

GAIJIN BASTARD!
Kusogaijin!

By Kevin Lamb

(Kanji)
GOKUDO/YAKUZA
The Extreme Path

FADE IN:

EXT. TOKYO HARBOR. DOCK. NIGHT

Lights and crane over caged containment hole at the front 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.

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 Tinker* box.

Tokyo Oyabun hands box to Massive Yakuza mutant BOXMAN, 34, -- deck cleared -- all quiet -- Boxman and Oyabun look to the winds --

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 Muscular tattooed Yakuza guards stand at each side of Connex -- open Connex doors -- Wait --

TOKYO OYABUN

The flower of Iga has been found.

BACCARRAT

Fresh?

TOKYO OYABUN

Yes.

BACCARRAT (V.O.)

Finally....The season of darkness has arrived and the dealer lays his fate upon the table. A Victorious hand consecrated in blood in a land, distant, yet he hides a secret. The blue flower still grows in the garden of our enemy.

Let it be known unto the days and
nights who seek to elude principle,
shall find themselves marked and
delivered by the Korumaku.

-- 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. Lock Connex.

*Right Guard back tattoo depicts Red Yakuza demon holds a
decapitated head with left hand with tongue out, katana in
right. Left Guard back tatoos depicts Black Bacarrat Ninja
demon swings down into the fires of hell with terrorized girl
in white shirt.*

Tokyo Oyabun walks to Platform ladder -- move in on both
guard? Tatoos 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 boards ship.

INT./EXT. LOS ANGELES. KENDO DOJO. DAY

Keikogi Gaijin Student with Bogu dawned stands across from
opponent -- High guard -- thrust and skips forward -- taps
head-drifts left -- resets -- bows to his opponent --
opponent moves away -- senior student steps before him----
Bows-----sets----thrust forward--swift right--tap.
Senior Kendo Sensei, RIFF, 58, nods to Shodan Sensei -- steps
in -- across from Gaijin -- Shodan Sensei skips across,
Gaijin takes short step -- taps -- swift left -- Shodan-
Sensei smiles and bows to him -- Riff nods -- Student bows --
steps back turns to Golden Keikogi Sensei -- bows back --
Traditional exit from Rendori. Reaches around takes off
Protective Kendo mask. AHRON LEVI, 27, Angelic Jewish
Highland Rose stands and exits dojo.

Sits in locker room. Takes off protective gear. Pulls picture
from door locker wall. Looks at picture of Sherrie (Deceased
mother) and him with Kendo uniform from locker wall.

WLAR (O.C.)

New Years eve in the Angel city.
Seventy two degrees out there. She
is going to be a beauty tonight.

Clears skies and If your headed out
early tonight do not forget you
hats and horns. Boy, it is going to
be a party.

Closes wall locker. Exits.

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 veers off to the
Banzai garden, stops just before the tori entrance. Blind
Kanbu Brother in white Kimono BANZAI, 82, with shades
manicures flowers around the Banzai in the back garden.

HATSUO

I have made arrangements for you. I
hope you attend tonight?
celebration.

BANZAI

The anniversary of our fortune has
reached full bloom. What of the
flower, will you have it plucked to
die in a pot.

Plucks flower and lays in a vase, Leans back with hands
rested on thighs Looks at Ami.

BANZAI

Or will you allow her to grow feral
and with innocent beauty.

HATSUO

What is the grievance, brother?

BANZAI

I regret that my brother has
forgotten our blessing and were it
comes from.

Ami and mother enter helicopter. Pilot waits.

HATSUO

There is more fortune to come. I
hope you attend.

PILOT (O.S.)

Ready, Mr. Kinsei-San.

Hatsuo walks around tori and to the Helicopter. Two security
stand around garden, as Banzai ponders.

BANZAI

Leave.

Security walk to the front -- Pan up and tilt towards *Los Angeles* -- Helicopter lifts and banks towards Downtown --

JACK (V.O.)

(Deep & raspy)

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? the
problem....

Helicopter Passes over Malibu Beach home.

EXT./INT. KAZUO BEACH HOUSE. SAME

Waves crash into the cliff.

