COP II
Look at this pour piece bastard.

Cop II walks to Randy's head --

COP II
This is the kind of shit that comes
with a dive like this. Look at this
smut.

Shuffles through Anima porn comics, then to Gaijin Bastard
comic book -- flips page --

DISPATCH (O.C.)
Responding with code three.

COP II
In this world a man must remain
raised above the shadows. If he
falls and seeks to rise, then a
deal is made, and if the contract
is broken. The collector will send
them.

Ching-Ching! LITTLE TOMMY, 13, rides his bike with news paper
bag -- tosses news paper.

COP I
(Startled)
Damn it, kid! Get home.

Sword comes across -- Bike falls to the ground -- blood
squirts across the bike -- Throws short sword through Cop I's
head -- Baccarat walks over to Cop II --

COP II
No.

Cop II freezes, panics, while attempts to draw pistol --
drops from slice -- Baccarat places finger on the Gaijin
Bastard comic book page --

BACCARAT

Korumaku Ninja, masters of darkness
who seek only to acquire the life
from their victims. The sufferer
cannot hide, nor run, knowing they
can only anticipate what is to
come.

Gaijin Bastard Comic book: Dead man before the shrine --

BACCARAT (V.O.)

Death.

FROM COMIC BOOK
TO SHRINE:

INT. CGI. THE SHRINE. DAY

Hatsuo's dead limp head is pulled back by Baccarat -- lowers
face guard --

BACCARAT (V.O.)

(Backwards Japanese)

Her smell still lingers. Find her.

Stands with ninja who line up behind him -- Ninja hifts left -
-- all follow -- shrine stands at Katana hold *empty* -- art on
the wall peels down from fire of IGA mountain -- Villages
burn -- wall burns -- Iga Baby carriage floats towards.

DISSOLVE TO:

INT. CGI. LOCKED CORRIDOR. NIGHT

Top third floors of skyscraper. Ami's head slides down the
wall -- Ahron sits center --

AHRON

Ami, I have to tell you something.
Your mother and father are dead.

Ami breaks down -- cries -- recovers.

AHRON

I am sorry. What a night, huh?

AMI

I knew they where dirty, but I do
not understand this, or who these
things are, but I hope to live the
day it occurs to me.

(MORE)

AMI (CONT'D)

When I was a baby, I would drop my eyes to a dream of a light that would rise to the truth of my being. Who I really was, and what I was meant to be. I have been alone ever since.

Cries -- recovers --

AHRON

I will get you out of here.

Ahron lays katana on his lap -- Ami leans head against the wall -- wipes eyes --

EXT. CGI. FRONT ENTRANCE. NIGHT

Franks car pulls up slides into position -- Rivera arrives from opposite end -- multiple marked Police cars slide in from the west end -- Rivera moves to East end---checks around Pool -- no sign -- Jack and James move in front in the -- notices Dexter's body -- turns him over -- shuriken in swelled mutilated body -- refract -- Lady driven halfway into the concrete -- refract -- lady's head -- Rivera returns from pool area --

RIVERA

What the fuck?

-- dark whispers surround the inner front lobby -- Rivera pulls Jack up -- back -- slowly back up tactfully --

JACK

Everybody out. Get back!

Jack opens car -- grabs radio -- looks up to convoy sound from opposite end -- Yakuza move in -- smash through River's car -- Patrol car -- stage -- get out -- Large Yakuza henchman with black box -- Tokyo Oyabun steps in front -- opens scrolls --

TOKYO OYABUN

(Japanese)

Kono tatemono wa shikei wa senkoku
sa re te i masu! Hairu mono wa
mina! Onaji unmei wa tadoru!

YAKUZA TRANSLATOR

This building has been condemned to
death! All who shall enter will
share the same fate!

JACK
I want this block sealed off.
Nobody in or out. Get back! Stay
back!

Jack arrives from west alley unaware --

JAMES
There are bodies and blood all
across the second floor lobby.

-- slides off surgical -- turns -- Yakuza army -- stunned --

JACK
This is going to a long night.