Click from case opens and closes in Den. KAZUO KINSEI, 27,
sits at his desk -- opens and closes black case -- Sound of
Helicopter over head --

Opens case: Arata? 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 sit on box crates -- smoke disgruntled -- stand and enter Izakaya party -- prepare -- news paper rolls across a back alley street of Little Tokyo -- stray Dog scatter -- Kinsei security pull up -- security inspection in and around Izakaya -- push around help -- Security/driver stands outside Izakaya -- looks up -- 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 stand before little Tokyo sign -- 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 (O.S.)

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

Hai!.....

Hai!.....

Hai!.....

Hai!

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? 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 -- pulls out half blunt and lights it -- YAMAGUCHI,
 68, (Former Wakashira) approaches behind in worn out 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 -- Offers blunt -- Yamaguchi
 waves him off -- points to Kendo gear --

YAMAGUCHI
 You play?

AHRON
 More like practice.

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, A single 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.

EXT./INT. APARTMENT COMPLEX. DAY

Recreation area custodian cleans apartment pool -- maintenance busy. Ahron enters complex, as Bus drives by.

Ahron enters studio apartment -- throws keys on the counter -- sits presses answering machine, Father --

UNCLE JOE (O.C.)
Hey Ahron, you there. I tried calling last week, but I guess you were busy. I had planned on coming to L.A., sorry buddy. I miss you two. I tried coming to see you after Mandy? funeral.

Just stretched thin for the moment.
 I know what your going through.
 Hang in there, okay. Hope to see
 you soon. Take care of yourself,
 Ahron....Call me.

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 -- Walks to the counter.
 Drops bag and sits at table. Eats cereal and watches
 cartoons. Looks up. Takes photo of AHRON, 7, and MANDY, 29,
 on the Fridge. Ponders with picture -- horn beep catches his
 attention. Grabs bag and exits.

Fellow Golden Security Guard THEODORE NURF JACKSON, 38, short
 African/American fragile gamer sits outside in his 24 Chevy.

NURF

Hurry up. We are going to be late.

Ahron enters Chevy. Nurf Twists radio dial and Drives off....

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

ARATA, 32, Medium muscular built Japanese, Black suited/w tie
 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 Cookie,
 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 --

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

J GIRL
May I help you?

Aleixo and Kashmir enter and pull out pistols and start to screw on suppressors -- J girl? 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 -- breaks palet across Mickey? 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
 Where is my pinky?

MICKEY
 It? gone!

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.

DISSOLVE TO:

INT. CASINO HOTEL. NIGHT

Music bumps in Casino -- Mr. Yamaguchi in shinny 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? 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, then arches back and pounds
his heart, while he stalks DARK LADY?, 32, ass in tight black
suit, who squats beside the leather couch -- pats down dope
in suitcase -- closes and stands.

Mickey shows off Fifty Karat 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 grabs case and heads over, opens door with a smile --
turns serious, exits. Yamaguchi pockets the pinky.

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
the didn? want the dope, just the
old man.

Six armed Yakuza stand at door. Yakuza in pint stripes smiles
and point to Mr. Yamaguchi, who leaves with Yakuza. Mickey
uneasy, attempts to follow -- Pint stripe puts his hand up --
nods no -- door closes.

FADE TO:

INT. UNDERWORLD JAPANESE CASINO. NIGHT

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

MR. Yamaguchi slides box with Pink Diamond(*Pinky*) in the
middle of the table, then --

MICKEY (V.O.)

You told me to deliver him. They
took it, yet they wanted something
else.

-- lays down cards, desperate. Tokyo Oyabun lays down hand
and smiles -- looks into Mr. Yamaguchi? eyes -- takes off
sunglasses/pure white eyes -- Yamaguchi frightened by the
eyes.

Tokyo Oyabun closes case still focus eye to eye -- brakes
down Yamaguchi/lowers his head in shame. Tokyo Oyabun grin
turns austere -- takes Box from center of the table -- opens
it -- Smiles at the pink shine.

INT. HOTEL. HIGH ROLLER ROOM. 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.

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? flower shall be plucked
from virtue.