Storm swirls around the Skyscraper -- crackles -- attempts to
press lever on the radio handle -- looks up --

JACK
(Baffled)
Fuck.

Presses lever....

INT. CGI. LOCKED CORRIDOR. NIGHT

Ahron sits in focus/katana across his lap -- Ami slowly
closes her eye.

FADE TO:

EXT./INT. LITTLE TOKYO. SIXTEEN SWEET YEARS EARLIER. KENDO
DOJO. DAY

Young AHRON, 7, walks down a dark alley with mother SHERRIE
LEVI, 26 -- enters Dojo -- Ahron stands outside of Kendo dojo
with his mother. Young teenage Kendo warriors strike with
powerful diaphragms -- Ahron turns to his mother -- afraid --
Sherrie kneels down to him for comfort --

YOUNG AHRON
Mommy, I do not want to go. This
does not look fun. I am scared. I
want to play. Why are they so
serious?

SHERRIE
I can not answer that. Remember
when we watched Samurai Assassin?
Lone Wolf gave little cub a choice
with the toy.
(MORE)

SHERRIE (CONT'D)

Now I am not as brutal as him, but
I do believe life is. One day, baby
I hope you may understand.

Sherrie bows and hands Shenai to little Ahron -- takes sword
and bows then looks up with a smile.

FADE BACK TO:

INT. CGI. LOCKED CORRIDOR. SAME

---Ahron sits in focus with katana -- Ami asleep -- sound
from outside brings her head upright -- eyes open.

INT. CGI. LOCKED CORRIDOR. SAME

Door jiggles -- Ahron stands from the door -- ready with
Katana -- door opens -- Nurf peaks his head through --

NURF

Hey. Boy, am I glad to you.

AHRON

Where the hell have you been?

NURF

It happened. Help me get this
generator started. Those things he
said were coming, are here.

AHRON

We know.

-- follow Nurf down the hallway. Up stairwell -- two flights -
- exit -- down hallway --

AHRON

They killed everyone. Some type of
Ninja.

AMI

(Somber)

I know.

Nurf empathetic Pause -- Sarcastic turn -- cautiously opens
door --

NURF

(Somber back)

Did your dad owe money to the
Yakuza?

Enter pitch black chiller room -- turns on flash light --

NURF
(Words of wisdom)
Cause sometimes that shit happens.

MIKA (O.S.)
No, much more.

Nurf flashes Mika in the corner --

NURF
(Wu)
Hey....

AMI
Bitch.

MIKA
Her so called family corrupted this
night with a pact. They want you
little flower and they will kill
all of us to get to her. I say we
give her up.

AMI
I say I come over there and rip
your head off.

Ami walks towards Mika -- Mika raises pistol --

MIKA
Bitch.

NURF
Enough. Help me with this.

Follow Nurf into the generator room --

MIKA
That will not do you any good. Hell
has risen. These are Ninja. Sworn
to darkness. All you will do is
reveal yourselves, which will only
make you an easier target.

MIKA
We must use the night and the
shadows to our advantage if we are
able to get out of here alive.

NURF
What do we do, baby?

MIKA

We split up. It is a long way down
and they are everywhere.

NURF

Okay, no. Look, Lucas mentioned
something about a helicopter pad.
If we can get to the top. I can fly
our way out of here.

Mika drops her arms and scoffs -- puts hand on her hip --
slightly attempts to raise pistol, but buys in --

AHRON

There is no way. I thought you said
you failed landings?

NURF

What other choice we got? Trust me.
If I can get her in the air then we
will be able to make out of here at
least far enough to safety. It is
our only chance, but we need the
keys to the Helicopter.... I have
an idea.

INT. CGI. ELEVATOR. HALLWAY. NIGHT

Nurf opens the elevator doors -- pushes Seventy-Two -- turns
key -- elevator door is pried open -- Ten barrels to the
elevator -- Drop ten barrels down the elevator shaft --
Barrels land on top of the elevator -- pops last barrel tops --
-- drops down shaft -- crashes -- leaks -- Mika hands a flare
to Ami --

MIKA

We will meet at the pad. Okay,
Shorty you are coming with me. I
know where the pilot is. You two
take the back stairwell. We meet at
the pad. Let us go.