Mickey and Lady look back in quiet disbelief -- Yamaguchi
eyes roll back normal -- collapses on the couch, as they 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 and taps his temple.

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?

MICKEY (V.O.)
He split after we landed.

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.

MICKEY
We Looked all over the city. That?
why I didn? call you.

ARATA
That is why I am here.

Takes over dead man? hand.

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

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

MICKEY
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.

ARATA

Pick them up.

MICKEY

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

Mickey flips -- *King of Spades*.

MICKEY

All the while he dug deep, real deep, all the way to the bottom, found something, or should I say, it found him. That? what happens when you live a life of dark liberation. 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. Give me something or I will blow your fucking brains all over this table.

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? 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? cursed somehow I don? 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? 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? go.

Exit, as Mickey? brains lays spread across the table.

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.

INT. CGI. MAIN LOBBY. DAY

Katsuko is led by security. Ami straggles behind. Katsuko exits with security and enters Limousine. Ami walks/slides over to Family Picture on the Lobby wall -- pulls it from frame --

Katsuko sits in Limousine and waits, frustrated.

KATSUKO

What is taking her so long.

Ami runs out of building and into the limo.

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? 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 -- covers view. 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 --

AMI (O.S.)

Iga, or Koga?

AHRON

Is everything okay?

Ami stands in the next isle -- wipes tears from eyes.

AHRON (O.S.)

Iga?

Ahron stands confused....Hand with picture reaches across through the shelf -- Ahron takes picture -- turns picture over. *Help Me!* Ami runs out -- enters limousine - 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 curiously observes activity.

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 drive 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.

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? gonna get
a creeper tonight.

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

DEXTER
I thought you were going to pilot?
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? 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.

YAMAGUCHI (V.O.)
(Modest)
Gaijin Bastard, destiny is a tricky
thing. Like a sword, sometimes you
must forge it your way.

Martin returns to Manager? 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? old orders and
hands them to Martin and Bows. Returns and hands assignment
to Nurf. Exits

AHRON
Let? go.

Nurf? 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 them 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. Gets off the phone. 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? start with little Tokyo.

Aleixo Prime walks and spins.

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? go.

Arata enters car. Drive off.

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

JACK

I just don? 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? Go.

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

JAMES
You sure, cause I remember when you
wasn?.

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.

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.

THE BLACK BARBOSSA (O.C.)

What ya need?

NURF

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

NURF

You ready.

AHRON

I was born ready.

NURF

Look out Little Tokyo, here we come!

Roll out....

INT./EXT. GENTLEMAN 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 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?*
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. Straitens tight club skirt ad enters Mama-sans
 Karaoke Studio.

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.

THE BLACK BARBOSSA

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

Lets 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? -- spins and enters Room one -- tosses Mochi? to the two kids in the room.

Room Three. MS. YAMAGUCHI, 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

Frezzetis 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? 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./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. Yamaguchi 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 and runs towards open end of the alley. Arata steps out.

Drops sushi into his mouth. Aligns pistol, Smiles and Fires. Skull cracks just before the open end of the alley.

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? 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. PACIFIC OCEAN. WEST BOUND. DAY

Waves roll forward. Hell ship appears and drifts to Los Angeles.

EXT. KINSAI SANTA BARBARA MANSION. 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.

Banzai 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 defense of the fallen families, killing his own in return. 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. At night when you close your eyes is it business that you see, or the Korumaku 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. 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? head. Banzai clips second to last head leaf -- slowly falls and hits the ground.

BANZAI

None will live the night.

Arata? 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.

AHRON (O.S.)

Another day....

Nurf 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 settle in front of the shrine silent 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 Samurai 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 cry with ripped apart bloody jaw -- Ai ducks into shadow -- Samurai stutters 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. 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 over city.

WLAR (V.O.)

Look out there tonight. Los Angeles
is beautiful. i hope that little
approaching from the East doesn't
hinder your little soiree. In the
words of the great Benjamin
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. NIGHT

Nurf switches input outputs. Far left locked Corridor camera
goes out. Security Screen scrambles: Nineteen fifties movie
horror movie. Picks up HELIPILOT magazine 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? smoke do you? What
do yo do?