EXT. POLICE PERIMETER. RIGHT. NIGHT

Police stand behind vehicles -- Rivera low walks to Jack's
car -- hands Jack and James a coffee -- across on the left
side stands One Hundred Yakuza soldiers and Tokyo Oyabun --

JACK

We will just wait here. When they
come out we will arrest them.

JAMES

There is something very natural
about this.

RIVERA

S.W.A.T.s in route. We look to be
in for a long night.

James looks up at the storm settled on the roof -- Rivera
stands --

RIVERA

That building is coated in a kill
zone, we're not getting inside, no
way, no how. have heard of
something simular before in Japan.
I had a friend stationed in
Yokohama awhile back.

-- taps at the Pistachio nuts --

FADE TO:

INT. YAKUZA DEN. NIGHT

Commander bows to Oyabun. Man stands to the right with black
Tinker box -- Yakuza bow.

RIVERA (V.O.)

His Navel commander got into some
kind of trouble with a local
family. Real deep, bad deal.

Commander walks over Yakuza bodies -- steps in car.

EXT./INT. JAPAN. GATE ROAD. NIGHT

Commander runs down dark street -- lights from U.S. Military
towers flash down on him -- runs to the Gate --

RIVERA (V.O.)

His deal had been sealed and the
Chief benefactor of this deal was
forced to discharge all to play to
their end. One night something came
to collect. The whole fuckin
village had been snuffed out that
night including his wife and son.

Fade to -- Commander's bed covered in blood -- Wife's decapitated head lies halfway under the bloody sheets -- fade to -- blood drips of wooby from crib cage --

RIVERA (V.O.)

He ran to the station for help, but
no one would unlock the gates, no
one would let him in.

Commander runs to tower door -- Marine slides back into shadows --

MARINE

Get the fuck out of here.

COMMANDER

Help me. Please help me. They
killed my family.

MARINE II

Why did you bring them here?

RIVERA (V.O.)

He was fucked in a very dark way.
The Japanese didn't even right that
shit u, nor the defense department.
They delivered his heart in a black
box. When those thangs come, it is
best to just stay out of the way.

Commander runs to right gate -- Marine II slides back into the shadows -- turns terror -- ninja shadows emerge -- lights out -- Yakuza den -- Heart placed in box -- box closes.

EXT. CGI. POLICE PERIMETER. NIGHT

Jack counts shells into his shotgun -- peaks over hood -- Yakauza stand firm with black box --

JAMES

What are you trying to say?

RIVERA

I do not see anyone coming out of
this one.

INT. CGI. EAST STAIRWELL. NIGHT

Mika leads Nurf up the stairwell/pistol drawn --

NURF

What is in the bag?

MIKA
My ticket out of here.

NURF
Where do you plan on going?

MIKA
Far away from here. Caymans most likely.

NURF
Look, I do not got any plans and I think I just lost my job. What do you say?

Mika turns to Nurf -- face to face -- romantic --

MIKA
I say when we get to the roof and there is no sign of your friends. I am going to blow this bitch, feel me, homey? Good....

Mika turns and heads up the stairwell --

MIKA (O.S.)
Hurry.

Nurf follows --

INT./EXT. CGI. OPEN GARDEN. NIGHT

Kashmir opens the door to the Pavilion area. Garden is lush with plants. Corridor carved out by plant life. Above is the Helicopter pad. Leads Kazuo and Arata through the maze of plants. Enter garden -- razor rope lifts Kasmir. Decapitates -- body drops -- head bounces -- Arata pulls Kazuo out of garden --

INT. CGI. BALLROOM. NIGHT

Mika leads Nurf to the ballroom -- enter --

MIKA
There he is. Get the keys.

Nurf runs to the Pilot's decapitated body -- grabs keys from pocket, then pistol in his hand -- backs up and turns -- Maiko squeal -- winces --

NURF
Fuck!

MAIKO
(Gargles in blood)
Kill me. Kill me.

Points pistol at her head -- turns his head in painful anticipation -- drops pistol --

NURF
I can not.

Mika takes a knife from the ground and sticks it in the Maiko's head --

MIKA
Come. That pistol would have drawn them to us.

-- enter stairwell.

EXT. CGI. NIGHT

Jack and James are huddled behind the car -- fires fight from mega phone --

PATROLMAN (O.S.)
Get down!

Men get down -- look at each other -- ONE *Metallica* blasts from loud horn -- turn their attention behind barrier -- Los Angeles Police Department armored vehicle moves in/ Tactical Team hangs on the sides --

CAPTAIN HUNTER (O.S.)
Get back!

Captain Hunter struts with MP5/w assault suit -- Vehicle turns right -- aligns with the entrance --

CAPTAIN HUNTER
Spent ten years with S.O.F. Been there, done that, got both T-shirts. Sit back boys. Let us show you how it is done. Eat your heart out, Stone.

Hunter pulls back the charging handle -- falls in behind armored vehicle --

CAPTAIN HUNTER
Lock and load! Move in.

Vehicle moves in -- S.W.A.T. Align tactically in behind the vehicle -- crashes into the front lobby -- S.W.A.T Moves in -- vehicle drives to center into darkness -- stops -- multiple shots fired -- followed by MP5 fire -- silence -- decapitated Hunter staggers out with MP5 -- Blood squirts up -- MP5 fires up -- Blood squirts up -- MP5 fires -- convulses -- spins -- drops.

JACK

I'm too short for this shit.

-- Ninja shadows climb up side of CGI and disappear --

INT. CGI. HALLWAY. DAY

Ami and Ahron slowly move down the hallway slow down -- Scorpion machine gun -- Aleixo lies dead with kit on -- Ahron takes the kit off and puts it on Ami walks ahead -- turns --

AMI

Wait.

Picks up Scorpion machine gun -- marvels at them like her *first dick* --

AHRON

Ami?

Ami comes too--

AHRON (CONT'D)

Come.

-- head up the first stairwell.

EXT./INT. CGI. POOL AUDITORIUM. NIGHT

Arata and Kazuo run down stairwell -- leads Kazuo to the pool area -- Streaks of light wave in a ghostly pattern -- Pleasue girl floats center of pool -- disappear into the locker room -- by dead Geisha on benches and the floor -- Kazuo walks by -- Arata enters shower room -- Kazuo enters --

KAZUO

We have to find a way out of here.

Arata turns on the showers -- steam begins to rise --

ARATA

Today I discovered a predicament.
Maybe you can acquaint me with more
than just a legend.

Arata stands center -- holds up blue chip --

ARATA (O.S.)

How long have I worked for you?

Shadows slide across ceiling -- into the pool -- locker room.
Ninja hands magically brushes down dead Geisha's face on the
bench -- opens eyes black --

KAZUO

Ten years.

ARATA

Ten years I have sucked your
family's shit from the bottom of
this town's misery. Ten years, no
questions have I ever asked. Now I
am going to ask one question and I
want an answer so authentic God
himself will rise from the grave to
certify in your defense. I have
killed for you!

KAZUO

Ask.

ARATA

What the fuck did you get me into.

KAZUO

I never wanted his magic.

Arata pulls pistol to Kazuo's face -- ripple in the pool --
pleasure girl twitches -- ripples -- steam fills the locker
room --

ARATA

Give it to me!

KAZUO (V.O.)

When I was a young boy, my mother
said that I had received a sister
pure as the Iga rain. To rise a
flower and return fortune from the
sun. No belly. Old debt, I mean who
could understand what the fuck she
was saying? The old lady was stoned
out of her mind half the time. If
those things are still here, then
she is here. That little prize in
your hand. It is our only way out.
Lets go cash her in and get out the
fuck out of here.

Sexy Geisha swims under water -- loses kimono. Exits pool
with silk see through top -- blood streaks from chest wound.
Black eyes --

ARATA

After you had me clean house I have
been deadlocked on whether I should
be loyal to a man who has no
loyalty of his own. After tonight,
I could only manage one answer. We?

Arata raises pistol -- Kazuo covers --

KAZUO

We made a deal. You deliver the
crest to me and I see you fortune.
That was the deal.

ARATA

You fail to understand there is no
way out for you and I.

Steam pours from the entrance of the locker room -- girl
enters locker room --

ARATA

You wanted it all and know here we
are. Gokiburu who hide from what!

Arata slides down pistol away --

ARATA

Goodbye, young Oyabun.

Walks out --

ARATA (O.S.)

I am going to collect what is mine.

-- dead Geisha appear through steam.

KAZUO (O.S.)

You are nothing without me. Your
just SoCal yellow fuckin monkey
street trash. You ain't Japanese.
Your trash, Arata!

ARATA

I have already seen this shit.

Shoots dead pleasure girl in the head -- exits -- steam
rises. Kazuo stands alone --

KAZUO

Arata!

Kazuo shoots -- another -- shots from the locker room --
 click -- click -- out of rounds -- pool girl wraps around him
 -- another -- another -- Kazuo slides down into the steam --
 blood squirts up -- screams -- steam flows out of locker
 room.

INT. CGI. STAIRWELL. SAME

Ahron looks down the stairwell--shadows drift up the stairway
 -- run out to hallway -- trip over Ricardo -- grunts in pain --
 -

AHRON

Ricardo.

-- assist Ricardo to his knees -- run into dark office -- lay
 Ricardo down --

AHRON

Where is Lucas?

RICARDO THE CLEANER

They killed him, my girls,
 everyone.

AMI

We need to remove the Shurikun, or
 the poison will kill him.

-- Ahron attempts to remove shurikun -- Ricardo screams --
 stairwell door opens and shuts -- whispers come from down the
 hallway -- Ninja close in --

AHRON

What do we do?

Ami charges the EZO Scorpion --

AMI

We are getting the fuck out of
 here.

Shadow appears -- span into six shadows along the wall and to
 the hallway -- swarm the hallway and move forward -- eyes
 light red -- Ricardo slowly attempts to pull star from face --
 screams -- pulls stars from face -- Ami *screams* -- fires
 scorpions -- Drop Ninja down hallway.

CGI. Bottom:

Tokyo Oyabun -- motions yakuza (Roll out) -- lead men into CGI -- Yakuza fire at LAPD -- fire back -- men on both sides drop -- tracers back and forth.

CGI top:

Ninja on the ceiling sneaks up from behind Ahron turns wiggles hips, twists -- drives Katana up into the Ninja -- limp -- ninja drops behind -- rock and roll down the hallway -- scraping them off the walls -- last Ninja closes in -- Ami changes clip -- charges -- ninja accelerates -- leaps -- Ami fires -- Ninja drops -- Ahron grabs Ami -- leads her down hallway and into east stairwell.

CGI. Bottom:

Rivera fires -- yakuza drop -- Runs to secondary entrance on the other side of CGI --

RIVERA

Let's go!

Rivera runs -- covers -- fire -- yakuza drop -- Rivera shot -- covers wound -- Jack and James -- follow -- move to entrance -- Rivera hit -- LAPD officer follows -- Tokyo Oyabun runs to stairwell with two Shimano Yakuza -- enter -- Jack notices.

JACK

Stay with him!

-- door opens -- Jack and James enter -- Oyabun motions two Shimano down for ambush.

CGI Top:

Ahron runs into office -- come out with Ricardo -- down hallway to second stairwell -- up.

CGI bottom:

-- James and Jack moves tactfully up stairwell -- Shimano fires -- hits James -- Jack kills him -- second backs up -- covers -- Jack slide around stairwell on back -- Kills Shimano -- Runs to James --

JAMES

I will be all right, go.

Jack reloads -- moves up stairwell -- Oyabun scurries to mid floors -- enters hallway -- Jack follows with pistol at the ready. Looks out the window in hallway. Pool glistens below....Quiet.

CGI Top:

-- chiller room floor -- door slams open -- Ami enters --
 Ahron carries Ricardo -- Nurf assist Ricardo --

MIKA

Let's go!

-- Run down hallway -- elevator doors open -- Nurf's head
 peaks down -- Mika pulls the flare from the satchel --

MIKA

We can get to the roof through the
 vents, but someone has to stay
 behind and blow this baby.

Ricardo's face swollen snatches flare.

RICARDO THE CLEANER

I will do it. Get out of here, go.
 Go, get out of here!

MIKA

Here they come.

Mika waives them to the air duct -- Nurf pries the pops duct
 open -- climbs in -- Mika follows -- Ahron gives one last
 look to Ricardo -- hands kitana to Ami -- Arata strikes Ahron
 off his feet -- grabs Ami -- drops Kitana --

ARATA

Not yet.

Ahron punches Arata -- tangle -- slams arm against the wall --
 pistol drops -- Arata knees -- punches ahron to the floor --
 drags Ami down the hallway -- struggles -- too much drag --
 Arata slaps her to the floor -- Ahron tackles Arata -- both
 stand.

ARATA

What, you thought you where going
 to get away clean? Run off with the
 girl. Save the day? Get the fuck
 out of here.

Arata and Ahron throw combination -- back and forth. Ahron
 throws hook -- knocks Arata to one knee -- Arata round houses
 Ahron off his feet -- wipes blood off chin -- flicks chip at
 Ahron --

ARATA

I am cashing this bitch in!

-- pulls Tanto knife -- Ahron rages with a double leg --
 lifts Arata in the air -- slams him to the ground -- punches --
 -Arata beaten unconscious -- spits out blood -- Ahron limps
 over to Ricardo -- helps him up -- blood pour from mouth --

RICARDO THE CLEANER

Help me up.

Ahron stands Ricardo up -- bleeds from the mouth -- hands
 Ricardo flares -- stand at elevator shaft --

RICARDO THE CLEANER

Go, Ahron.

Ahron goes to air duct -- pushes Ami into -- picks up katana --
 - ducts out -- Ricardo stands over the elevator doors --
 Ninja appear down hallway -- cracks flares -- Ricardo looks
 down the elevators shaft -- infested with ninja -- climb up --
 Arata attempts to stand -- ninja swarm -- blades engulf Arata
 -- blood splatters -- Arata comes to his feet with no arms --
 wobbles -- Ninja faces Ricardo -- eyes light red -- turns and
 swings -- cuts Arata's head off -- thrust towards Ricardo --
 Ricardo jumps -- Ninja jump across shaft -- miss -- hang --
 dive down shaft -- wind in hair --

RICARDO THE CLEANER

"!Por el oro! !Por Dios! !Por
 Gloria!".

-- flares in hands -- Ninja close in -- Gas barrel -- Ninja
 behind Ricardo.

CGI FRONT STREET. LOW ANGLE/WIDE SHOT:

Ten floors explode from the top -- sends glass and burnt
 black clothes out the window.

CGI Top:

Fire bursts up -- Ahron pushes Ami up -- dive out -- covers
 Ami -- fire bursts out of vent -- fire rushes down stairwell.

CGI mid:

CGI rumbles -- emergency sprinklers -- Jack enters hallway -- Tokyo Oyabun attacks from shadow -- punches him -- thrust blade at Jack's chest -- flames from explosion rush down stairwell -- Knife closes in on Jack's chest -- pushes back -- front kicks -- slams Oyabun against glass -- empties pistol into Oyabun -- shatters glass -- turns to stairwell door -- runs -- tackles Tokyo Oyabun out the shattered window -- fire explodes through stairwell door -- Jack falls twenty floors with Oyabun underneath -- fire bursts out the shattered window -- Jack lands in the pool -- Police run for cover -- glass falls -- Smoke -- fire pour from CGI -- Jack bursts out of pool -- deep breath -- Paramedics run from cover towards Jack.

EXT. CGI: ROOF. SAME

Nurf unlocks the Helicopter -- Ahron and Ami run to the Helicopter --

NURF

Hurry.

Mika runs to grab the satchel of gold. Grabs satchel -- turns and runs -- slice -- Baccarat cuts through Mika -- crawls as her lower half is disconnected -- guts spread across the pad.

NURF

(Disappointed)

Damn.

Nurf flips switch -- starts -- stalls -- Baccarat un-dawns his headdress --

BACCARAT

She belongs to me. Hand her over.

Ahron turns with Katana -- motions Ami back -- stands at the door.

AMI

Ahron, no.

NURF

Really? Start baby, start.

Ahron aligns opposite of Baccarat -- drops sword to a low approach -- Baccarat smirks -- draws sword to his right -- circle -- collide sword -- Baccarat cuts Ahron across the shoulder.

BACCARAT

I will slowly dismantle you in
front of the girl, then I will take
her heart.

Ahron resets like Lone wolf -- left hand hold sword high.

Baccarat brings sword low -- circle -- perries -- cuts Ahron
across the rib -- walks forward towards Ami, as Ahron falls
to his knees -- dizzy -- looks up to Ami -- defeated -- spits
blood -- lowers head.

DISSOLVE TO:

INT. FLASHBACK. DOJO. DAY

Japanese Kendo students pummel young Ahron with cain swords --
old black sensei swats them away -- Japanese kids run off --

Ahron, 7, lies and kneels bruised and teary eyed -- looks up--
--

KENDO SENSEI

You must be committed for the pain
to stop. Do you understand what is
at stake, young Hebrew?

AHRON

No, Sensei.

RIFF-SINSEI (O.S.)

Hai!

Riff-Sensei in white and gold Keigogi between two Japanese
Black Keikogi Sinsei/hand raised -- Lowers --

RIFF-SINSEI

The strike transpires from the Chi
unto the drift. It is heart in
which leads the sword. The blade
whispering to the corruption "You
deliver me. It is then the eyes
open and the blood pours,
delivering your adversary to the
earth. Are you ready for this,
young Bastard?

FADE TO:

EXT. CGI ROOF. HELICOPTER PAD. DAY

Ahron keeled back turned away -- Ami stands clutched to side door handle -- Baccarat pursues towards Ami -- kitana raises -- stands and faces Baccarat -- Ahron left hand holds sword high between them -- turns around -- holds sword to the right -- grips one finger at a time with top hand -- slides lower hand to the base of the handle. Closes his eyes -- pivots foot. Baccarat thrust forward/Parried -- Ahron goes under -- blade open Baccarat -- Ahron steps move through. Baccarat collapses face down. Ahron turns -- *Ami stands innocent and drawn* -- Wind blows her hair. Ahron drops katana and picks up satchel of gold. Nurf starts helicopter.

NURF

Lets go.

Ahron and Ami enter the helicopter -- slide door close-- helicopter starts --

EXT. CGI. SAME

Jack covered with blanket -- fire Chief hands coffee to Jack --

FIRE CHIEF

They are bringing them out now,
Jack.

-- Jack turns--smiles -- James in Sling escorts Rivera in Gurney and Paramedics -- Helicopter flies away -- both look up to roof top -- Helicopter flies off rooftop.

JACK (V.O.)

There you have it. What a night,
New Years in L.A. I couldn't have
picked a better time to retire.
Case closed.....

-- Ami pulls picture from Ahron's top pocket -- straddles him -- arches -- kiss -- Nurf flies helicopter, smiles.

WLAR (O.C.)

We have traffic backed up at the
center of town. It is chaos down
there. Seems like someone at the
CGI had too much fun. We will get
that cleaned and to the bottom of
it.

Helicopter flies off -- *Chain Ninja* attached by chain -- sinks, then lifts -- flies towards WLAR Radio Skyscraper.

WLAR (O.C.)
Little information has been
released by city officials, but
when we know, you will know and
together we will find out who was
responsible for this damn mess.

Helicopter banks right -- Chain Ninja splatters on WLAR
skyscraper window -- slides down -- Blood streaks -- FADE TO:

-- *Gaijin Bastard* --