AHRON
Uh...just this.

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

LUCAS
 You got a Shidoshi, just kidding.
 What you got?

NURF
 Black and whites all night.

Lucas shakes Ahron? 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? 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, Capisce? Clean
 this area up and get that picture
 replaced.

All look back. Picture of is ripped out. Ahron? 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's head up there and we can get this it started, okay?

JP

Yeah...They?ill be here soon. Come.

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

KAZUO (O.S.)

Let? 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's just you guys and me tonight. My quad is clear, *Capisce?*

NURF
Let us go check floors. Shit head....

They 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.

ESCORT
When the party is over, why don't take us up to the top and give us a tour?

Whispers in pilot? ear.

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 is 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. Giggle 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 guest
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 here 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. 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? 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. 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'll 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. 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.

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? 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? 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?

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

Got 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'll go talk to the Captain.

Spot light flashes at the helm. Tokyo Oyabun smiles from
above, as Security? 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's 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

We got your shit just right. You feel that?

Kashmir and Aleixo giggle stupid evil. 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? 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.

BACCARRAT (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 tosses body parts in bloody plastic bags into the freezer.

Lady in Black Kimono with black finger nails stands at the head chef counter; turns up 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? 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? 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 CADILLAC. BACK SEAT. SAME

Block box lies on the seat.

INT. CGI. SHRINE ROOM. SAME

Villainous Japanese fourteenth century feudal art wraps around the room, leads to *Mural of the White Dragon* displayed around the empty room dimmed in red.

CUT TO:

INT. HATSUO OFFICE. SAME

Arata's 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.

INT./EXT. SHIGATSU BALLROOM. SAME

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.

EXT./INT. HALLWAY. SHIGATSU BALLROOM. OPPOSITE END. SAME

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? 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 Clan 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. 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? 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? 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 turns Hatsuo to her and kisses him.

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 you?

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 tonight.

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 -- Comes too -- 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 Korumaku are resurrected from hell, 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 his 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 place until this blows over,
Randy? Randy where the fuck did you
go...

J girl steps out onto the sidewalk -- notices Randy?
decapitated body -- Screams -- Randy? head on display table
next to GAIJIN BASTARD comic -- pages spins with the screams -
-stops to 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's 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, Gaijin Bastard! Many ages
ago....

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

Iga Kabuki man stands on desolate old stage above the
crime....summons the spirits of antiquity. Swings fan toward
IGA Elders-sensei who sit upon the honest hut stronghold as
the Oda Demons arrive upon the cliff set down and up through
the mountain towards the Iga stronghold....

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 opposite upon many Kilometers away
at a high point with IGA Samurai -- motions his shinobi --
Shinobi disappear into forest. Elders-sensei sit upon the
honest hut stronghold and watch upon the coming of thousands
Oda Samurai.

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

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

HATSUO (V.O.)
A warlord marched his great samurai
in quest to take the capital Kyoto
and unite Japan under his dark
fist, but what stood in his way was
a great region specifically the
blue garden of Shinobi grown strong
and proud from the earth and waters
of Iga....

EXT. IGA MOUNTAIN. FOREST. NIGHT

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

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.

IGA Samurai rush down mountain engage in great battle. Overwhelm Nabokatsu's ODA Samurai.

Oda Samurai retreat out of Iga forest -- sun rises -- Hatori Hanzo raises Katana -- IGA Samurai roar in victory -- all Shinobi slowly un-dawn their covers -- Kenzo undawns -- turns to Blue flowered Garden in the distance -- lowers katana -- returns. Howls from Kabuki....

FADE TO:

EXT. BATTLEFIELD. DAY

IGA Kabuki man howls and steps over the dead, dances and waves fan with Daigin to apposing dark souls over the dead on the battle field, snaps fan close, stands with heart forward and returns.

FADE 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 -- servent hands cup -- stands walks to Nobukatsu --

HATSUO (V.O.)

He new that if victory where to be,
the only path through Iga and to
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 -- man and Kimono become Kitabatake
Tomotoyo.

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 -- Hatori 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.

Hanzo and men exit out the back of IGA Province with baby in cloth.

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? -- 1700? -- 1800? -- 1900? -- 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 for many centuries, until the last blue flower from this garden was found and plucked from this earth.

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

FADE TO:

INT./EXT. TWO THOUSAND AND EIGHT. 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.)

Through out history a descendent of this Garden with blue eyes would sprout, as a reminder, Insulting our victory and lineage. From hell the great Korumaku Clan were summoned. Demons devoted to hunt and kill each child, as they are born. Delivering their heart to their lord who dwells in the fires of the underworld. One day I was ordered to find the baby and deliver her to my retainer and so we found the last flower of the Iga garden in Kyoto Eighteen years ago to this day. 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 my dead soul, giving me hope for a better life.

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.)

So I fled with my family to Los
 Angeles carrying this precious
 secret with me in my arms. 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?
 misdeeds.

Cherry Blossom tree full bloom under the moon.

ANIMATION
 DISSOLVES:

EXT./INT. CGI. SHRINE. NIGHT

Full moon over CGI. Storm approaches.

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?e 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, as Ahron uses his terrified body language to stop it.

AHRON

Oh god, Mr. Hatsuo, your doing it.
Oh no, Oh no, there it goes.
Sir, 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? 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. I think the girls has problems.

NURF
Damn right! Wait...You go to the party and....

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

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?

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 dawn 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? cheek.

INT. CGI. POOL. SAME

Geisha leads women through pool area -- whimper -- shadows drift with the water?

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?)

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 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 kareeki 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 had fucking 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 I

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.

Rivera runs in --

RIVERA
We have multiple shots fired at the
CGI Building. Let? 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? 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?m 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? 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?
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? 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? 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.

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? body -- turns him over -- shuriken in swelled mutilated body -- refract -- Lady driven halfway into the concrete -- refract -- lady? 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? 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 ni shose raremashita! Hairu mono subete ga onaji unmei o tadorimasu!

BOXMAN

This building has been condemned to death! All who enter here, dies!

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
 What the hell....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. 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're coming with me. I know where the pilot is. You two take the back stairwell. We meet at the pad. Let's 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'll 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. I heard similar before from Japan. I had a friend stationed in Desabo 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? bed covered in blood -- Wife? 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 things come, it's 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 -- Yakuza stand firm with black box --

JAMES

What are you trying to say?

RIVERA

I do not see anyone coming out of
that building alive.

INT. CGI. EAST STAIRWELL. NIGHT

Mika leads Nurf up the stairwell/pistol drawn --

NURF

What? 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 Kashmir. 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? 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? 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 -- *Metal* 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's 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? 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?)

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 -- Pleasure 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? face on the bench -- opens eyes black --

KAZUO

Ten years.

ARATA

Ten years I have sucked your family? shit from the bottom of this town? 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've 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? 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?m 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? 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?nd?oll down the hallway -- scraping them of 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? 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? go!

-- Run down hallway -- elevator doors open -- Nurf? 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? 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 katana to Ami -- Arata strikes Ahron off his feet -- grabs Ami -- drops Katana --

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? head of -- 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? chest --

flames from explosion rush down stairwell -- Knife closes in on Jacks 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 Bacarrat -- drops sword to a low approach -- Bacarrat smirks -- draws sword to his right -- circle -- collide sword -- Bacarrat 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.

Bacarrat brings sword low -- circle -- parries -- 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 Sensei/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 ?ou 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 -- katana 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 -- notices black box near the entrance -- walks over and picks up Black box with curiosity and opens it.

FIRE CHIEF

They are bringing them out now,
Jack.

James in Sling escorts Rivera in Gurney and Paramedics --

JACK (V.O.)

Case closed.

Closes Box and walks to fellow detectives.

Helicopter flies away -- all look up from below -- back to helicopter.

AHRON

What did they want?

Ami straddles him -- places his hand on her heart -- kiss -- Nurf keeps her steady and smiles.

NURF

You Gaijin Bastard.

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 begins to away through the city skyscrapers --
Chain Ninja attached by chain -- sinks, then lifts --
unstable -- 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: