

BLACK RAIN

by
Craig Bolotin & Warren Lewis

October 12, 1988

PROPERTY OF PARAMOUNT PICTURES CORPORATION

THIS SCRIPT IS NOT FOR PUBLICATION, REPRODUCTION OR DISTRIBUTION
WITHOUT THE EXPRESS PERMISSION OF PARAMOUNT PICTURES CORPORATION.
IF LOST OR DESTROYED, PLEASE NOTIFY THE STORY DEPARTMENT.

RETURN TO STORY DEPARTMENT
PARAMOUNT PICTURES CORPORATION
5555 Melrose Avenue
Los Angeles, California 90038

©PARAMOUNT PICTURES CORPORATION

BLACK SCREEN

1 EXT: RACE LOCATION - NIGHT 1 *

The sound of a thrumming motorcycle engine. Someone's juicing the throttle a little.

NICK (OS)
What can you do me?

FRANKIE (OS)
Save your change, sky king.

NICK (OS)
See him run?

FRANKIE (OS)
Don't have to, I know the way of things is all.

FADE IN TO:

2 NICK CONKLIN 2 *

Sitting on his modified Harley. Nick's eyes are bloodshot, he needs a shave, some sleep, a new life. Goggles hang from his neck, his helmet is a worn painter's cap. FRANKIE is a small-time loan shark. *

NICK
Do me fifty. I'm good for it.

FRANKIE
He's young stuff. You hear me?

NICK
Yeah ... Make it a hundred.

FRANKIE
You must be hungry.

Nick doesn't answer; Frankie sighs.

FRANKIE (contd)
Take care. This ain't covered by no Blue Cross.

3 We now SEE the whole street for the first time: 3 *
Limos, town cars, Mercedes line the block in sharp contrast to the abandoned buildings. A half-dozen streamlined BIKES are being fine-tuned by their RIDERS. A busted fire hydrant shoots a spray of water down one side.

3 CONTD

3

The CROWD is a mixture of pale night-lifers with one foot in their graves, drug-dealing sponsors and their girlfriends.

4 NICK IS AT THE STARTING LINE, on his purring bike. 4
A twenty-year-old wise-ass, RIDER, on a high-tech street bomber, pulls up alongside him. Nick looks at his bike, then straight ahead.

NICK

Take a side bet? *

RIDER

Sure. I'll take your Social Security.

NICK

A hundred says you don't live out the season.

RIDER

Fuck you, motherfucker. *

Nick nods, then looks down the block as the road flares are lit several blocks down, marking the first turn in the course. The STARTER raises his flashlight over his head. The kid lays low across the tank. Nick brings his revs up. The starter drops his arm. *

5 THE RACE

5

The bikes leave rubber and spring down the block. The kid has the guts and the turbo charge; Nick has the experience. They come around the first turn dead even. On the next curve the kid leans low, edging Nick towards the granite curbstone, trying to cut him off. Nick shoots past before the kid can squeeze him. Nick's ahead after the second turn. The kid can't believe Nick's finesse ... The bikes hit ninety on pitted roads that would be a hazard at safe speed. The kid's all balls and too stupid to live. He opens it up, catching up to Nick on the final turn. It's a dead heat. The kid spots a treacherous pothole. He suddenly leans into Nick. Nick goes into a skid; it's a miracle that he doesn't go down.

He tears after the kid. The kid beats him, but only by a few yards ... Nick pulls up to the kid.

NICK

Set up, we'll do it again.

5 CONTD

5

The kid can't believe Nick -- he's crazy. The rider *
laughs and rides off.

6 INT: EL GRECO DINER - NIGHT

6

A hangar-sized roadhouse, wall-to-wall red velvet. It's
three A.M. Nick's the sole figure at the counter,
cradling his coffee and the bulldog edition. A young
nurse, CONNIE, walks in and sits down a few seats away.

NICK
(still buried in
paper)
Short shift?

CONNIE
(lights her own
cigarette)
Yeah ... I came to save you.
If you're hopeless, I'll pull
the plug.

7 OMIT

7 *

7A CONNIE
Race tonight?

7A*

NICK
Yeah. Did alright.

Silence.

CONNIE
How our kids?

NICK
They're alright.

CONNIE
Two men came around the hospital
asking about you.

NICK
Cops?

CONNIE
They didn't have it written on
their heads in grease pencil,
but I'm familiar with the type.
You're really in deep shit,
aren't you?

7A CONTD

7A

Nick doesn't answer -- the news about the cops is unnerving.

CONNIE (contd)

So what are we supposed to talk about?

NICK

Connie ...

CONNIE

You like seeing me, don't you?

NICK

I keep coming back.

Connie laughs.

8 INT: NICK'S APARTMENT - NIGHT

8

Nick and Connie have just made love. Nick's eyes are shut. Connie has just finished dressing. She looks down at him, for a beat, then walks out without saying a word. Cold. After the door shuts, Nick opens his eyes.

8A KITCHEN AREA - NICK

8A*

turns on his tape machine.

TAPE MACHINE (Peggy)

They waited half-hour this morning before I put them in a cab. If you're not coming tomorrow, let me know tonight so I can have the bus pick them up ...

Nick opens the refrigerator, takes out a can of beer, pulls the tab open ... sips ... sinks down to the floor.

TAPE MACHINE (contd)

... I'm taking them to my mom this Saturday ... You can have them the following Saturday ... The school called. We're behind another month. That makes three ...

Nick reaches out and flips off the machine ... He peels a kid's finger painting off the refrigerator door and looks at it. He looks around the room. He looks at his life.

9 OMIT

9 *

10 INT: TWO-TWO PRECINCT - DAY

10

It's the middle of a shift change. A fresh tour of blue suits is hitting the street. No one acknowledges Nick as he heads for the desk. He could be a criminal * turning himself in. Someone grabs his arm and pulls him aside. The man is in an ordinary suit; he's POLICE CAPTAIN OLIVER, but we shouldn't know this yet.

OLIVER

You'll walk if you tell the truth
and keep your wits. Run your
mouth and they'll screw you.

NICK

I got nothing to hide.

OLIVER

I hope not ... For my sake. How's
your lawyer? *

NICK

I don't know him real well.

OLIVER

These people get their way, you'll
get to know him real well ...
You'll probably be sending his
kids through college.

Nick heads towards the SERGEANT's desk and, to our surprise clips a POLICE I.D. to his chest. A UNIFORMED OFFICER calls to Captain Oliver.

11 INT: LOCKER ROOM/BATHROOM - DAY

11*

Nick is at the sink splashing water on his face. He's stripped to the waist, his coat and tie hang on nearby hook.

CHARLIE GUERRO is singing and dancing to Dire Straits on his Walkman as he hops from bench to bench in front of the lockers. He's wearing a too hip suit. Too wide on the shoulders, too narrow on the hips.

Nick spots him in the mirror.

CHARLIE

What do you see?

NICK

A Guido in a suit they should
pay you to wear.

11 CONTD

11

CHARLIE
Some detective ...

He holds out his foot; shiny new shoes.

CHARLIE (contd)
Bostonians ... Eighty-five
bucks. Girls go for shoes.
Second place they look.
(off Nick's reaction)
Hey, I read it in a magazine.

Charlie gingerly steps down, avoiding a puddle of water. Nick ignores him buttoning up his shirt. Charlie feels for his partner. *

CHARLIE (contd)
When Internal Affairs comes to
your office, it's not as bad as
your going to them, is it?

NICK
I'll let you know. It's my first
house call.

CHARLIE
Dazzle the bastards. Go in uniform.

Nick eyes him skeptically.

CHARLIE (contd)
I mean it. Let 'em see your
breast bars. Detective like you,
commendations up the wazoo. Hell,
they should name a wing in Attica
after you.

COP (OS)
Skolaris. Off and on. Let's go.

A couple of cops are waiting for Charlie by the exit.

CHARLIE
Grab your dick, Farentino, and
count to infinity!
(then)
Tonight the Limehouse. On me.
We'll have a party-and-a-half.

NICK
I'll think about it, hot dog.

11 CONTD

11

Charlie backs towards the cops who are waiting for him by the exit.

CHARLIE

Yo, Conklin. You don't show,
you'll be in real trouble.
Eighteen hundred.

(pointing upstairs)

Watch your tail, cowboy.

12 OMIT

12*

13 INT: CONFERENCE ROOM

13

BERG is the good news; investigator CROWN, who is sitting at the far end of a long table, is the bad. Crown never stopped wearing his hair in military white walls. Berg is flipping through Nick's file.

BERG

You're ah ... this is quite an
impressive record.

Crown doesn't work from notes. He sits with his arms folded across his barrel chest. His voice is flat.

CROWN

A regular hero ... Tell me about
Monte Ronan.

NICK

He's a good man. The kind of cop
you want watching your back when
the shit falls in buckets.

CROWN

That's what you think?

NICK

That's what I think.

CROWN

He's dirt and you know it.

Nick tenses appreciably. Yudell looks at him.

NICK

Where do you get your information,
the nurses at St. Vincent's?

Crown doesn't flinch.

*

CROWN

Tell us about Patrick Dunleavy.

Before Nick can respond, Yudell jumps in.

YUDELL

My client has no knowledge of any malfeasance on the part of this officer.

CROWN

Your client is in a good position to know.

Crown gives a commanding look to Berg.

BERG

(reading)

Twenty-eight June, '88. Your unit arrested three suspects. The cash was logged in at sixty-five thousand and change. We have reason to believe there was over seventy-three thousand in the vehicle you impounded.

NICK

Says who?

CROWN

There are sources.

NICK

Meaning a suspect's word is better than a cop's?

CROWN

Depends on the cop. I don't like heroes, Conklin. They think the rules don't apply.

NICK

I'm clean.

BERG

(reading)

Well, Detective, you have ... ah ... a couple of kids at St. John's ... House payments, alimony, an apartment. A king-size nut. I have to admire your thrift.

NICK

That's everybody's life story.

CROWN

We did the math, hero. You're at least a thousand a month in the hole. You're into the shylocks. You're taking.

NICK

If you want to run up a charge, go ahead. If not, go piss on someone else.

YUDELL

Nick.

CROWN

We'll charge you. Someone will help us out. Nobody's got a softer center than a dirty cop.

Nick is doing his best to control himself.

BERG

You could talk to us, or we can talk to the wife. What time your kids get home?

Nick springs out of the chair and grabs the young investigator by his collar.

YUDELL

Nick --

NICK

You go near my family, I'll fall on you.

BERG

Are you threatening me, Detective?

YUDELL

Nick, for God's sake!

Nick stares into the investigator's eyes for a tense beat, then lets him go.

YUDELL (contd)

That's it. We're through! My client will not tolerate any more harassment!

14 INT: THE LIMEHOUSE - BAR - NIGHT

14

The jukebox is playing Sinatra. There are TWO FAT TWIN BROTHERS behind the bar. CARMINE pours drinks, the other works the deep fryer. Charlie is sitting at the bar. He's munching on fried calamari, marking up an Aarco Sergeants' exam review book.

NICK (OS)
Civil rights, civil procedure?
You studying for sergeant or
Supreme Court justice?

Nick slides into the stool beside him. He's dog tired and wilted at the edges.

CHARLIE
You want the braid, you gotta
know the stuff.

NICK
Time was all you had to know was
the right councilman. Scotch
rocks.

CHARLIE
(shuts book)
You drinking well Scotch? Must've
gone bad with the shooflies.

NICK
There's no home court advantage.

CHARLIE
Bastards got their job, I guess.

Nick looks at his new partner for an extra beat.

NICK
It's a great place to be if you
want up and into headquarters.

Charlie can't believe Nick would suspect him.

CHARLIE
Oh, man ...
(unbuttons his shirt)
Excuse me. Please talk into my
left tit. Me and Carmine here,
we're both wired. If we bump
into each other the lights dim.

Nick laughs. Waves him off.

14 CONTD

14

NICK

I'm just seeing devils in the
bean dip. I'm way out of line.

CHARLIE

No shit ... New guys always got to
be shooflies, or mopes.

15 OMIT

15 *

15A Charlie's attention is drawn to FRANK ABOLAFIA, a
heavyweight Mafioso sitting at the table with TWO
JAPANESE BUSINESSMEN. The OLDER is an imperious-
looking man in a proper grey suit. The YOUNGER is a
translator. Abolafia's BODYGUARDS sit at the end of
the bar.

15A*

CHARLIE

What's the Wolf doing with a
couple of Buddha Heads?

NICK

The mob wants to start driving
Subarus ... What do you care?

16 A JAPANESE MAN steps in the room, spikey hair, dark
Versace shoes. This is SATO. He crosses the room
past Nick and Charlie and orders a drink.

16

CHARLIE

Yeah, I guess wiseguys are allowed
to eat just like people.

*

Another Japanese man now steps inside the door. Nick
glimpses Spa 12 beneath his jacket.

NICK

Charlie ... Promise me you won't
do nothing.

CHARLIE

What are you --

NUMBER TWO SHOUTS in Japanese. He holds up the Spa 12
for all to see. Everyone sits tight.

*

Sato slowly walks towards Abolafia's table. Number two
covers the room. Abolafia's bodyguards show their
empty hands.

17 NICK AND CHARLIE

17

don't have the artillery for this guy either.

18 AT THE TABLE

18

Our Japanese businessman knows these people. He eyes them contemptuously.

Abolafia has put enough people in this situation to be philosophical about it. He stops chewing. A tiny hand motions to his bodyguards is enough to stop any precipitous action.

SATO
(in Japanese)
Give it to me.

A long, silent pause ... Then, still not facing him:

BUSINESSMAN
(in Japanese)
Go to hell.

Sato slips his fingers beneath the shades, massages his eyes, then pulls a shuto from under his coat. The blade gleams like a neon tube. He presses the tip against the businessman's throat. *

19 CHARLIE

19

His hand closes around the grip of the Beretta. He unsnaps the ankle holster. The SNAP can be heard across the room. Nick's hand closes around Charlie's and squeezes until the knuckles turn white.

CHARLIE
(whispering)
What are you doing?

NICK
Saving your life.

NUMBER TWO

levels the scattergun at Nick and Charlie.

20 AT THE TABLE - SATO

20

calmly holds the blade at the man's throat as he reaches into the man's jacket and removes a rectangular, narrow wooden box. He uses the knife to pry open the box. WE CAN'T SEE the object inside. He slices open the package. Several layers of yellow tissue-thin paper fall to the floor. Abolafia, realizing that whatever is going on doesn't affect him or his, resumes eating.

ABOLAFIA
You people are wild ... wild.

20 CONTD

20

Sato puts the wooden lid back on the narrow box and backs the blade off. The man raises his napkin to the small wound. A droplet of blood has stained his shirt collar.

Sato walks over to a man named KATAYAMA, hands him the box. Katayama leaves. Sato is about to follow when the businessman calls out in Japanese:

BUSINESSMAN

The old man will have you for
dessert.

Sato turns and THRUSTS the blade deep into the man's chest. He withdraws it with half a twist, and in the same motion fatally slashes the translator's throat before the old man's body hits the floor. *

Sato calmly walks to the door as Number Two covers the room with the scattergun.

When Number Two turns to walk out the front door, Nick shoots him through the vestibule door. He crashes forward through the front door onto the pavement.

NICK

(shouting)

Police officers. Everybody stays
put.

(to Charlie)

Get back up.

Abolafia's eyebrows rise at this development. Nick bolts out the door, leaving Charlie in charge. He's never been in charge before.

CHARLIE

(nervously showing
his shield)

Police.

21 EXT: THE LIMEHOUSE - NIGHT

21

The driver of a Lincoln has his foot on the accelerator as Sato slams the door in front. Katayama is in back.

Nick flies out the Limehouse door and hits the ground. Katayama pumps out shells as fast as he can squeeze the trigger. The front windows of the Limehouse shatter. *
The car tears away. Nick empties his Colt Airweight. Two rounds bite into the car. Nick takes off after the car on foot, reloading with his speedloader as he goes.

11 OMIT

22 *

23 EXT: STREET - DOWN THE BLOCK FROM THE LIMEHOUSE 23

Deserted. The wail of police sirens in the distance. Charlie has his gun out. He's drenched in sweat.

CHARLIE
NICK! ... shit. SHIT!!

24 EXT: STREET - MEAT DISTRICT - NIGHT 24

The Lincoln's tires spin on wet cobblestones as it tears around the corner. The street is jammed with trucks and WORKERS in bloodstained overjackets. Nick runs flat out shoving through men unloading beef sides.

The street is narrow, blocked by out-of-state sixteen-wheelers. The driver can't get around them so he decides to shoot the gap between trucks. It's a wild, desperate move, but there are sirens closing. The car comes to a spark-throwing, grinding stop, wedged between the two trucks. Nick is closing in.

The car doors are wedged shut. Sato kicks out the windshield and pulls himself out. His two men follow and scatter. Nick stays with Sato, the man who did the killing. Sato heads for the loading docks of Little West 12th Street.

25 INT: THE LOADING DOCKS 25

Nick races past workers sliding raw meat out of the back of the trailers into an area of where row after row of cooled beef hang from the ceiling.

Sato's appearance is preceded by a quick flash of steel. He uses the butt of his shuto to knock Nick's wrist, sending his unloaded gun and rounds into the air. Sato repositions in a nanosecond. He holds Nick's arm and delivers a roundhouse kick to Nick's stomach. Nick goes down. Sato cocks his leg for another kick. Nick scissors Sato's legs out from under him. Nick stays close to the ground. Sato rolls away.

26 THE FIGHT 26

is fast, close and mean. Neither man gives ground. Sato swings his knife, forcing Nick against a parked truck. Nick snaps the aerial off the car and swings it at Sato's face. It whizzes through the air, cutting him on the shoulder. Sato does not cry out. The pumping blood feeds his rage. Sato knows his martial arts. Nick has a lifetime of New York street fighting behind him. The fight could go either way. *

26 CONTD

26

THE FIGHT has devolved to head-butting and eye-gouging. Sato shoves Nick off, and delivers a nasty cut above Nick's eye.

27 THE LOADING DOCK

27

Charlie and the cops level their weapons. They cannot fire without possibly hitting Nick.

CHARLIE

(shouting)

Drop it, man. Drop it now. Give me a shot, Nick.

Nick shoves Sato off. Charlie fires a round just in front of Sato's foot. Sato drops his shuto.

NICK

On your goddamn face.

Sato cocks his ear. He doesn't understand. Nick illustrates by slamming him into the ground. Nick sits on Sato's head, and twists his wrists into position. Charlie throws him his cuffs. Nick snaps them on.

Two police cars pull up. FOUR OFFICERS climb out. *

The fight's over. Nick begins to rise. He reaches for Sato's arm. Sato is on his feet in a flash. He delivers one last kick. The uniformed cops pile on and overpower him.

Nick's and Sato's eyes meet as he is restrained by four men. Sato does not struggle now.

28-30 OMIT

28-30 *

30A INT: POLICE STATION - DAY

30A*

Nick, Charlie and Oliver walk down the hallway. Nick shows a limp and a cut over his right eye.

NICK

The package was ...
(shows dimensions
with hands)
... this by this ...

OLIVER

Dope?

NICK

Not in that company.

30A CONTD

30A

CHARLIE

Don't seem like enough to warrant
the shitstorm. Could be anything.

They pass an open INTERROGATION ROOM. Inside is
Abolafia, two officers and Abolafia's Park Row lawyer.

NICK

What from that?

OLIVER

He's a poor citizen whose dinner
was interrupted.

CHARLIE

Ungotz.

OLIVER

I'm dying to hear what you people
were doing in a joint full of
wiseguys.

Charlie's about to answer when Nick cuts him off:

NICK

(cuts him off)

There's nothing in the patrol
guide about where and what to
eat, Cap.

OLIVER

I'd think someone in your position
would want to keep his head down.

Oliver disappears through the door.

31 INT: PRECINCT ROOM

31 *

A SERIES OF PHOTOGRAPHS changing hands. Last night's
dead laid out nude on autopsy tables. They're covered
with full body tattoos.

NICK

Yakuza.

There's a table covered with evidence from the massacre:
shell casings, receipts, weapons ... It's being boxed
and catalogued by a YOUNG COP. Nick examines various
things as he speaks.

31 CONTD

31

OLIVER

The Bureau's sending a guy down
to find out what the Jap mob and
Mafia were doing sharing a bottle
of Chianti.

CHARLIE

So nobody knows nothing.

OLIVER

True.

NICK

There a tap on Abolafia?

OLIVER

Last time that Jamoke talked on a
clear phone, calls were a nickel.

Nick picks up the BAGGED scraps of YELLOW PAPER from the
Limehouse.

NICK

This is what the package was
wrapped in.

OLIVER

Lab on the morning pouch and then
the borough. Don't bet your sock
money.

NICK

Where's my darling?

32 INT: INTERROGATION ROOM - SATO

32 *

is sitting with a DETECTIVE and a JAPANESE-AMERICAN
TRANSLATOR. He won't talk. There's an impeccably-
dressed JAPANESE EMBASSY OFFICIAL standing by the door.

33 OBSERVATION ROOM

33

Nick and Oliver are watching through the glass.

OLIVER

Doesn't speak a word of English.
And he won't speak Japanese either.

NICK

My collar. My case.

OLIVER

(gesturing through the glass)
Japanese Embassy. They want him
first.

*

NICK

What?

*

OLIVER

*

Enough strings were pulled by politicians in Japan to fly 10,000 kites.

NICK

*

Captain, I got three people's blood on my clothes, some of it mine. I got two clean homicide convictions. They can have him -- in twenty to life.

Oliver drops a folder on the desk. Nick opens it: Petty cash vouchers and plane tickets.

NICK (contd)

What's this?

OLIVER

Japanese Embassy talks to State Department. State talks to police plaza. They to me and me to you. Shit rolls downhill. They want someone to take him back. That's you and Guerro.

NICK

This is bullshit, Captain.

*

Nick is leaning toward insubordination, but Oliver lets it slide.

OLIVER

You want them to keep hammering you? From what I hear, you already want off in their faces, which is exactly what they want. Take a breather. Do us both a favor.

Oliver heads for the door. Before he can leave, Nick calls out:

NICK

Hey ...

(throws him his keys)

As long as Internal Affairs is going to be in my apartment, tell them to water the plants.

Oliver drops Nick's keys on the table by the door.

33 CONTD

33

OLIVER

I'll back you up a hundred per cent, Nick. As long as you're right.

Oliver walks out the door. Nick picks up the petty cash voucher. He takes out the cash, puts some of it in his wallet, then reseals the envelope.

Nick turns back to see Sato on the other side of the glass.

34 ON SATO

34 *

He turns away from the interrogator and looks at Nick. He can't possibly see him through the one-way glass but he knows Nick's there. He makes a cutting mark across his forehead, right where Nick's bandage is. It's uncanny. *

35-36 OMIT

35-36 *

37 EXT: SUBURBAN STREET - QUEENS - MORNING

37

Nick pulls up in front of his old house. He gives the engine two quick RAPS. PEGGY, Nick's ex-wife, comes to the door. She leaves the screen door closed. She says nothing to him, he says nothing to her. TWO BOYS, wearing Catholic school uniforms, bail out of the house before she can stop them.

DANNY

Dad! ...

(runs up to his father)

Patrick's in trouble. He called Sister Elizabeth a name and she heard.

NICK

What, Daniel?

PATRICK lags behind.

DANNY

An ugly goose.

Nick clamps his hands over his ears -- teasing. Patrick is still standoffish, almost hostile.

NICK

(lowers his voice)

I always thought the same thing, Pat. Don't tell her I said so.

37 CONTD

37

PATRICK

You gonna bring me a ninja sword
from Japan?

NICK

I'll bring you something nice.

PATRICK

Ninja sword's nice.

DANIEL

And transformers. They got the
best ones. Ride us to school?

PATRICK

(takes Daniel's hand)

Mom says it's not safe anymore.

DANNY clearly wants to get on. Nick looks at Peggy
watching from inside the screen door.

NICK

Yeah, well, maybe your mom's right
... You guys take care, okay?

He ruffles their hair. They say goodbye and head toward
the bus stop. Nick waits until they disappear around the
corner, then opens his wallet, takes out all the cash, and
stuffs it in the mailbox.

He tears off down the street in the opposite direction
IN A DEAFENING ROAR.

38 EXT: AIRPLANE - NIGHT

38

THE DEAFENING NOISE of AIRPLANE ENGINES as a 747 streaks
down a runway in the rain.

39 INT: PLANE - NIGHT

39 *

Sato sits between Nick and Charlie. He is cuffed.
Charlie is reading his guide book. Nick is playing
solitaire.

CHARLIE

You're the one that's always
saying you never go anywhere.

NICK

I was thinking Vegas, Charlie.
Reno, maybe.

CHARLIE

New drill. I call and say I got the dreaded Asian shits from some raw clam. That'll buy enough time for us to become a force on the local geisha scene.

NICK

Not likely.

CHARLIE

Hey, big guy like you? New York cop? You're gonna be the biggest thing to hit that town since Godzilla.

Nick smiles to himself. Charlie goes back to his book.

CHARLIE (contd)

Says here it's impolite to touch someone while you're talking to them.

(nudges Sato)

Guess that means that you can't talk and screw at the same time, right, hot dog? No speaky the English? Understand this: You will never fuck with my partner again.

NICK

What do you think it's costing to take this beauty home. He's wearin' my house payment.

CHARLIE

Mutt's not worth the cost of the dirt to bury him.

NICK

Cop like Ronan puts his ass on the line for fourteen hours a day so he can spend the rest of his life in debt ... And they throw the book at him.

CHARLIE

Nobody said what he did wasn't understandable. It's just wrong.

NICK

(oblivious)

Maybe he took a couple of bucks from some skell and busted him to boot, 'cause his kids need braces, better schools, who the fuck knows. What's wrong about justice?

39 CONTD

39

Nick cuts himself off.

CHARLIE

(after a long beat)

Nick, you know you hear things ...
I just want you to know, anybody
who says you ever took has to come
through me.

Nick keeps playing. He looks up into Sato's eyes.

NICK

What the fuck are you looking at?

40 THE AIRLINER - LATER

40

The cabin is dark except for the Samurai movie on the screen. Nick opens his eyes to see that Charlie has nodded off. Sato is wide awake, playing a game with Nick's cards. He senses Nick being awake and deals them each a hand of twenty-one, cards up. Nick silently signals with his head for another card. Nick goes over. * He's lost. The two men look long and hard at one another suspended in time and space. FADE OUT ... FADE IN TO ...

40A NICK

40A*

opens the shade a crack. There's a breathtaking VIEW OF THE TOP OF MT. FUJI. Nick opens it wider for Sato to see.

NICK

Welcome home.

Nick slams his elbow into Sato's rib cage. Sato bends over in pain. Charlie reappears.

CHARLIE

What happened to him?

NICK

Something in the food, I guess.

40B EXT: AIRPLANE

40B*

as it streaks past the sun throwing a shadow on the city.

40C EXT: AIRPLANE

40C*

The plane lands.

41 OMIT

41 *

42A INT: AIRPLANE - LANDED

42A*

People are grabbing their belongings and beginning to file out the front of the plane. Nick keeps his window seat, handcuffed to Sato. Charlie's on his feet.

CHARLIE

(glancing out window)

Touchdown, man ... Touchdown ...

(stretches his legs)

This ain't a job for a man who's got legs.

Sato tries to stand up. Nick shoves him back down.

NICK

Sit down, beautiful.

The REAR door pops open. A CLEANING CREW and THREE OSAKA POLICEMEN enter. Two are in uniform. NASHIDA is in plainclothes and carries a clipboard.

CHARLIE

Local heat. We're on.

Nick and Charlie hang their badges in plain view. Nick steps into the aisle pulling Sato with him.

NASHIDA

Gentlemen, welcome. I am Inspector Nashida, Osaka Metropolitan Police. Good flight?

NICK

Fabulous. Guerro and Conklin. NYPD.

CHARLIE

(bows)

Charlie. Kon-nichi-wa.

Nashida returns the bow.

NICK

I need to see the paperwork.

NASHIDA

Yes. Please sign.

Nashida hands Nick an official-looking document and a pen. Nick signs and returns it.

NASHIDA (contd)

Here is your copy ... Thank you very much.

42A CONTD

42A

Nick unfastens his cuff. The TWO COPS roughly pull Sato aside. They quickly search him, then spin him around and cuff his hands.

NASHIDA

There is a car outside waiting to take you to our city. Please enjoy your stay.

Nashida turns on his heels. The officers hustle Sato out. They are not gentle with him.

CHARLIE

(bows)

Arrigato.

NASHIDA

You're welcome.

He follows the cops off the rear of the plane. Nick and Charlie take their hand baggage down. Off duty.

CHARLIE

I feel like I just heard from the parole board. Bath, sleep and food.

NICK

You're something, man. Where'd you get that bowing stuff.

They start toward the front hatch.

CHARLIE

It's their country. When in Rome ...

NICK

In Rome I'll bow.

As the last passengers clear out the front, SIX JAPANESE POLICEMEN stream in the hatch.

OFFICER

Officer Conklin.

Nick and Charlie look at one another. They know they've been had. Nick tears down the aisle bursting past the cleaning crew.

43 OMIT

43 *

43B EXT: PLANE

43B*

Nick flies out the door, to see:

43B CONTD

43B

SATO

in the back of a van. It starts to pull away.

NICK

flies down the steps. Sato flips Nick the bird from the rear seat. Nick runs after the van, but it's no use.

NICK
(out of breath)
Fabulous.

44-45 OMIT

44-45 *

45A INT: OSAKA METROPOLITAN POLICE - NIGHT

45A*

Lots of activity. As we MOVE THROUGH the rooms swimming with cops we HEAR a distinctive AMERICAN VOICE.

NICK (OS)
They had uniforms and paperwork,
Captain, it's not like I gave them
cab fare.

We discover Nick on the phone to Capt. Oliver. Charlie sits across from him, slumped in a chair, flipping through thick MUGBOOKS.

INTERCUT ENTIRE SCENE WITH CAPTAIN OLIVER WHO IS
STANDING IN HIS KITCHEN DRINKING FROM A CARTON OF MILK

OLIVER
Remember my office? A desk
and a chair? Now it's just
a mountain of shit.

CHARLIE
No ... definitely a
no ... Christ, these
mooks are ... No ...

NICK
There were no names. No
way of verifying I.D. ...

CHARLIE
... Definitely a maybe.

Charlie holds up one of the mug shots. Nick shrugs.
Maybe.

CHARLIE
(writes it down)
Nine definite maybes.

OLIVER
Have you spoken to anyone in charge?

Charlie lays open a book in front of Nick: a sheet of
people who could be brothers.

45A CONTD

45A

NICK
(covers mouthpiece)
Un-fucking canny. Identical
strangers.

*

OLIVER
What?

*

NICK
Not yet, Cap, I'm working on it.

*

46 OMIT

46

46A Nick turns toward the secretary sitting in front of the office door. Nick holds up his wrist and taps his watch. The secretary is on the phone. She smiles, holds up one finger. 46A*

NICK
Next time she does that I'm going
to cut it off, swear to God.
(into phone)
I'm trying to salvage something here.

OLIVER
Try and salvage your ass.
You just put yourself in the
toilet and pulled the handle.

CHARLIE
Which one of you Ubanges
is hiding the coffee?

NICK
What the hell is that supposed
to mean?

OLIVER
There's people who think it's
convenient the one prisoner
that you lost in your life
looked like he could afford
it.

CHARLIE
You with the bellboy
haircut. Where'd you
get the coffee? ...
So he smiles at me ...

NICK
(shocked)
What? That's fantasy. You
can't possibly believe --

OLIVER
Didn't say what I believed.
If they want to hang it on you
they will. I want you back here
quicktime. I need you to write
this up for the people about to
burn my ass.

CHARLIE
People do so much
smiling it's amazing
they got time to build
radios.

46A CONTD

46A

Nick looks up to see a handsome, fastidiously-dressed
 ICHIRO MATSUMOTO.

NICK

Cap, I gotta go.

Nick hangs up.

47 OMIT

47 *

47A

ICHIRO

*

(reading from a card)

Detective Nick-lauss Conklin and
 Charles Guer -- guerro, Manhattan
 prefectures.

(slight bow)

The superintendent will be honored
 to meet with you now.

NICK

Action. Fabulous.

48 OMIT

48 *

48A INT: SUPERINTENDENT OHASHI'S OFFICE - DAY

48A*

SUPERINTENDENT OHASHI sits rigidly behind an immaculate
 desk. Mid-forties, conservative suit, Ohashi is an aloof
 technocrat. Ohashi rarely speaks; a man of his rank isn't
 supposed to. A middle-aged DETECTIVE sits at his side.
 Ichiro stands in front of the desk. Charlie's tearing
 open a new packet of cigarettes. Nick's on his feet,
 near the end of his rope with frustration.

NICK

... Alright, could you please
 ask the superintendent if his
 people have picked up witnesses
 from the airport?

Ichiro asks Ohashi. Ohashi says something in Japanese
 as he continues to look straight ahead. He never makes
 eye contact; it would be inappropriate.

ICHIRO

He says it is possible.

NICK

With all due respect, manned
 space flight is possible.

A door opens. A young, uniformed OFFICER enters, carrying
 a tray with a tea service. Ohashi speaks to Ichiro.

48A CONTD

48A

CHARLIE

(weary)

Tea time.

ICHIRO

The superintendent wishes you to
join him.

NICK

Great, fellas, but we're losing
time here.

Ichiro speaks in Japanese to Ohashi. The following is
what we read in subtitles.

ICHIRO

(Japanese; subtitled)

The detectives would be honored
to be the unworthy recipients of
the superintendent's hospitality.

Ohashi seems pleased enough. Nick looks at Ichiro,
clearly didn't translate what he said. Ichiro ignores
him. Someone tries to pour tea into Nick's cup. Nick
covers his cup. The tea runs off his hand.

NICK

I'll take a rain check. We've
been waiting a long time to get
going on this.

Nick glances over at Charlie, while Ichiro reluctantly
tells Ohashi what Nick said. Then, after a long silence,
Ohashi speaks in even tones.

ICHIRO

Through your negligence, a man we
sought for a long time has been lost.
You do not have to drink tea but you
have not even thought to apologize.

NICK

Our negligence? Who let people
carrying your documents, wearing
your uniforms, waltz through a
secure area? We'll take our share
of the heat, but no way we're taking
the rap for this.

Ichiro hesitates.

NICK (contd)

Bite. Fall. Heat.

48A CONTD

48A

CHARLIE

*

Blame!

Ichiro does his job. The inspector holds up the document Nick was handed at the airport. Then Ohashi speaks.

ICHIRO

This is an insurance policy. The police will find your prisoner.

CHARLIE

We are the police.

ICHIRO

You are civilian here. Nothing more than an interested observer.

Nick puts his hands on Ohashi's desk -- his first mistake. Then he leans over the desk, his face down close to Ohashi's -- his second mistake. Ohashi still avoids making eye contact. He stares right past Nick.

NICK

I'm about an uptown minute from throwing you people an international incident that'll make you wish you sold Sonys. Until such time as someone signs for him, he's mine. I'll go to the embassy, I'll go to the papers. My ass is on the line and I don't care who I have to shit on.

CHARLIE

No offense.

Ohashi looks down at Nick's hand.

NICK

Translate. Every word.

He does, except for Nick's last line. There is a short conference among the three police officers.

CHARLIE

Either we got the okay, or they're workin' on the dinner menu.

Ohashi's answer to Ichiro is terse. It is interrupted by the phone ringing. Ohashi speaks into the phone and is immediately on his feet. He gives Ichiro an order.

48A CONTD

48A

*
ICHIRO

Please. You must come now.

(then)

You have to leave your guns.

NICK

What?

ICHIRO

It is illegal for you to carry a gun here. Perhaps you wish to call your Ambassador.

Nick faces Ohashi. Ohashi doesn't face Nick.

NICK

Okay, Charlie.

Reluctantly, Nick drops his .38 on his desk. Charlie dumps his .38 on the table. A cop opens the door for them; but before they can leave, Ohashi calls out to the translator:

ICHIRO

Excuse me, all your guns, Detective.
Yes, please.Nick takes another gun from a belt holster behind his back. Charlie removes his back-up from his ankle holster ...
Before they hand them over:

NICK

Give us one of your best people
to work with.

Ichiro translates. There's a heated conversation.

NICK (contd)

Someone who can find his ass with
one hand and speaks fucking English.

More heated conversation in Japanese. Ohashi gives his answer, and hurries out the door.

ICHIRO

(bows, snaps to attention)

Assistant Inspector Ichiro Matsumoto,
criminal investigation section, Osaka
Metropolitan Police.

(hands them his card)

I can find my ass with one hand and
I do speak fucking English.

49 OMIT

49 *

49A INT: OSAKA POLICE CAR - NIGHT

49A*

Nick and Charlie are in the back seat. Ichiro rides shotgun facing front and filling the car with cigarette smoke. A DRIVER pilots the car using the SIREN.

ICHIRO
(pointing)
... Yes, please, Osaka Castle ...
Sixteenth century.

They sweep past the illuminated castle.

NICK
That's fabulous, it really is, but
how about telling us where we're
heading?

Ich smiles blankly. That's it. NICK eyes CHARLIE.
What's with this guy? Charlie leans forward.

CHARLIE
Think you could tell us how come
you people were so hot to get Sato
back here?

ICHIRO
The man you lost was suspected of
murder. Very unusual here. I
understand New York prefecture has
more murders in a month than we do
in a year. Is it true, Detective
Conklin?

NICK
Matsumoto, cut the National
Geographic and tell us about the
victim.

ICHIRO
(offended)
Assistant Inspector Matsumoto.

NICK
Look, I don't have time to call you
assistant inspector every time I
open my mouth. I'm Conklin, he's
Guerro and you're Matsumoto. Got it?

Ichiro doesn't say anything.

ICHIRO
The victim was a paper manufacturer.
I would have you refer to our files,
Detective Conklin.

49A CONTD

49A

Nick can't believe this guy is for real.

ICHIRO

Here is another one of our six
hundred Kobans. Police boxes ...

CHARLIE

Tell us, Assistant Inspector, when
you're not doing the Chamber of
Commerce tour for visiting celebri-
ties, what do you do for a living?

Ichiro knots his brow.

ICHIRO

Update files. Statistics. Twenty-
seven years I have served our
department. It has been my honor.

NICK

Pencil jockey.

ICHIRO

(spins to face them)
What?

CHARLIE

That's what we call you in New
York. A term of great honor.

They pull up in front of Club Edo. Ichiro climbs out.

ICHIRO

Hurry, gentlemen, please.

NICK

(climbing out)
Cock your calculator.

50 OMIT

50 *

50A EXT: CLUB EDO - NIGHT

*

A large crowd out front. Several POLICE CARS. Charlie
is transfixed by the building and the bustle of the
Dotonbori as he and Nick head for the door.

CHARLIE

Makes Times Square look dime a
dance.

51 OMIT

51 *

51A INT: CLUB EDO - NIGHT

51A*

Everything is at a standstill as police officers are separating and interviewing patrons.

Ichiro slices the air in front of him with his hand as he leads Nick and Charlie through the thick crowd.

52-53 OMIT

52-53 *

54A INT: KITCHEN

*

A knot of Japanese officers and technicians surround the BLOODY BODY piled in the corner. Nick and Charlie are standing near the door. Ohashi is off to one side. Ichiro is nearby. One of the OFFICERS pulls a hundred dollar bill from the man's throat with a pair of forceps.

CHARLIE

Wonder if he's got two fives for a ten.

Ichiro now waves them over. Nick and Charlie cross to the body, Nick kneels down.

NICK

From the airport. One of the phony cops.

ICHIRO

You're certain?

Charlie nods.

NICK

No defense wounds. Clean cut down. He didn't know what hit him.

There's a heated discussion between Ohashi and several detectives by the door. Ich calls out to them. Ohashi responds in Japanese.

ICHIRO

That's all, thank you very much.

Ichiro directs them towards the door.

NICK

Whoa, whoa. Fill me in? What ya got here. Sato do his own guy?

Ich cuts him off.

54A CONTD

54A

ICHIRO

If you interfere with our investigation, I have been ordered to take you to your hotel.

Nick looks at Ich, then over at Charlie. Nick's doing a slow burn.

CHARLIE

Nicky, there's nothing we can do if they don't deal us in. Let's take a nice quiet look around.

Nick looks around at Osaka's finest surrounding Ohashi.

NICK

Usually someone kisses you when you get fucked.

55 OMIT

55 *

55A INT: CORRIDOR LEADING FROM KITCHEN

55A*

As Nick, Charlie and Ichiro head for the main floor they pass a MIRRORED ROOM. Kneeling on the floor is a stunning Japanese hostess, KAKUE, wearing a black-and-white SEQUINED GOWN. Police officers are speaking to her.

Her forearms and hands are covered with blood. The door is shut in Nick's face.

56 OMIT

56 *

56A INT: MAIN FLOOR - EDO - MOMENTS LATER

56A*

The staff and customers are still being questioned in large groups by the officers. Some are being taken into a side room one by one for questioning. The band isn't playing and no drinks are being served. Nick, Charlie and Ich are heading down the stairs.

CHARLIE

Is this the kind of place I've prayed to find all my life?

ICHIRO

If you prayed for a place with good food, good women, rich businessmen ...

Nick walks off to check the place out. Ich starts after him, Charlie stops him.

56A CONTD

56A

ICHIRO

Detective!

CHARLIE

I know the guy. He won't break
nothing he can't pay for ... You
come here much?

ICHIRO

(embarrassed)

Well I ...

CHARLIE

Not on a cop's salary. Well it's
free tonight. Ichiro, you might
as well enjoy it.

56B THE MAIN FLOOR

56B*

Nick has spotted a striking blond, JOYCE KINGSLEY daubing
at bloodstains on her white silk kimono as she consoles
one of the YOUNG GIRLS that surround her.

57 ON JOYCE

57

speaking to one of the girls in fluent Japanese. Their
discussion is animated, heated. There are TEN OR FIFTEEN
HOSTESSES sitting here, waiting to be interviewed. Nick
squats beside Joyce, waiting for an opportunity to speak.

NICK

You want to try a little peroxide.

Joyce looks over, surprised.

NICK (contd)

For the bloodstain. It always
works for me.

Nick sits down beside her, shows his NYPD identification.

NICK (contd)

Where'd the blood come from?

One of the girls says something in Japanese to Joyce which
elicits a flurry of talk and LAUGHTER from the crowd.

JOYCE

She wants to know if you're the
guy who lost Sato at the airport.

Nick doesn't answer but it's clear that he is.

57 CONTD

57

JOYCE

Just off the plane and you make the evening news. Nice ... Americans who're less than perfect please them.

NICK

And American women who are close to perfect.

(then)

What about the blood?

JOYCE

I heard some noise and ran upstairs. The girl who found the body ran into my arms.

Joyce makes eye contact with a MAN sitting nearby wearing an expensive suit and tie.

NICK

What did you hear?

JOYCE

(lowering her voice)

Look, all I know is two guys met for drinks in a private room and this is how it turned out.

Nick looks over at the MAN in the suit. Nick reaches for Joyce's arm to lead her away.

NICK

Come on ...

JOYCE

What do you think you are doing?

Nick's leading her away from the man.

NICK

He was leaning on you. Now he's not.

JOYCE

Look, you could get me hurt. There's a war going on and these people don't take prisoners.

NICK

What are you talking about?

57 CONTD

57

JOYCE
(astonished he
doesn't know)
Between Sato and an old-time boss.
Guy named Sugai.

An OFFICER walks over to Joyce indicating that it's her
turn to enter the interrogation room.

NICK
How many people know about this?

JOYCE
Counting you and me, about eleven
million.

She heads for the interrogation room door, leaving Nick
in her wake. He feels like a fool.

58 EXT: OUTSIDE THE CLUB - NIGHT

58

Nick, Charlie and Ichiro are squeezing through the thick
CROWD outside.

ICHIRO
Did she tell you anything?

NICK
Tell Ohashi I'll report to him
when he reports to me.

ICHIRO
I'm a police officer just like you,
Detective. We both have our orders.

NICK
Then tell him one hand job deserves
another.

CHARLIE
Nick ...

ICHIRO
I don't understand?

NICK
I think you do.

CHARLIE
Somebody do something? What's
going on?

Nick starts walking. Charlie, puzzled, stays with him.

58 CONTD

58

ICHIRO

Detectives, don't you wish a ride
to your hotel?

NICK

Just have Sato's file and all
relevant background information
translated for me by 0900.

Ich bows. Charlie bows. Nick wouldn't bow if someone put
a gun to his head.

CHARLIE

Hey, Ich, stick with us, we'll
make you look so good you can
run for Mikado.

59 EXT: STREETS - TWO A.M.

59

An early morning wind jostles the red paper lanterns and
plucks at the tails of dragon-like banners hanging outside
the shops in this maze of narrow streets. The street is
littered with clusters of drunken SALARYMEN, stumbling
toward a nearby subway station.

CHARLIE

... You're telling me we're in the
middle of a Yakuza throw-down and
our guardian potato head didn't
fill us in?

Nick and Charlie are lost. They stop at the corner.
Charlie looks up at the street sign. It's in Kanji,
impossible to read.

NICK

All I know is the Bronx is up and
the Battery's down.

60 Nick points down a narrow street and they start off 60 *
again.

CHARLIE

Christ, maybe we should cut our
losses and let the locals handle it.

NICK

Can't do that ...
 (off Charlie's look)
Think like a shoofly, kid. There's
some people back home think I got
straight on one flight.

60 CONTD

60

CHARLIE

(incredulous)

That you cut a deal with the mutt?!
Shit, man, I can back you up.

NICK

They'll believe what they want to
believe.

(then)

I can't go back without him, Charlie.

WE HEAR THE DULL ROAR of a half-dozen motorcycles breaking the pre-dawn stillness. SIX TEENAGE BIKERS (BOSOZOKU) on their multi-cylinder high-tech street bombers cruise around the corner. We get a better look at them: Elvis-samurai hybrids. They head straight for Nick and Charlie, LAUGHING, JEERING at the gaijins. They know who the cops are. Looks like some young punks out on a joyride ... They disappear.

It's SILENT again, except for the SOUND of the wind beating against paper lanterns, rustling the wind chimes. Nick and Charlie stand in the middle of the street, realizing just how far away from home they are.

61 OMIT

61 *

61A INT: HOTEL ROOM/BATHROOM - DAWN

61A*

Nick, restless with jet lag, is watching the last moments of the neon fireworks out the window. Charlie is sleeping like a baby. Nick pours himself a cup of cold tea from last night's pot ... He goes into the bathroom, wets a washcloth with peroxide and winces as he rubs it over his wound. He comes back into the main room.

NICK

Come on, amigo. Reveille.

Nothing from Charlie. Nick pokes him hard with his foot, nearly sending Charlie off the bed. Charlie looks up, groggily.

CHARLIE

I thought it's the Japs who
attacked at dawn.

62 OMIT

62 *

62A INT: POLICE STATION - FILE ROOM - DAY

62A

Nick and Charlie are examining various files as they have their lunch. Ich, a napkin tucked beneath his chin, slurps a bowl of soba noodles to Nick's annoyance.

62A CONTD

62A

Charlie's having a tough time with his chopsticks.
Nick's disgusted with his food in his bento. Ichiro
subtly enjoys his displeasure.

ICHIRO
You don't like it?

NICK
No, it's fabulous ... Smells like
Bayonne at low tide.

CHARLIE
Who's this character? A little
careless with matches?

Charlie's holding open a file with several black-and-white
photos of SUGAI and surveillance photos of Sugai and Sato
together. There's subtle scarring on Sugai's face.

ICHIRO
Kunio Sugai.
(swallows hard to
collect himself)
American terror bombing. April, 1945.

Charlie hands the file to Nick.

NICK
What's he doing with Sato?

ICHIRO
Sato used to work for him.

CHARLIE
What happened?

Ich shrugs, continues slurping. Charlie eyes Nick --
jerk-off time. THE SOUND OF HEAVY FOOTSTEPS in the hall
catches Nick's attention. Nick walks to the window to see
an armed POLICE ASSAULT team filing toward the exit.

The sight of a few officers carrying sledgehammers hooks
his interest.

NICK
(watching the men)
What's Sugai into?

ICHIRO
Steel, restaurants ... He owns
part of Edo.

62A CONTD

62A

Ichiro seems increasingly nervous about Nick watching the troops.

ICHIRO (contd)

Then there's ah ... extortion.
Guns, amphetamines. A powerful boss.

NICK

Ich, Where these guys heading?

ICHIRO

Training.

An obvious lie. Charlie walks over to watch. Exchanges looks with Nick. The officers are filing into a van. A RANKING OFFICER is passing out loaded clips.

CHARLIE

Training?

They both look at Ichiro. Guilty. Reluctantly he confesses.

ICHIRO

An informer has revealed Sato's last refuge.

NICK

We'd like to go.

ICHIRO

That's not possible. I need permission.

They head for the door.

NICK

This one's New York style.

CHARLIE

First we do, then we go get authorized.

62B EXT: PARKING LOT

62B*

Nick and Charlie head toward the assault van. Ich scrambles to keep up. Other officers scatter to various police cars.

ICHIRO

Where're you going?

62B CONTD

62B

NICK

Hey, if you won't take us, we'll
have to hitch a ride, Inspector.

To Ichiro's horror, Nick and Charlie climb right into
the back of the van packed with the heavily armed men.

ICHIRO

No -- this -- I insist you get out.

CHARLIE

Try and throw us off. You already
got the riot guys here.

Ich looks like he's going to drop a calf.

NICK

We just want to observe, buddy.
That was the deal. Remember?

Several of the men in the van begin shouting at Ichiro.
Ich has no choice. He curses to himself and WE QUICKLY
CUT TO:

62C EXT: STREET - DAY

62C*

The assault van tears down the street followed by two
police cars and finally, Ich's car with Charlie and Nick
in back.

62D EXT/INT: PACHINKO PARLOR - DAY

62D*

The assault team pours out of the truck into the building.
One group heads around the back. We spot Nick, Ich and
Charlie get out of Ich's car.

The assault team races down the aisles.

62E INT: STAIRCASE LANDING

62E*

The raiding party from the front and back hook up and
start up the stairs. At the first landing, Ich blocks
their path.

ICHIRO

Observers.

NICK

Okay, boss.

62F EXT: DOORWAY - TOP OF THE STAIRS 62F*

Officers, weapons ready, prepare to enter the locked door. At a nod from the commander, a muscular officer lifts the sledgehammer and takes out the door.

62G INT: ROOM 62G*

The abandoned Dojo. A WOMAN screams. Instead of an armed fortress, the cops have come upon some low rent screwing. The MAN (Katayama), covered with tattoos, scrambles and is quickly subdued by the officers.

62H INT: ROOM - MOMENTS LATER 62H*

Nick, Charlie and Ichiro are standing inside the door. There are signs of Sato: his distinctive tortoise-shell sunglasses, the police uniforms ... The officers are combing the room ... One man dumps over a wastebasket and spreads the contents on the floor.

CHARLIE

Nick ... The paper --

Sure enough, it's the same yellow paper.

Nick and Charlie walk over to where the MAN is sitting, his head bowed, being questioned by a cop.

Nick circles around him. The man looks up. When he sees Nick, he SMILES, then spits at his feet.

Nick yanks the man out of the chair, and throws him against the wall.

NICK

Where's your boss, darling?

Nick is pulled off by the other cops and forced across the room.

ICHIRO

This is not New York City,
Detective. We have rules here.
Get out!

NICK

(eying Katayama)
I've got news for you, pal. I've
seen Sato's work. He doesn't
follow your program.

A harsh command from OFFSCREEN. It's Ohashi. Ich hurries over to him. He's in serious hot water for letting Nick

62H CONTD

62H

and Charlie come here. Ichiro motions for them to quickly leave.

NICK is poking trash on the floor with the toe of his shoe. He notices a strand of beads. He casually looks at them and throws them aside as Charlie taps him and directs his attention to Ich's hand motion. They start toward the door. Nick spots FIVE CRISP one hundred dollar bills with other personal effects on the table. As he walks by he quickly palms the bills and heads out the door.

Ichiro has seen Nick take the money.

62I EXT: PACHINKO PARLOR

62I*

Nick and Charlie walk out and past citizens watching the action.

CHARLIE

Got something?

NICK

Maybe.

CHARLIE

If you get good news, share it with Ich. I think he's in deep with the boss.

Nick shrugs and walks past: A RIDER idling by on a motorcycle. After they pass, the rider flips up the visor of his full-face helmet. It's Soga. He tears off down the street.

63-77 OMIT

63-77 *

78 INT: HOTEL ROOM - NIGHT

78 *

Nick is sitting bare-chested in front of the window holding one of the hundreds. He feels the bill, snaps it, rubs his thumb over its face. A sharp metallic snap from OFF THE SCREEN. Charlie touches his Zippo to the corner of the bill. Nick watches closely as it burns, then glances over at Charlie. Pay dirt.

79 OMIT

79 *

80 INT: POLICE STATION KENDO GYM - DAY

80

Nick and Charlie are on the sidelines trying to figure out which of the TWENTY identically-dressed and helmeted swordsmen is ICHIRO. The class is in full swing.

CHARLIE

... Hey, where's my man, Ichiro ...
Love the turtle suits, fellas.

NICK

Assistant Inspector?

Nothing from the class. They move in unison, advancing and retreating on the command of the instructor. Ichiro's voice comes from the lines. We don't know from where.

ICHIRO

Get out. I will have no more to do with you.

The students disengage and prepare for individual fencing. Ichiro removes his helmet and face mask.

NICK

Alright, so I got a little rough with Katayama. I'm going to square you with the boss right now.

CHARLIE

Come on, we need some translation.

He stalks over to them, we've never seen Ichiro this intense.

ICHIRO

(to Nick)

You're a thief. Don't speak to me or use my name again.

CHARLIE

You're wrong there, buddy.

ICHIRO

You're no better.

Ichiro walks away.

NICK

Hey, listen up --

ICHIRO

(spits word)

Thief!

NICK

A thief, huh?

80 CONTD

80

ICHIRO

And a liar.

Nick picks up a shinai and gently raps Ich on the thigh trying to stop him.

NICK

If I'm a liar, you're a goddamn criminal conspiracy. You don't even tell us there's a war going on.

Ichiro continues walking.

ICHIRO

You have not earned our respect. I have informed my superior of your theft.

NICK

Stupid bastard ... Your self righteous bullshit is going to screw us both!

That's it. Ich's move is hummingbird fast. He knocks the weapon from Nick's hand and with a guttural shout he swings his shinai down stopping a hair's breadth from Nick's forehead. Nick holds his palms up.

NICK

Alright, you win.

Ich momentarily relaxes his guard. Nick in a move equally as fast from the streets, sends the armored cop to the floor.

NICK

Don't pull it if you're not going to use it.

80A INT: POLICE STATION CORRIDOR

80A*

Nick and Charlie hurry down the hall to Ohashi's office. They spot Katayama being taken with other prisoners into a HOLDING AREA ... Ich comes around the corner, still in his gear.

ICHIRO

Stop!

81 OMIT

81*

81A EXT/INT: OHASHI'S OFFICE

81A*

Nick and Charlie stalk past Ohashi's protesting secretary into Ohashi's office.

Ohashi springs to his feet as Nick and Charlie enter. Ich is on their heels. He's about to grab Nick. Charlie blocks him.

NICK

(to Ohashi)

One time only, so come down out of the cheap seats.

He holds out his hand. Charlie hands him the Zippo.

NICK

(setting fire to one of the bills)

Watch and learn ... See how the impression barely rises above the ash. A real bill is made under more pressure. It would be higher. This is good stuff, the best I've seen ... But it isn't money.

(drops another one on the desk)
For your records.

(looking at Ichiro)
There was a hundred in the victim's mouth at Club Edo. Maybe you want to check that out instead of treating us like the enemy ... Rat ...

Nick stalks out. Charlie starts after him.

CHARLIE

He would have told you, man ...

82 OMIT

82 *

82A INT: STATION - HOLDING AREA

82A*

As Nick shoves the door, he comes in on Katayama.

NICK

(gentle)

How they treating you, beautiful?

He slaps the shocked Katayama backhanded across the Adam's apple. The thug gasps for breath. Nick plants a remaining hundred in his mouth.

82A CONTD

82A*

NICK

Tell Sato I raise him this.

83 INT: CLUB EDO - NIGHT

83

In contrast to the last time we were here, it's jumping. The band has taken a break, and a management level SALARYMAN is giving the karaoke a workout to the amusement of his friends. HOSTESSES are glued to the customers in the various booths and at the bar.

CHARLIE (OS)

Hey, one of you pixies got a spear?
This stuff is hopping all over my
plate.

84 NICK AND CHARLIE are wedged into a tiny booth. 84
Charlie is confronting a plate of raw shrimp, their
tails still flapping. A giggling HOSTESS (NORIE) has
one hand on Charlie's knee, the other around his
shoulders. Another smiling girl is clinging to Nick,
who is still in a sour mood. He has a bump the size
of a walnut on his forehead.

JAPANESE GIRL

(giggling)

It taste better when it's squirming.

NICK

Honey, you're the only person I've met
in this country who's got a grip on
reality.

The karaoke singer is doing a very off-key, grating
version of "Baby Love."

CHARLIE

(calling out)

Hey, a little mercy back here. People
are eating.

NICK

Norie, right? That American woman?
Tall, blonde? She working tonight?

CHARLIE

Ass like a perfect teardrop.

Before the Japanese girl can answer, from OS:

ICHIRO (OS)

Big shot from New York!

85 THEY LOOK UP TO SEE a ruddy-faced Ichiro, holding a 85
drink and mopping his forehead with a damp cloth.

NICK

Matsumoto of the mounties. Somebody tell you I was stealing the silverware?

ICHIRO

Excuse me. Superintendent Ohashi is interested in your discovery. He would like to see you in the morning.

NICK

I'll check my book.
(points thumb over shoulder)
Tell your story walking.

Ich is about to react.

CHARLIE

Alright, you two. Enough. Everybody did the right thing. Sit down, Ich.
(to Nick)
Smoke the pipe, Nick.

Ich sits, throws back his drink. He starts humming to the MUSIC. The alcohol has transformed Ichiro. All his inhibitions have melted away.

ICHIRO

Ah ... Diana Ross and her gang ...
Think think think, Ichiro ... The
Supremes! Great American artists.
(off Nick's sour look)
I did my duty, Conklin. I'm a police
officer. He's my superior.

NICK

In my local if you got a problem
you bring it to your partner first,
not the suits.

The drums kick in. Ich slaps the table in time to see the music.

ICHIRO

Perhaps you should think less of
yourself and more of your group.
Learn to work like a Japanese.

Ich says something in Japanese to one of the girls that makes her glance at Nick and giggle behind her hand. Ich enjoys Nick's questioning look.

ICHIRO (contd)
 (singing along)
 ... Baby, ba-by, can't you hear me
 crying ... Ooooh, baby love ...
 (holds up glass)
 To the Supremes. A great group!

Charlie laughs. Taps Ich's glass. Nick doesn't.

CHARLIE
 Give him a few drinks and he's a
 guest on American Bandstand.

Nick laughs, finishes off his drink.

ICHIRO
 Music and clothes are all America
 is good for ... We make the machines.
 We've built the future. You were
 powerful, but ...
 (hiccups)
 We won the peace.

Nick's about to open up on him when --

CHARLIE
 Yo, Nick.

Charlie has spotted Joyce coming down the stairs and is heading towards the bar. She looks even more striking than the night before. En route she directs a group of executives to a table, then speaks into her palm sized walkie-talkie.

Nick gets up without looking at Ichiro.

CHARLIE (contd)
 Need back up?

Nick shakes his head and starts towards Joyce, leaving Ich and Charlie behind. Charlie can't take much more of this truly dreadful karaoke singer.

CHARLIE (contd)
 (standing up)
 Hey, meatball, if you can't hit the
 note, throw your hat at it.

88A NEAR A BOOTH

88A*

Joyce is introducing a BUSINESSMAN to a YOUNG HOSTESS.
The man whispers something in Joyce's ear. She laughs.

NICK (OS)

Always works. Little dab'll do ya.

Joyce turns to see Nick standing behind her.

NICK (contd)

The peroxide. Got a few seconds?

JOYCE

I'm with clients.

Joyce moves on. Nick sticks with her.

NICK

Chicago, my tit's in the wringer
and I need help from someone who
speaks the language. Please.

Joyce ignores him and joins a booth full of business
executives. To her surprise, Nick slides in next to her.

NICK (contd)

Turn your meter over. My money's
as good as theirs.

The intoxicated businessmen are amused by Nick. They
know who he is. One makes a derogatory gesture. They
all LAUGH at him. Nick puts his arm around the man who
instigated the laughter. The man recoils.

NICK (contd)

I'm sorry, fellas, the young lady
can't play with you now.

(holds up police I.D.)

You'll just have to play with yourselves.

JOYCE

Jesus ...

The businessman directs a sharp comment at Nick.
Things could get ugly. Joyce says something to appease
him. Then turns quickly back to Nick.

JOYCE (contd)

The girl at the bar ... the one in
the sequined dress? Give her fifty
dollars and go where she takes you.

88B NICK'S POV: The girl. Kakue. The girl splattered with blood at last night's murder. The girl in the sequined dress. 88B

89 ACROSS THE ROOM - CHARLIE AND ICH 89

are at the table. The JAPANESE SALARYMAN/SINGER and his loaded buddies are challenging Charlie to come up on stage.

ICHIRO
(finishing his drink)
Go on, big shot from New York! Put
it up or shut it up ... Yes please!

Ichiro laughs. Charlie takes another bite of food, wipes his mouth, gets to his feet and faces the salaryman.

CHARLIE
It's about time someone planted an
American flag in this joint.

90 INT: BOOTH - CLUB EDO 90

An isolated booth with a commanding view of the main floor. The table is littered with old drinks. Nick is idly fingering a pack of soiled playing cards. Joyce walks in and slams the door behind her.

JOYCE
You don't get it, do you? You're
knee-high in a place you'll never
understand.
(drops his money on the table)
Wise up, and take your act back to
the States where it belongs.

Nick calmly shuffles the cards.

NICK
(even)
You give great advice when you're not
pushing drinks and waving it like the
flag on the Fourth of July.

JOYCE
And who the hell are you? Sato
plays you like a flute, then you
hang a lantern on yourself so every-
one knows to stay away. Some fucking
detective.

Nick laughs. She can give it right back.

NICK

Alright, maybe I was out of line down there, but I had a feeling you wouldn't give me your home address.

(he deals a hand of blackjack)
Come on, one hand, loser becomes a soft touch.

Joyce's walkie-talkie crackles. She answers in fluent Japanese. Nick watches her, intrigued.

JOYCE

You're looking for Sato, I can't help you. He hasn't been here in at least a year ... He got rough with some of the girls.

Nick finishes dealing, turns over his card.

NICK

Who'd he do regularly?

JOYCE

What makes you think I'd pay attention?

NICK

I think you'd notice if one of your regulars came in with a new tie.

Joyce smiles in spite of herself.

JOYCE

He had a different girl every time. I don't know anyone who still sees him, if that's where you're heading.

NICK

And Sugai?

She doesn't answer.

NICK (contd)

He owns a piece of this place, right? How can I get to him?

JOYCE

Look, I've been here seven years and I still can't read the headlines. There's three different ways of saying hello, five different bows, and you need a manual to read smiles. Yes means no. And maybe means never.

90 CONTD

90

NICK

You didn't answer my question.

JOYCE

I'm not going to. Let the police handle it. No one's going to help a gaijin.

NICK

Gaijin?

JOYCE

A foreigner. Stranger. Barbarian.
Me. You.
(then)
More you.

Nick laughs.

NICK

Take another. Trust me.
(he deals another card
face down)
You know they got lights at Wrigley Field now.

JOYCE

Bullshit.

Nick nods.

JOYCE -(contd)

Since when?

Her walkie-talkie crackles again.

JOYCE (contd)

I have to go.

91 NICK SPOTS KUNIO SUGAI leaving a private room and 91
crossing the dance floor towards the rear exit. A
distinguished-looking older man walks beside him.
Joyce hopes Nick won't recognize him but ... He does.
He shoots her a look.

NICK

You know there's nothing stupid about being scared, but you can't just stand still and shiver. You have to choose a side.

JOYCE

I did. I'm on my side.

91 CONTD

91

NICK

That mean you're not going to give
me an introduction?

JOYCE

(even)

You're on your own.

Nick shrugs, turns over both hands of cards. Gets to his feet.

NICK

You win.

(then)

Guess I'm going to have to be the
soft touch.

Nick sticks out his hand. She doesn't take it.

NICK (contd)

Come on, Chicago, it's a hand, people
back your way shake them.

Joyce has to smile, finally takes his hand. His crude
charm works even on her.

92 OMIT

92 *

93 THE FLOOR OF CLUB

93

Charlie and Ich are on stage, giving an energetic if
off-key rendition of the Supremes' "Baby Love." Ich
is snapping his fingers in time to the music and trying
to follow Charlie's Supreme dance routine. The crowd
goes wild. WE SPOT Nick cutting across the floor
towards the exit.

94 EXT: OUTSIDE THE CLUB EDO - NIGHT

94

Nick shoves through the crowd outside the club. He
gets to the curb in time to see Sugai in the back of
his car. There is a moment of eye contact between the
men before his car pulls away.

Nick starts back towards the club when he HEARS from
somewhere in the crowd:

CHARLIE (OS)

If I die in a combat zone.

ICHIRO (OS)

If -- I -- fly in combat zone.

94 CONTD

94

CHARLIE & ICHIRO (OS)
 Wrap me up and send me home ...
 Sound off! Sound off!

Nick finally sees Charlie and Ich, arm in arm, moving through the crowd. He shakes his head in disbelief.

QUICK CUT TO:

94A INT/EXT: TAXI

94A

Ich is now in the back of the cab. His head is bowed forward. Nick and Charlie are standing outside.

ICHIRO
 (mumbles)
 Ain't no use to cry and moan.
 Judy's got your girl and gone!

NICK
 How many of these did you teach him?

CHARLIE
 A few of my favorites. Take it slow,
 Sarge.

Ich gives a drunken salute. The taxi pulls away. As it's about to disappear around the corner Ich pokes his head out the window and SHOUTS OUT:

ICHIRO
 I've got a girl, her name is Grace.
 She drives me wild when she sits
 on my face. Sound off!

Nick looks over at Charlie, who laughs.

95 EXT: STREET LEVEL MALL

95

A maze of narrow streets and shop fronts. Charlie and Nick are making their way home.

NICK
 Two hundred bucks for some flapping
 fish! What do they charge to kill
 it?

Charlie laughs.

NICK (contd)
 How'd you pay?

CHARLIE

Courtesy of the Osaka Metropolitan Police Department ... I figured we was owed. So did Ich.

NICK

I'm asking Ohashi for another cop.

96 AS NICK AND CHARLIE come to a fork in the road WE 96
SEE two pinpoints of light from down the street in
either direction. Two more bikes appear and the four
teenage riders creep past on their sleek humming
machines. They LAUGH AND JEER. It seems harmless.
Nick shakes his head, laughs to himself as they dis-
appear down the block: punks are punks everywhere.
They continue walking.

CHARLIE

Nick, when it comes to Ichiro, I
think you're way out of line.
These people are raised on all
this loyalty -- giri stuff.

NICK

And I was raised on boiled potatoes.
He almost cost us the case.

CHARLIE

Loyalty always costs. You've backed
up guys when it would've been easier
to walk ... Like this Internal
Affairs situation of yours ...

Nick's surprised to hear him mention the taboo subject.

CHARLIE (contd)

They did come to me ... More than
once. But I told'em where and at
what angle to shove it ... I don't
know what you did or didn't do, Nick.
I don't know and I don't care.

NICK

Thanks.

CHARLIE

Fuck you too. The point is you can
trust me because I got standards.
Just like Ichiro.

Nick looks over at his partner as they continue walking
side by side in silence.

97 SUDDENLY THERE'S A BLAST OF NOISE as SIX BIKERS 97
ride by, circle around them then disappear down a
street.

CHARLIE
Son of a bitch.

NICK
I was like that once. I was a kid.

CHARLIE
I didn't know they had motorcycles
then. Slick bikes. Maybe you
should get yourself one.

NICK
I'd rather push a Harley than ride
a riceburner.

The bikes bear down on them from all points in the
intersection. The riders separate them, then one --
call him RYUICHI -- rams Nick knocking him down. Nick
slams into stacked trash against a building.

Laughing and whooping, the riders take off.

CHARLIE
You alright?

Nick waves. Pulls himself up. Charlie takes off after
them, running flat out.

NICK
Fabulous.

He follows.

98 ANOTHER STREET 98

A few drunken salarymen are weaving toward the subway
entrance. The rider floats through the crowd. Charlie
is thirty yards behind him and gaining. Nick is
farther back. Nick loses sight of him in the crowd.

99 EXIT SUBWAY ENTRANCE - AROUND THE CORNER 99

The kid hops off his bike, smiles, makes jerk-off
gesture back at Charlie, then heads down the steps.
Charlie gestures back at Nick, then hurries down into
the subway.

As soon as Charlie's gone, the other bikers pull up
behind the entrance. Nick realizes what's going on.

NICK
Charlie, it's a set-up. CHARLIE!

99 CONTD

99

He's too late. Nick tears after him.

100 INT: SUBWAY STATION

100

Charlie races down the stairs. The station is largely deserted. He sees the RIDER disappearing down a tunnel that leads to the platforms. Charlie vaults the turnstile and is after him.

When Nick hits the bottom of the steps, Charlie is gone. Nick races up the wrong tunnel to the platform.

101 THE PLATFORM

101

The four platforms running parallel to each other. It's quiet on this one. A few DRUNKEN SALARYMEN singing to themselves ... Nick is about to go back down the tunnel when he sees Charlie three platforms away. Charlie has lost the kid. He's pissed. Nick calls out to him. Charlie turns and waves.

Nick smiles, shrugs: so what. Nick's smile turns to horror when he spots Sato step out of the tunnel behind Charlie.

NICK

Charlie!

102 Sato grabs Charlie before he can turn around. An express train tears into the far end of the station. Sato glances at

102

Nick, who starts towards the edge of the platform as

103 Sato knifes Charlie in the side with his tanto. Then, his eyes still on Nick, he drops Charlie in front of the speeding express as if he were a sack of garbage.

103

NICK

NO!

A woman SCREAMS. The train barrels through the station.

104 A PAIR OF SUBWAY POLICEMEN burst through the crowd searching for Charlie because he has vaulted the turnstile.

104

105 Nick leaps down onto the tracks, then pulls himself up on the platform.

105

106 SATO

106

slips into a group of salarymen, boarding a train behind him. The subway doors shut. The train pulls out, leaving Nick on the empty platform.

107 THE LAST CAR

107

streaks past. SATO stands in the rear window. He makes the cutting mark with his finger above his eyebrow. The last car gets smaller and smaller and smaller. HOLD ON NICK, at the end of the platform, his head bowed.

108 INT: SUBWAY STATION - NIGHT

108

It's two a.m. Long after the last train. Long after the last witness has been questioned. WE GLIMPSE NICK through the rank of police officers and paramedics sitting along on one end of a bench, staring straight ahead ... The SOUND of high heels from OS. Nick is oblivious. It's Joyce. She sits at the other end of the bench. There's a moment of silence.

JOYCE

Come on, there's nothing here ...

Nick looks at her, then looks back at the tracks without saying a word.

109 EXT: RED LIGHT DISTRICT - NIGHT - TWO A.M.

109

The narrow streets are full of besotted salarymen, mostly in groups, shouting obnoxiously and laughing at anyone or anything. Nick and Joyce come toward us down the middle of the rain-slicked street. She's holding an umbrella over their heads. They stop at the corner to let a car pass. Joyce starts across the street, then turns back to see Nick still standing on the curb, oblivious to the rain.

JOYCE

Hey ...

Nick, numb, doesn't move. Joyce comes back and takes him gently by the arm. They disappear around the corner ... A MAN is standing with his back towards us, watching Nick and Joyce. He drops his cigarette, turns up his coat collar and slowly walks off in the opposite direction as the rain pours down. It's Ichiro.

110 INT: JOYCE'S APARTMENT - NIGHT

110

Nick's sitting on the tatami floor leaning against the couch looking out at the city. Joyce hands him a drink.

110 CONTD

110

She sits on the couch, within reach but far enough away to give him room.

Nick lays his drink down and looks at the view. He speaks softly, in measured cadence.

NICK

He should've known ... He was raised in the city.

He's starting to lose it and doesn't know it himself.

NICK (contd)

My job, you see the endings, the way things are.

(then)

You don't have to see people whole one minute then ...

(his voice cracks; he's on the verge of tears)

He was twenty-eight fucking years old.

He cries with open eyes fixed on the city. She moves towards him.

111 INT: APARTMENT - MORNING

111

The SOUND of a radio playing Charlie Parker.

RADIO (VO)

... That was Bird. From the Blue Note years. Zero-nine-forty hours and fifty-two degrees in central Osaka. This is specialist Doug Dale, Tapestries in Jazz on the Far East Network, armed forces radio ...

Nick's sitting in the same spot as last night. He gets to his feet. He looks around the room. This is the most Japanese room he has seen. There are several photos of Joyce on the shelf: one at a baseball game surrounded by grinning salarymen, another at the club; a twenty-year-old Joyce with dark hair; hugging a sheep dog, the Chicago skyline behind her.

JOYCE (OS)

You get any sleep?

Nick turns to see Joyce standing in the doorway, wearing a simple skirt and blouse, clutching a bag of groceries. She isn't wearing any make-up; her hair is down. She looks like the Joyce-at-the-club's younger sister.

111 CONTD

111

NICK

Not much.

JOYCE

What are you looking for?

He looks at the photo in his hand, suddenly self-conscious.

NICK

Is this you?

Joyce shrugs, yes. It's a little awkward: two people who have shared something very intimate but don't know each other at all. He doesn't even know her name.

NICK (contd)

What's the dog's name?

JOYCE

Alma ...

NICK

What's yours?

JOYCE

It's Joyce.

(takes photo from him)

You like Canadian bacon?

112 INT: THE APARTMENT - DA?

112

They're both sitting on the floor. Joyce is sitting Japanese style. Nick doesn't know what to do with his legs. She's made him an American breakfast: eggs, bacon, orange juice and coffee in odd contrast to the Japanese surroundings.

NICK

... I forgot what food tasted like

... Thanks.

(gestures around the room)

... I don't get it. You. All of this ...

JOYCE

Blondes are a big commodity here.

I pull in more in a week than I

did bartending for a month in

Chicago ... For the first time

in my life, I got something going.

(MORE)

JOYCE (contd)

(laughs)

They think I'm exotic.

(then)

You got family?

NICK

An ex, couple kids.

JOYCE

Do them a real favor. Go home.

There's a knock at the door.

NICK

Were you expecting anyone?

JOYCE

I wasn't expecting you.

113 JOYCE opens the door. It's Ich, dressed in his best 113
black suit and tie. He holds two parcels. One is
a formally-wrapped gift. The other is a plain card-
board box. If Nick is shocked, he doesn't show it.
Joyce understands the gravity of this moment. Ich has
presented himself as a mourner at a traditional wake.
She and Ich exchange bows and a few words of greeting.
She accepts the gift he offers and leaves the room.

Ich sits across from Nick and squares the plain card-
board box on the table. Ich sits rigid and straight-
backed.

This is hard for him. He sips his tea.

ICHIRO

I am very sorry for your loss. I
thought you should know. I made
all the arrangements for Charlie.

NICK

That was good of you.

ICHIRO

I feel ... I feel that had I been
with you it wouldn't have come to
this.

(Ich bows)

I'm very sorry.

Nick says nothing.

113 CONTD

113

ICHIRO (contd)

(shoves box over)

These are his things. We have a tradition. When we ... when someone close to us dies, we keep something personal of theirs.

Nick doesn't touch the box. Whatever's inside is all that's left of Charlie.

NICK

Maybe later.

ICHIRO

Please.

There's something in the way Ich says this that compels Nick to take the box and open it. Inside are the odds and ends of Charlie's life: - Wallet, keys, guide books ... Nick takes Charlie's NYPD crested Zippo and drops it in his pocket. This he'll keep. As he goes through the box he finds a surprise at the bottom. Charlie's .32 berretta and an extra clip. Nick looks up, eyeing Ich carefully.

NICK

Can I take what I want.

ICHIRO

(holding Nick's gaze)

That is the purpose of this ritual. *

(then)

Until the day I die I will be in your debt.

Nick takes Charlie's lighter out of his pocket and drops it in Ichiro's pocket.

NICK

I want to go back to Sato's hideout.

114 INT: HALLWAY - SATO'S HIDEOUT - FISHMARKET - DAY 114

As Nick smashes the locked and police-sealed door with the heel of his boot. The lock gives and the door swings open. Nick steps in, Ich remains outside.

ICHIRO

Conklin-san. This is illegal.

Nick stops in the middle of the room, his back towards Ich.

114 CONTD

114

NICK

Are you with me or not?

ICHIRO

My job ... If it was found out --

NICK

(back still towards Ich)

Are you with me ... or not?

Ich nervously glances down the hallway, hesitates, then unleashes a muttered stream of Japanese cuss words that would do credit to a drill sergeant. He curses all the way inside, shutting the door behind him.

115 INT: INSIDE THE ROOM - DAY

115

A single exposed bulb does little more than illuminate motes of dust hanging in the air. Nick is slowly walking around the room, examining the place in small squares. Picking up an item here, looking at something there.

NICK

... What'd they find?

ICHIRO

Food remains for a week ...

116 THE COOKING AREA

116

A hot plate on the counter. Nick dumps whatever cereal/tea/food boxes he finds onto a newspaper and sifts through it with his fingers.

117

ICHIRO

117

... Kleenex with lipstick. The fake police uniforms ...

NICK

Prints?

118 INT: THE BATHROOM

118

Nick removes the drain stop, sticks two fingers deep into the drain and pulls out thick goo. He rubs his finger on the newspaper and finds a few strands of black hair.

ICHIRO (OS)

Two are known criminals ... The others are unknown.

119 NICK walks back into the main room.

119

ICHIRO

Nick, it was searched by our experts.

119 CONTD

119

NICK

Son-of-a-bitch was here ...
 (he begins to pull
 the place apart)
 He ate here ... slept here ...
 screwed here ... Had himself a
 little party ...

120 QUICK CUTS OF NICK inspecting, opening, tearing, 120
 looking under anything and everything in the room.
 Increasingly intense and destructive.

NICK

... Feeling smart and making plans ...

121 THE QUICK CUTS CONTINUE: tipping over a desk, 121
 rifling through a file cabinet ...

NICK

He felt so safe ... So fucking safe
 that he leaves everything but his
 goddamn library card ...

122 NICK continues to tear the place apart. Ich backs 122
 off, frightened by his intensity.

NICK

I'm still here, you bastard ...
 I'm still here.

123 INT: THE ROOM - HOURS LATER 123

Nick is crouched in the middle of the room, leaning
 back on the palms of his hands. He's exhausted, bathed
 in sweat. The place is in shambles.

Ich is leaning against the wall, tired of waiting.
 He slowly gets to his feet.

ICHIRO

I think we should go now.

Nick's about to get up. He raises the palms of his
 hands, only see black and white sequins stuck to the
 bottom. He notices them in the cracks of the floor-
 board. He's seen these before, but it takes a second
 to make the connection.

NICK

Ichiro.

123 CONTD

123

Ich is already at the door. He turns to see Nick holding up the palms of his hands. Ich is convinced he's crazy.

124 EXT: CLUB EDO - NIGHT

124

Closing time. Rain pours down. The DOORMAN is holding an umbrella over customers and girls as they climb into waiting taxis. The girl MIYUKI (the girl in the sequin dress) comes out. She says good bye to her friends.

NICK (OS)

... That's our baby ... That's right, night-night, bye, bye ... Put it in the cab, sweetheart, and take me to your leader.

125 EXT: MIYUKI'S TAXI - MOVING - NIGHT

125

Moving fast through rain streaked neon.

126 INT: ICH'S CAR - FOLLOWING

126

Ich is at the wheel of his tiny, old car. Nick's riding with his knees around his ears. Ich is driving as cautiously as ever. They are falling behind.

NICK

Move. You're losing her. Kiss her chrome.

Ich hisses, speeds up.

ICHIRO

How can you be so sure. It could be any girl's dress. If you ask me this is a wild turkey chase.

NICK

Goose. Look, sometimes you have to forget your head and grab your balls.

(then)

Through the light. Go. Go. Go.

Ich puts his foot to the floor and tears through the intersection. He's pleased with himself. This is exciting for desk-bound Ich.

ICHIRO

Balls.

126A EXT: FISHMARKET - NIGHT

126A*

Miyuki pays the cab driver and starts across the bustling market. Nick and Ich bail out of Ich's car and hurry after her.

126B EXT: FISHMARKET - NIGHT

126B*

Miyuki stops at a stall and exchanges greetings with a FISHMONGER.

THE OLD MAN sees her every day and flirts with her. She walks on.

Ich and Nick hurry after her, moving through a sea of workers bathed in dry ice chopping a thousand pound tuna.

126C EXT: FISHMARKET/SOBA NOODLE STAND - NIGHT - RAIN

126C*

Nick leans against a building watching a lit, third floor window in the building across the street. IT'S MIYUKI'S APARTMENT. Miyuki's silhouette passes behind the shade.

WOMAN'S VOICE

(in Japanese)

It's ready, sir.

Nick turns to a sidewalk soba stand. The proprietress places a steaming bowl of soba on the counter and beckons to him. Nick's first meal in hours. Keeping an eye on the window, he bellies up to the counter, taking shelter beneath the awning and watching through the noren.

He picks up the chopsticks. The woman is dubious of his ability to use them. He can't. The woman, meekly at first and then openly laughing, takes his hand in hers, showing him how it is done. He gets the noddles inches from his mouth only to drop them at the last moment. The woman laughs. So does Nick.

ICHIRO (OS)

Hey, big shot.

Nick turns to see that Ichiro has arrived in the car. He points to the front of Miyuki's building. A limousine is idling in front of the entrance. The driver is on the cellular phone. Miyuki is bustling behind her shade.

126D EXT: HIGHWAY - NIGHT

126D*

The limo flashes by on the wet pavement.

126E INT: ICH'S CAR - DRIVING

126E*

Speeding after the limo, watching through the rain
spattered windscreen.

NICK

Sato sent a car.
(smiles)

Who knew the scumbag was a gentleman.

ICHIRO

Ridiculous. She knows many rich men.

NICK

You could see the downside to a
blowjob. Drive.

126F EXT: SUGAI'S HOUSE - NIGHT

126F*

A spectacular traditional house. The limousine turns
up the elegant gravel driveway. Ich's car pulls up.

126G INT: ICH'S CAR - NIGHT

126G*

NICK

End of goose chase. Sato's inside.

ICHIRO

If he is he's already dead.

NICK

What are you talking about?

ICHIRO

This is the home of Kunio Sugai.

NICK

Well, fuck me.

ICHIRO

(smug)

Wild turkey chase.

NICK

Ich, this girl has probably screwed
everybody but Santa Claus in the
Macy's Day parade. She's getting it
from both of them. And it's goose.

Ich scoffs.

126H INT: ICH'S CAR - LATER - NIGHT

126H*

Parked in the shadows outside Sugai's house. Nick is
shifting around in the cramped seat futilely searching for

126H CONTD

126H*

a comfortable position. The windows are fogged, the car is full of smoke. Ich looks over at Nick.

ICHIRO

Music?

NICK

(shrugs)

Why not ... Japanese bag pipes,
fabulous ...

Ich shoves in a cassette. Sam Cook's "You Send Me."
It's a pleasant surprise.

NICK (contd)

Saint Sam?

ICHIRO

Did I tell you I worked security
during Marilyn Monroe's visit with
DiMaggio-san? ... We went every-
where with her. Shows. Shopping
... A shrine not far from here.

NICK

What was she like?

ICHIRO

Oh ... Blond. Very glamorous ...
(bit ashamed)

Actually we just waited outside and
kept crowds back. Very demanding.
Thousands of people just wanting
to touch her ...

(looks down at hands)

She was so young then.

Nick looks over to see Ich looking at his worn hands.
Ich looks out the window.

ICHIRO (contd)

It's been an interesting few days,
Nick.

Nick searches for something to say. There is nothing.
They sit there in SILENCE listening to the MUSIC.

126I INT: ICH'S CAR - DAWN

126I*

Nick, head propped in his hand, keeps watch. Ichiro
is snoring behind the wheel, his face covered by a
handkerchief.

126I CONTD

126I*

THE LIMO

glides out of the drive. Nick elbows Ichiro. Ichiro snaps awake.

NICK

Home, James.

126J EXT: MIYUKI'S APARTMENT - MID MORNING

126J*

Nick's POV of Miyuki's apartment: the shades are drawn. Nick's sitting on the curb rubbing the sleep from his eyes. When Ich sits down beside him and hands him a bento box. He's also carrying a container filled with tea.

NICK

(not looking down, hopeful)
Double-glazed Dunkin's and a king
size coffee.

ICHIRO

Udon. Sweet plum. Pickles. Tea.
(pours him a cup of tea)
Quite hot.

Nick tries anyway. He shrugs, not bad. Ich flips open his briefcase, pulls out a fresh handkerchief which he fastidiously tucks beneath his collar. Inside the briefcase he spots Ich's gun.

NICK

Nobody's gonna give you time to get
that thing out of your briefcase.

ICHIRO

Twenty-eight years, I have never
taken my gun from its holster in
anger. You?

NICK

I work South Brooklyn, Ich. The nuns
got guns.

ICHIRO

(incredulous)
You've shot people?

NICK

I only shot back.

ICHIRO

What happened?

126J CONTD

126J*

NICK

They missed.

Miyuki walks out of her apartment building across the street. She's a dream in t-shirt and tight jeans. She crosses the street past our boys.

ICHIRO

(Charlie's expression we'll
hear earlier)

Built like a brick rice house ...

They bail out of the car and take off after her.

126K EXT: DRESS SHOP - DAY

126K*

Miyuki comes out of a dress shop, carrying a new dress over her shoulder. She walks past a door where Nick is standing. Ich now walks past his partner, on her tail. No acknowledgment between them.

126L EXT: STREET - DAY

126L*

Ich is watching Miyuki from around a corner. Nick is down the block. Ich waves his hand, which looks to Nick like stay back -- in Japan it means come here.

126M EXT: STREET AROUND THE CORNER - MINUTES LATER - DAY 126M*

Nick and Ich have lost her. Nick is livid.

ICHIRO

I did exactly as you said.

NICK

(waves hand)

Hey, in America this means "stay put," hot dog.

ICHIRO

In Japan it means "come here."
I was correct.

Nick looks up at the sky and shoots his arm above his head in frustration.

ICHIRO (contd)

Banzai.

Nick looks at Ichiro, dumbfounded. Ich shoots his arms above his head imitating Nick.

126M CONTD

126M*

ICHIRO (contd)

Banzai. Ten thousand years. You
hot dog.

Ichiro mutters to himself, walks off, leaving Nick in
his wake. Ich stops at the corner, looks back and "waves"
him on. He's spotted Miyuki coming out of another shop.

126N INT: MIYUKI'S HOUSE - NIGHT

126N*

We're watching Miyuki in the window. She's speaking on
the phone.

NICK (OS)

Come on ... new dress ... tonight's
the night. He wants you so badly
... a new dress. Make yourself
pretty ... Go see him.

126O INT: FISHMARKET - NIGHT

126O*

Nick and Ich are watching Miyuki's apartment. It's
cold. The rain pours down. Nick has a two day growth
of beard, bleary eyed ... He's even starting to doubt his
hunch. Ich is sitting beside him. His tie cinched tight,
his suit miraculously wrinkle free. He's polishing his
shoes with his handkerchief.

Miyuki hangs up. Drops the shades. Turns out the light.
Nick slams his hand against a crate in frustration.
Then he pulls his coat around him, settles in and shuts
his eyes.

NICK

You take the first shift.

Ichiro pulls out Charlie's lighter, rolls it between his
fingers, then lights his cigarette. After a LONG PAUSE:

ICHIRO

Nick ... These disturbing things
about you in New York ... Forgive
me for asking ...

NICK

It's nothing ... They claimed some
guy from my old unit took from some
low-life drug dealers.

ICHIRO

They stole?

1260 CONTD

1260*

NICK

Some ... They liberated funds.

ICHIRO

Theft is theft. There is no grey area.

NICK

Hey, New York is one big grey area. The mutts still get time. Who gets hurt?

ICHIRO

It destroys the honor of all policemen.

NICK

That attitude belongs in a museum.

Nick shuts his eyes, rolls over ... After a LONG PAUSE:

ICHIRO

Did you take money, Nick?

Nick opens his eyes, looks at his partner. Somehow he knows there's no point in lying to Ich ... Finally ...

NICK

Yeah. A half-dozen times ... I'm not proud of it, but I got kids and bills and no way out ...

Ich uses Charlie's lighter on a fresh cigarette.

ICHIRO

Did Charlie know?

NICK

No.

ICHIRO

He was a policeman, Nick. When you cheapen yourself, you disgrace him. Dead or alive you disgrace him ... And me.

Nick looks over at Ich. The two men sit silently facing one another. Nick wants to laugh it off, but he can't. Ich carefully puts Charlie's lighter back in his pocket. He puts his handkerchief over his face and settles in.

1260 CONTD

1260*

ICHIRO

You take the first shift tonight.

127-34 OMIT

127-34 *

135 EXT: STREET - NEAR BANK - DAY

135

Miyuki is moving fast, carrying a large shopping bag, pushing through the crowd. DROP BACK to Ich, twenty yards behind. She crosses the street to where Nick appears to be looking in a store window. He picks her up.

136 EXT: BANK

136

Miyuki hurries inside. Ich stops Nick from going inside. He'll stick it out. Ich hurries inside.

137 INT: BANK BUILDING - DAY

137

Ich searches the busy lobby.

138 INT: BANK SAFE DEPOSIT VAULT - DAY

138

Miyuki and an attendant. Both use keys to get to the box.

139 INT: VAULT SECURITY AREA - DAY

139

Miyuki removes the rectangular object from the box and takes paper, ink and a roller from her purse. She rolls a coat of ink on the plate, then turns it over to make an impressaion. (We should not be able to tell exactly what she's doing.)

140 INT: THE LOBBY - DAY

140

Ich is searching for Miyuki. *

141 INT: THE VAULT AREA - DAY

141 *

Miyuki puts the rectangular object back in the box. She opens her bag, pulls out a new set of clothes, then removes her top and slacks and drops them inside.

142 OMIT

142 *

142A EXT: THE STREET - MOMENTS LATER

142A*

Miyuki is wearing a full length coat and completely different clothes. She walks past Nick and Ichiro. Both see her at the same moment. They look at each other just as Nick and Charlie did and set off after her.

143 OMIT

143 *

143A EXT: STREET

143A*

Miyuki is quick walking down this busy commercial street. Nick and Ichiro follow, Nick trying to keep the back of her head in view.

A TAXI pulls over at the curb. Miyuki did not hail it but it stopped just next to her. A man steps out. Immediately she gets in.

Ich goes to hail a cab. Nick stops him. Nick has recognized the man who got out of the cab: Nashida, one of the bikers who set Charlie up. It's a moment for quick decision. Miyuki's cab is pulling away. Nashida is taking off. They can't separate.

ICHIRO

But you wanted to follow her.

NICK

That's the guy who set Charlie up.

ICHIRO

Then who?

A half second of very intense thought for Nick. Then:

NICK

Him.

NASHIDA

walks off. He is stuffing Miyuki's parcel into his jeans.

145 OMIT

145 *

145A EXT: STREET - INDUSTRIAL AREA - DAY

145A*

Nashida is walking among the workers and vehicles towards a busy steel mill. No one pays any attention.

145B Nick and Ich follow, keeping a safe distance. They watch as: 145B*

145C Nashida walks through one of the mill's doors.

145C*

146 INT: STEEL MILL - NIGHT

146 *

Nashida is walking between two rows of towering furnaces. The heat hits him like a wall but he plods on.

147 NICK AND ICH watch from cover as Nashida approaches 147 *
a glassed in office/tea area. Nick points up towards
the catwalks that run along the walls and cross overhead.

148 Nick and Ich move carefully along the catwalk. Ich 148 *
stumbles on the steel slatwork. They cross in front
of an active furnace. The heat is nearly unbearable.
They arrive at the other side of the furnace, above the
office area. They see:

149 OMIT 149 *

150 A LONG METAL TABLE. Sato sits at one end, Sugai at 150 *
the other. Between them sits a MEDIATOR. Bodyguards
sit apart from the two men. They're lit by the orange
glow of the furnace and dim work lights. Nashida hands
Sato an envelope and takes off. Sato looks evenly at
Sugai as he speaks. Nich and Ich can see them talking,
but the NOISE from the mill prevents them from hearing
what is being said.

151 NICK 151 *
Banzai. Get to a phone, partner.

ICHIRO
(excited)
Yes. Please wait.

NICK
Go.

152 INT: THE MEETING BELOW - A FEW MINUTES LATER 152 *

Sugai and Sato each put down a hundred dollar bill on
the table. One shows the obverse; the other, the reverse.
They turn their bills over: each side is blank.
In Japanese:

SUGAI
Look at him. He has no respect, no
loyalty.

SATO
(to mediator)
Everything he has was gotten by
people like me. We take the risks.
We go to jail. I had the respect
of the men. I should have been able
to form my own branch years ago.

SUGAI
I didn't like your methods.

SATO
You don't like my power. My methods
were fine as long as you made profits.

152 CONTD

152 *

SUGAI

(gets up, enraged)

You murder your own.

SATO

(to the mediator)

Excesses were committed on both sides, sensei.

MEDIATOR

Sensei, we survive as long as we respect our codes. The police are threatening our various interests unless this is resolved immediately.

SUGAI

It'll end when I have my plate.

SATO -

I don't care about your goddamn plates. I want respect as an equal and my own territory in Korea.

The mediator is pleased to hear this. Sugai doesn't believe it for a second.

MEDIATOR

How would we know to trust you?

SATO

Get the bosses together. I'll hand over the plate and perform the necessary act of contrition. I'll give them 50% of my profits in Seoul.

SUGAI

I'd rather see you dead.

Their VOICES are drowned out by a steel ingot being lowered into a cooling vat. Sugai pounds the table enraged. Sato is impassive, says two words. The old man backhands Sato across the face. With a word to the mediator, Sato gets to his feet and signals to his men. He's waiting.

153 NICK

153

had hoped there would be time for the cops to arrive. He crosses a steel beam and climbs down an emergency ladder that runs down the moveable crane.

154 SATO 154

turns away from Sugai and starts his long walk towards the entrance to the mill without a backward glance. Two of his men beside him. The mediator calls to Sato to stop, Sato doesn't. The mediator turns to Sugai, clearly displeased.

155 NICK 155

is on the ground now. He hurries down a long corridor of furnaces after Sato.

156 AROUND THE CORNER 156

Sato is only a couple of hundred yards from the door which leads to the street.

NICK

Hands where I can see them. Now!

Sato and his bodyguards turn to see Nick leveling the little automatic at them. Sato holds his hands out at his side. He turns towards Nick, presenting a good, wide target.

SATO

I thought we were rid of you,
Conklin.

NICK

You know the drill. On your knees.

SATO

Name a price.

NICK

Do it now.

SATO

Fifty thousand? ... A hundred?
It wouldn't be your first time.

NICK

(levels the gun at
Sato's head)
Your call.

ICHIRO (OS)

Nick.

157 ICHIRO 157

who was following the sound of Nick's voice, appears from behind one of the narrow vats. He doesn't realize one of the bodyguards is standing behind him.

157 CONTD

157

NICK

Ich --

158 TOO LATE

158

The bodyguard goes for his gun. Ichiro draws his gun and shoots. Ich's bullet misses by a mile and ricochets off the vats, sending all and sundry to the ground including Nick. Sato and Nashida flee down one of the rows.

159 IN ANOTHER PART OF THE MILL

159

having heard the gunfire, the bodyguards surround Sugai and lead him to safety.

BACK TO:

160 NICK

160

crouched, pinned down by Sato's bodyguard. Ich crawls over to him.

ICHIRO

Our men will be here soon.

They can HEAR Sato and Nashida's footsteps on the catwalk overhead.

NICK

They're gonna try and find another way out.

(warily)

Think you can cover me?

ICHIRO

No problem.

NICK

You shoot me, Ich, I'll kill you.

161 NICK

161

takes off. The bodyguard shoots, Ich shoots several rounds, not exactly on target, but enough to keep the bodyguard in place.

Nothing. Nick hears a sound. He fires at it. Nashida is on him. He charges and makes a grab for the gun. They wrestle, back toward the railing. Nashida holds on to Nick's gun hand. Nick elbows him across the face with his other arm. Nashida falls back. Over the side. Nick tries to hold onto him, but the thug

162 OMIT

162 *

163 OMIT 163*

163A falls onto a still red hot, stack of ingots. His 163A*
body combusts.

163B Nick turns away. He spots Sato at a side exit among 163B*
workers. Nick can't fire. He runs.

164-7 OMIT 164-7*

167A AT THE EXIT *

Nick races out of the factory, gun in hand through the
throng of bicycle riders.

168 SUDDENLY NICK'S BLINDSIDED 168

and taken down to the ground. The wind is knocked out
of him.

NICK (contd)

Shit!

Nick looks up to see a tough YOUNG UNIFORMED OFFICER
pointing his revolver at him. Another YOUNG OFFICER is
roughly handcuffing him.

NICK (contd)

Jesus, man. I'm on your side. For
God's sake, listen to me!

169 EXT: THE FRONT OF THE MILL 169

Several police cars pull up. Uniformed officers, guns
in hand, spread out. Among them are Osaka's elite,
young riot officers.

170 NICK 170

is brought to the front of the building to see Ohashi
standing with the uniformed officers. Nick's hands are
clasped behind his back.

Ich is standing nearby. He is covered with sweat and
dirt.

NICK

If your people are spread out,
there's a chance you'll get him.
(nothing from Ohashi)
Get the cuffs off.

Ohashi barks an order. One of the young officers shoves
Nick towards a police car. He doesn't remove the cuffs.

170 CONTD

170

NICK (contd)

What the hell are you doing?!

OHASHI

(in perfect English)

We're going to put you on a plane.
If you return, you will be arrested.

NICK

For God's sake, Ich!

Ich opens his mouth to speak, but Ohashi silences Ich with a curt invective. Ohashi turns and goes about his business as if Ich wasn't there.

Uniformed cops shove Nick into a police car and slam the door behind him.

171 INT: POLICE CAR MOVING 171

Nick's POV of Ich standing alone, outcast; he can do nothing.

172 INT: OSAKA AIRPORT - TERMINAL/JETWAY - NIGHT 172

This is where it all began for Nick. TWO POLICE OFFICERS escort him toward the plane. Nick is searching the crowd and terminal for some way out.

NICK

Where're the fake cops when you need them?

The officers ignore him.

173 THE JETWAY - NIGHT 173

Nick approaches the gangway door -- the same door Sato and fake police officers escaped through. Nick, desperate, is about to make a move when the door opens from the outside. Nick's hopes climb and crash as POLICE OFFICER steps through the door, and plants himself before it, arms folded.

174 INT: PLANE - NIGHT 174

One of the officers shows Nick's tickets to the flight attendant. An animated conversation proceeds in Japanese while Nick looks around the packed 747. More emotionless faces. The attendant takes Nick's papers. Nick is led to a seat in the rear section of the plane.

- 175 EVERYONE AROUND NICK 175
- is curious: he is the only westerner here, and his clothes are still covered with dirt and grime from the steel mill. Some of the passengers stare openly; others steal glances only to turn away when Nick spots them.
- 176 NICK 176
- is nervously rolling a pack of matches end over end between his fingers. They're from Club Edo.
- 177 THE CABIN DOOR 177
- closes and seals. The soft mechanical sound cuts through Nick like gunshot. He resigns himself to his fate. There's no way out.
- 178 A STEWARDESS 178
- moves down the aisle, collecting cash for the headphones. A thick wad of bills in her hand.
- 179 WHAT NICK SEES OUT THE WINDOW: 179
- Charlie's coffin being hoisted from a baggage truck into the belly of the plane. He watches in silence as four men struggle to get it inside.
- The baggage truck pulls away. The luggage hatch is SEALED.
- 178 WHEN ANOTHER STEWARDESS PASSES, 178
- Nick gets out of his seat and heads to the very rear of the plane.
- 179 THE GALLEY/REAR EXIT 179
- Nick knows that to try and open the rear door will activate the escape slide and alarms. The, he notices a food container being unloaded from the galley elevator by one of the STEWARDS. The steward punches a button, sending the elevator down again.
- 180 NICK'S POV OUT THE WINDOW: 180
- the CATERING TRUCK beside the plane. Last minute food is being loaded into the plane's belly.
- 181 THE STEWARD 181
- stows the food cart and heads down the aisle. Nick glances down the aisle.

- 182 THE STEWARDESSES 182
are busy helping last minute passengers stow their bags and distributing headphones.
- 183 NICK 183
squeezes into the galley elevator, punches the down button from the inside, then pulls the door shut. No one sees him.
- 184 THE ELEVATOR 184
opens to the belly of the plane where the catering crew is loading and removing carts. Nick crouches in darkness. When the MEN walk back to the van, Nick quickly lowers himself out the open hatch, dropping to the tarmac below.
- 185 THE TARMAC 185
Nick crouches behind the wheels, praying that he hasn't been spotted. The catering truck pulls away. The engines are tested. The roar is deafening.

Squatting low and staying in the shadows, Nick runs for cover towards the darkened wing of a terminal which looks closed for the night. The 747 rolls out behind him.
- 186 OMIT OMIT 186*
187 EXT: AIRPORT ACCESS ROAD - NIGHT 187
Rain. Mist shrouds the narrow, two lane road that runs along the far perimeter of the airport. A high, chain link fence runs along both sides. A tractor trailer hauling air cargo containers flashes by, throwing rooster tails of water from the road. The truck flashes its lights and sounds its air horn as it passes a slow moving CAR. The car glides to a halt under a roadlight. It idles for a moment.
- 188 NICK 188
rises from a depression on the other side of the fence. He climbs over and drops down to the road.
- 189 THE PASSENGER DOOR 189
swings open. Joyce is at the wheel. Nick gets in. He's dripping wet.

NICK
I wasn't sure you were coming.

190 SHE SAYS NOTHING

190

Grinds the car into gear and pulls out.

NICK (contd)

Thanks.

She's accelerating as fast as the little sedan can go. She shifts hard. She shows no sign of having to say anything, which surprises him. Nick blots his face with his sleeve.

NICK

I have to find Matsumoto, then get to Sugai --

JOYCE

Don't push it. You're lucky I picked up the phone.

She's right. She owes him nothing and has stuck her neck out.

NICK

I'm sorry. I appreciate it ... You can just drop me off in town somewhere.

JOYCE

They'll pick you up in a minute.

She wipes the fog off the windscreen with a grimy rag. Then tosses it into his lap.

JOYCE (contd)

You can do what you want when I'm clear of you. For now you'll go where I take you.

NICK

Where's that?

JOYCE

Somewhere you'll be safe.

191 EXT: LOVE HOTEL - NIGHT

191

A roadside building in the shape of the Queen Mary.

192 INT: LOVE HOTEL LOBBY
CLOSE ON A HAND

192

taking money through a slot in a black painted window. A key appears in return. Joyce hands the key to Nick.

192 CONTD

192

JOYCE

I hope you like New Orleans.

193 INT: ROOM - NIGHT

193

Jungle theme. Trees, vines, stuffed animals. The place is ridiculous.

NICK

The hookers must have seen the "Call of the Wild" a few too many times.

JOYCE

Married couples come here. They want a little fantasy and privacy. This country has thin walls ...

NICK

Strange people.

Joyce unloads her shoulder bag. She's rougher she has to be because despite her better judgment, she's gotten involved.

JOYCE

And you make a world of goddamn sense?

(pulls out bento box and yen)
Here's food. Two hundred dollars.
The room is paid for 'till morning.

NICK

I won't be any more trouble.

She zips up her coat about to leave.

JOYCE

Luck.

He stops her for a moment.

NICK

You know, you always want to be rid of me, but then there you are. We ought to figure that out sometime.

JOYCE

There's nothing to figure. You're a thick-headed, cocky American who's determined to get himself killed

(MORE)

193 CONTD

193

JOYCE (contd)
 (shoves him back)
 What do I have to do to get through
 to you? Put you in a goddamn
 straight jacket and ship you home?

She shoves him again, he hits a console that sets off a *
 string of wild animal calls.

NICK
 (grabs her by the arm)
 Hey ...

They accidentally tumble on to the bed. Their weight
 starts the special effects: a recorded boat whistle, the
 paddle wheel turns. Paul Robeson singing "Bess, You Is My
 Woman Now."

NICK (contd)
 Miss it?

JOYCE
 I thought you said you weren't going
 to be any more trouble.
 (she kisses him)
 They've only been kissing since the
 war.

NICK
 Then they're probably not very good
 at it yet.

The beginning of their love making is accompanied by
 laughter.

194 INT: LOVE HOTEL - LATER

194

A single hurricane lamp lights the room. The SOUND of
 Dixieland Jazz playing softly in the BG. Nick wakes to
 find dry clothes, and a scrap of paper with Ichiro's
 address. Joyce is gone.

195 INT: CORRIDOR - ICHIRO'S BUILDING - DAY

195

Nick is knocking on a door. He's holding the scrap of
 paper with Ichiro's address.

196 A JAPANESE WOMAN

196

opens the door. She is slightly built, middle-aged caught
 in the middle of housework. The woman seems to know who
 Nick is. She's not pleased to see him.

197 NICK

197

NICK

Mr. Matsumoto ... Ichiro Matsumoto?

The woman does not speak a word of English. She shakes her head and denies Ich's presence. Nick holds up the address.

NICK (contd)

Ichiro Matsumoto.

She shakes her head again. She's about to shut the door when Ich's VOICE can be heard. He's singing. He sounds drunk.

NICK (contd)

Please.

198 INT: ICHIRO'S APARTMENT

198

A cramped two room tatami floored flat crammed with everything the Matsumoto's own. There's a TV and a refrigerator, small stove, books.

199 INT: THE BEDROOM

199

Ich is sitting with his back to Nick, facing a small shinto shrine. On it are photos of deceased ancestors, a scroll, and behind burned incense sticks, Charlie's lighter. Ich is wearing a frayed robe, his legs are covered with a heavy quilt. He's singing an enka softly to himself. A bottle of Suntory and a sake flask sit nearby.

NICK

Ichiro

Ich turns. He's drunk.

ICHIRO

(laughs)

No, it's not possible. You're gone.

Ich turns his back and pours himself another drink.

200 ICH'S WIFE

200

steps in and berates Ich about Nick. Ich says a few sharp words which receive an even sharper reply. His wife grabs the Suntory bottle, and gives Nick a look of unmasked disapproval as she leaves.

NICK

You never said you had a wife.

ICHIRO

Yes. And a grown son. I have disgraced them both.

Ich finishes his drink. His back is still to Nick. He looks down at his hands.

NICK

What are you talking about?

ICHIRO

My son no longer speaks to me. If she could, my wife would leave.

(flat)

I am no longer an assistant inspector. I've been suspended.

NICK

Christ. I'm sorry ...

Ichiro finishes his glass.

ICHIRO

I knew what I was doing.

NICK

Ichiro ...

ICHIRO

(slurred)

Go away, big shot from New York.

Ich covers his eyes with his hands.

ICHIRO (contd)

Go away!

Ichiro struggles to his feet, then stumbles out of the room. It begins to rain. THE SOUND OF THUNDER in the distance. Nick walks into the other room to see Ichiro facing out the window.

NICK

We can take him, Ich. You and me.

(nothing from Ich)

I'm going to use Sugai to get to Sato.

Ichiro laughs, shakes his head.

200 CONTD

200

ICHIRO

The sumo matches are on. You'll find Sugai there. But he'll never talk to you.

NICK

He wants Sato as badly as I do.

ICHIRO

(spits the words)

Americans. You don't understand. You refuse to see us.

201 He shoves open the window. He looks out at the city 201
as the rain pours down.

202 ICHIRO (contd) 202

I was ten when the bombers came. The city was wood and paper then. We lived underground for three days, listening ... First the explosives, then the fire bombs ... When we came up, the city was gone ... The heat brought the rain ... Black rain from the ash ... Americans came like gods in their airplanes. They made our divine emperor mortal and turned the rain black.

203 ICHIRO 203

holds out his hand. The rain bounces off the palm of his open hand.

204 NICK 204

NICK

That was forty years ago.

ICHIRO

No ... That's what you don't understand. It was yesterday.

Ich doesn't face Nick.

ICHIRO (contd)

I want nothing to do with you. My debt is paid.

205 ICHIRO'S WIFE 205

walks in. She insists, in Japanese, that Nick leave.

205 CONTD

205

ICHIRO (contd)

My wife would like you to leave.

Nick nods, turns, and walks out. Ichiro watches him go.
STAY ON Ichiro as he HEARS the door shut OS.

206 INT: SUMO AUDITORIUM - DAY

206

Every seat is taken. In the ring, the WRESTLERS are stamping their feet, tossing salt over their shoulders and clapping their hands as pre-game ritual ends. The crowd roars. The referee, in his ceremonial gown, clutching his fan, starts the match. The wrestlers lock arms.

207 NICK

207

makes his way from the standing room section towards the ringside box where Sugai sits with his entourage. An USHER wants to see his ticket, for the coveted ringside area. Nick pushes him aside, and the usher is smart enough not to pursue the issue.

208 RINGSIDE - MOMENTS LATER

208

As the match ends and the room explodes with cheers, Sugai's guests are applauding as Nick steps up to the box.

209 SUGAI LOOKS UP TO SEE NICK holding out one of the counterfeit hundreds to him.

209

NICK

This is yours.

Sugai's expression is that of someone who has detected a faint, foul odor. Nick's immediately blocked by two BODYGUARDS.

209A THE MATCHES - LATER

209A*

Nick is standing across the ring from Sugai, waiting for his response. Sugai gets up, and walks out of the auditorium. Before Nick can turn around, FOUR YAKUZA TOUGHS grab hold of him.

209B INT: LINCOLN TOWNCAR

209B*

outside sumo auditorium. Nick is shoved roughly in to the car. Two men are in front, two men flank him in back. One of them pounds Nick as the car drives off.

210-2 OMIT

OMIT 210-2 *

213 INT: NIGHTINGALE CORRIDOR - SUGAI'S HOUSE 213

Each step on the floor produces a sound like birdsong. Nick is being led down the long corridor by FOUR of Sugai's men.

At the end of the hall, one of the guards kneels and slides back the door; another shoves Nick inside.

214 INT: FORMAL TATAMI ROOM - DAY 214

Sugai, wearing a starched kimono, is seated. He does not stand, bow, or acknowledge his visitor in anyway. He just watches. He could be watching tropical fish. Nick is forced into a sitting position. Sugai ignores him, and continues affixing his fine hanko to some papers.

SUGAI

You should be somewhere over the Pacific by now, Detective Conklin.

NICK

I missed my plane.

SUGAI

Do you know who I am.

Sugai hands his secretary the papers. His disfigurement makes him hard to look at. He knows it, and uses it as a weapon.

NICK

Of course.

SUGAI

I don't believe you do.

Sugai waves his secretary away.

SUGAI (contd)

If you did, you wouldn't have given me this.

He pulls out the hundred dollar bill Nick sent him.

NICK

It's real good. Your friends in New York must be getting anxious.

Sugai's not impressed. He sticks the counterfeit bill into the brazier that's keeping the tea warm. It burns.

214 CONTD

214

SUGAI

This is an early bill. A reject.
Seven year's work by my engraver.
The new ones will be like everything
else we make. Perfect.

NICK

Who's going to make the profit, you
or Sato?

Nick has cut through a lot of crap in a hurry.

NICK (contd)

The kid's not impressed with your
power.

215 SUGAI

215

gets up and slides open the shoji which leads to the
garden.

SUGAI

When I was his age I went to prison
for seven years to serve my boss.
His kind wouldn't serve seven minutes
in an uncomfortable chair. He only
respects the lowest thing in the
world. Money.

NICK

What are you doing this for? Love?

SUGAI

You gave us a constitution and
stuffed your values down our throats.
Many of us lost sight of who we were
and what we believe. You created
Sato and thousands like him ... I'm
paying you back.

NICK

Get me close to him. You'll get your
plate.

SUGAI

You? You've been dead since the
moment you stepped into this room.

216 SUGAI

216

Starts toward the door.

216 CONTD

216

NICK

You want him as much as I do.

SUGAI

Yesterday, I gave my word to the other bosses that the fighting would end. We are bound together by duty and honor. Something you'd never understand.

This comes as a complete surprise to Nick but he uses it to his advantage.

NICK

You want honor, I'm the solution to all your problems.

Sugai ignores Nick.

NICK (contd)

Who better than a worthless gaijin to take Sato out?

(then)

Everyone knows I'm after him. He killed my partner.

Sugai stops at the door before exiting.

217

SUGAI

217

You had your chance. I had him brought back, Detective, you let him go.

(off Nick's reaction)

I'd trust my own worst enemy before I'd trust you.

218 EXT: SUGAI'S COURTYARD - NIGHT

218

Rain pours down on the garden. Nick is sitting under the eaves. It's late. TWO OF SUGAI'S MEN are nearby, watching. Nick is a prisoner.

219 A DOOR SLIDES OPEN

219

across the courtyard. Sugai, wearing a geta, walks across the garden as a crew-cutted man holds an umbrella over the man's head.

220 EXT: SUGAI'S COURTYARD HOUSE - NIGHT

220

Five A.M. The rain has stopped. Three of SUGAI'S MEN hurry across the courtyard. They slide open the shoji screen on the far side. WE SEE Nick.

221 INT: CAR - SUGAI'S HOUSE - DAWN 221

Nick is squeezed in the back of the car. There's a man on either side of him and another man in front who has a sawed-off shotgun in his lap. Sugai's men are in the yakuza "uniform": crisp pressed suits and shades. The car pulls out Sugai's front gate.

222 NICK 222

looks at the door latch. Suddenly Nick's looking down a shotgun barrel.

223 THE MAN IN THE FRONT SEAT 223

is pointing at him.

224 EXT: SUGAI'S HOUSE - KYOTO - DAWN 224

The car disappears around the corner.

225 WE SEE A MAN IN SHADOWS 225

sitting in a parked car. He lights his cigarette. Then starts the ignition.

226 EXT: HILLSIDE - NEAR MONASTERY - DAWN 226

The car pulls to a stop at this isolated clearing. Nick is pulled roughly out of the car.

227 SUGAI 227

is waiting for them, his back turned, looking down into a still dark valley. A good place for a murder. He turns and looks at Nick.

SUGAI

There will be a meeting here in a few hours. Sato will arrive on a motorcycle. After the meeting, when my associates have left, he's yours. Kill him.

Sugai starts back towards his car.

228 EXT: MONASTERY GROUNDS/HILLSIDE - PRE DAWN LIGHT 228

Nick is squatting on the edge of the hill above the grounds. FOUR OF SUGAI'S MEN are with them. Sugai is gone.

NICK

There ...

229 NICK'S POINTING 229

to a bend in the road a quarter of a mile down from the entrance to the monastery.

230 ONE OF THE YAKUZA 230

nods.

NICK (contd)

I'll need the time before Sato pulls out.

The yakuza nods, then hands Nick a small walkie-talkie and walks off.

231 EXT: MONASTERY GROUNDS - MID-MORNING 231

A robed MONK is raking the already perfect walk. Men are climbing out of various cars with their headlights still on: Cadillacs, Mercedes, Lincoln Continentals.

These are the heads of the FOUR FAMILIES: in their early fifties and sixties, dressed in conservative suits and ties. One is the mediator we saw at the steel mill. Each is accompanied by ONE LIEUTENANT. Sugai greets each of the bosses, then conducts them towards one of the temple buildings.

232 SUGAI'S LIEUTENANT 232

is standing back from the group. He takes a walkie-talkie from beneath his coat and speaks into it.

233 EXT: HILLSIDE - LATER 233

Nick is sitting at the edge of the hill above the grounds. His walkie-talkie crackles as the last car pulls into the compound. Then, as if out of thin air:

MAN (OS)

You're going to die here, Nick.

234 NICK 234

startled, turns to see Ichiro standing at the edge of the clearing. Silence. Ich walks up to Nick, and looks down at the compound.

NICK

You said your debt was paid.

ICHIRO

It is. But I was suspended from one group. I decided to join another.

234 CONTD

234

Nick appreciates what it must have taken to get Ich here.

NICK

Thanks.

Ichiro is wearing his grey suit and tie. It's an odd way to show up. But after all, this is Ichiro. His tie is even cinched tight.

NICK (contd)

You might want to loose the tie.

Ichiro doesn't understand the joke.

ICHIRO

Sugai isn't going to let you live.

NICK

If I died every time some hood wanted me dead I'd be ten years working patrol on the streets of gold.

(then)

You can walk away, Ich.

ICHIRO

(matter of fact)

Whatever happens, will be all right with me. If I die, at least I'll get a policeman's funeral.

NICK

I can't rely on someone who wants to die.

ICHIRO

You can rely on someone who's willing to die.

Ich's point impresses Nick.

NICK

(trying to lighten the moment)
Tell you what. If anything happens, I'll see you get what you deserve: a commissioner's funeral. Black draped pumper truck, gun salute, and a lone piper playing "Sleep My Dearie."

ICHIRO

And then this God of yours can take me to ... heaven?

Nick nods.

234 CONTD

234

ICHIRO (contd)
Childish belief for such intelligent people.

Before Nick can answer, he HEARS the unmistakable SOUND of a high powered motorcycle. Nick turns to see:

235 OMIT

OMIT 235

236 EXT: MONASTERY

236

Sato and his man climb off their bikes. Sugai's lieutenant #1 passes an electronic "Friskem" over their bodies. The device emits a howl as it passes over a metal object in Sato's inside jacket pocket. Lieutenant #1 tenses as Sato passes a small, rectangular parcel to his own lieutenant.

237 OMIT

OMIT 237*

238 A TOWNCAR

238

pulls up. Sugai's lieutenant #2 climbs out. He tosses a sawed off shotgun out of it. He climbs back into the car, drops a pair of shotgun shells out the window and tears off down the road.

239 INT: MEETING ROOM - DAY

239

The FOUR Oyabuns and Sugai are sitting at a long, low table in the middle of the vast tatami covered floor. In Japanese:

BOSS ONE

We're all pleased, Sugai-san, that you have decided to settle your differences.

BOSS TWO

Sensei, I don't agree with his methods, but we can't afford to ignore his kind. Our construction concerns in Korea need a strong arm.

SUGAI

If he convinces me of his respect and loyalty.

MEDIATOR

He can be reasonable if he's treated in a reasonable way.

240 THE DOOR SLIDES OPEN 240

Sato steps in, alone. He stops and performs the ritual deep bow and sweeping arm gesture of a loyal kobun. It's strange to see Sato being deferential.

241 INT: TEMPLE - ACROSS THE MONASTERY - DAY 241

A white-robed, elderly MONK is building a pyre of sticks inscribed with prayers in front of a Buddhist altar. FIFTEEN YOUNG MONKS, their heads shaved, kneel behind him chanting in unison. This is the beginning of the goma, or fire ceremony.

242 EXT: ROAD - DAY 242*

Nick watches the road. He HEARS A SOUND amid the rustling leaves. There are FLASHES OF METAL beyond the trees.

243 THREE OF SATO'S BIKERS 243

are moving through the woods toward the compound.

NICK

Sato's ... Get on the radiol Son-of-a-bitch is going to double cross him.

245 EXT: THE MONASTERY - DAY 245

Sugai's Lieutenant #1 is smoking by the gate. The MONK, who has been sweeping the steps nearby, walks up to the lieutenant, pulls a knife from beneath his robe and plunges it into the man's chest. WE SEE his walkie-talkie clatter to the ground.

246 THE MONK 246

slides open the heavy bolts that seal the gate. The THREE MOTORCYCLISTS hurry in and spread out.

247 THE BOSSES' LIEUTENANTS 247

have spread out around the compound; #3 is slouched behind the wheel of his car, reading the newspaper. #'s 4 & 5 are playing DICE by the stream.

248 EXT: ROAD - DAY 248

Ichiro tries the radio one last time, then shakes his head.

NICK

(takes the shotgun)
Stay put.

248 CONTD

248

ICHIRO

But Nick --

NICK

Got your gun?

Ichiro taps his chest. Nick remembers it's not Ich's strong suit.

NICK (contd)

Like I said, stay put.

249 INT: MEETING ROOM

249

Sato is seated among the Oyabuns.

BOSS #2

(To Sato)

... You must realize the brotherhood is stronger than any one member.

SATO

All I'm asking is for what I deserve. My own operation and respect. If I'm allowed my place, my loyalty will set a new standard.

250 SATO

250

pulls out his well wrapped PLATE, sets it down on the table, then spreads the paper open to reveal the stainless steel plate. There is muttered approval from the men. Sugai isn't one of them. The mediator gestures to Sugai. Sugai's Lieutenant #2 standing by the door, walks over and sets down his plate. Lieutenant #2 is dismissed.

251

BOSS #1

251

You will have an operation in Korea and Sugai will have a loyal Kobun. But only if you are willing to demonstrate your loyalty.

252 THE MEDIATOR

252

removes the cloth from the covered tray. There's a small scalpel, a sharp knife and bottle of clear liquid.

253 THE TEMPLE

253

As the Buddhist monk strikes a long match, he says a prayer, then lights the bottom of the pyre.

253 CONTD 253

(The following SHOTS are to be INTERCUT with the temple fire ceremony and the resolution of the Sato/Sugai meeting.)

254 THE PAIR OF DICE 254

sit untouched on the ground. They're consumed by a pool of blood. WE FOLLOW the blood to its source: LIEUTENANTS 4 & 5 have been shot in the head.

255 EXT: AT THE CAR - DAY 255

The driver reading the newspaper doesn't see it coming. A gun barrel is shoved through the newspaper in front of his face and jammed down his throat. Two muffled shots.

256 INT: TEMPLE - DAY 256

FLAMES engulf the pyre of sticks, as the MONKS shut their eyes, bow their heads and continue chanting.

257 INT: MEETING ROOM - DAY 257

Sato dips his small FINGER in the liquid jar, then SLOWLY wraps it in the cloth, keeping his eyes on Sugai's.

258 HE'S TAKING HIS TIME 258

He picks up the knife, spreads his fingers, and holds the blade above the first knuckle of his index finger.

259 SATO 259

looks at the old man. He smiles.

260 THE DOOR BURSTS OPEN: 260

Sato's three riders open fire as

261 SATO 261

Stabs Sugai in the throat with the knife.

262 THREE OF THE BOSSES 262

are gunned down at close range. One tries to burst 263 through the shoji but he's cut down by a hail of bullets.

263 SUGAI

makes for the opening to the garden beyond. He can't move very fast. Sato STOPS one of the men from shooting him. He wants him for himself.

264 INT: THE TEMPLE 264

Flames shoot high in the air, as the twenty monks, oblivious to anything but the sound of their own voices, continue chanting in unison.

265 EXT: ZEN ROCK GARDEN - MONASTERY 265

Sugai is crawling across the meticulously raked white pebbled garden, leaving a trail of blood behind him.

Sato kicks him in the ass. The man falls to his chest. Sato squats beside him. In Japanese:

SATO

You don't have to beg. Just ask me like an equal.

Sugai is silent and defiant in his last moments. Sato slashes the old man's throat, then tosses the knife aside.

266 EXT: THE MONASTERY GATES 266

Nick enters. Silence except for chanting from the far end of the compound. The thick mist makes it hard to see very far.

267 INT: MEETING ROOM 267

Sato, triumphant, puts BOTH of the plates in the inside pocket of his leather jacket. His FOUR MEN have joined him. He grabs one of the sake cups and holds it high. The other men grab the dead men's cups, and toast their new Oyabuns. Everyone drinks, then bows formally to their new bosses.

268 EXT: MONASTERY TEMPLE 268

The fire service has ended. TWO DOZEN ROBED MONKS stream out the door.

269 EXT: MONASTERY GROUNDS 269

Nick spots Sugai's fallen Lieutenant #1 and the walkie talkie on the ground.

270 The sound of footsteps, Nick spins and levels his 270
shotgun. He's about to shoot when a MONK steps out of the fog. Seeing Nick's gun, the terrified monk hurries away.

271 INT: MEETING BUILDING 271

There are ROWS OF SHOES at the doorstep, a sign that people have entered and not left. Nick moves down the corridor, sliding back shojs as he goes.

271 CONTD

271

The rooms are empty. The fog has crept in here, licking the floor. Nick spots a pair of bloody footprints leading outside.

272 EXT: ZEN GARDEN

272

Nick sees Sugai, sprawled in the middle of the three hundred year old garden. Nick crosses the small courtyard into the meeting room.

273 INT: THE MEETING ROOM

273

Nick looks around at the dead Oyabuns. THE SOUND OF GETA coming across the garden. Nick raises his shotgun. The door slides open. A MONK stops in the doorway. Nick lowers his gun. The MONK says something in Japanese and moves closer. We realize this is the monk who stabbed Lieutenant #1. Nick turns his back to him, looking for any signs of Sato or the plates.

274 THE MONK

274

pulls out a pistol and levels it at the back of Nick's head. He's about to pull the trigger when Ichiro appears from nowhere and sends him flying, using a broom handle as a kendo stick.

275 NICK

275

turns to see Ich take the man out with three deft strokes. When he's through, he blots his head with a handkerchief.

NICK

I thought I told you to wait.

ICHIRO

I grabbed my balls instead.

Nick cracks a smile. The SOUND of motorcycles starting up across the compound. Nick and Ich hurry out.

276 EXT: THE ENTRANCE TO THE MONASTERY

276

Sato and his lieutenant are astride their bikes. The three other riders are narby, about to head for their bikes outside the gate.

277 NICK AND ICH

277

hurry to the courtyard. A HALF DOZEN MONKS carrying their umbrellas are slowly crossing the courtyard between one guys and Sato's group.

277 CONTD 277
Sato's LIEUTENANT spots Nick and Ichiro.

278 NICK 278
raises his shotgun but can't shoot, the MONKS are in his
line of fire.

279 THE LIEUTENANT 279
opens up.

280 NICK AND ICHIRO 280
hit the ground.

281 SATO AND HIS OTHER MEN 281
fan out and start firing.

282 ONE OF THE MONKS 282
gets hit in the face. Another in the back. The other
monks scatter in terror.

283 NICK 283
unloads ONE ROUND from the ground, taking out Rider #1.
Ich fires a half dozen rounds with his pistol but misses.
Nick and Ich have crawled for cover behind a stone water
basin.
SILENCE, except for the SOUND of two unattended bikes
idling by the gate, no movement.

284 A HAIL OF BULLETS 284
slam into the water basin from two directions. Nick and
Ich hug the ground as the bullets hit inches above their
head. It seems endless. Finally it stops. Nick
cautiously raises his head.

NICK

You okay?

Ich raises his head tentatively. He's trying to put up a
brave front.

ICHIRO

You been in this situation before?

NICK

Less trees. No monks.

284 CONTD

284

A barrage of gunfire.

ICHIRO
Brooklyn must be hell.

SATO
(out of the fog)
Another time, Conklin!

A rumbling of bikes as the riders tear off.

NICK
Another time my achin' ass.

Nick crouches low, races after them. From out of the fog, one of Sato's Biker #2 comes racing towards him. Nick sidesteps and swings the short shotgun, catching the man in the stomach. Nick runs on, throwing the useless shotgun away.

285 THE ROAD

285

Sato and Lieutenant #3 are speeding along when Sato sees

286 SATO'S REAR VIEW MIRROR:

286

He glimpses a rider coming towards him. It's foggy, hard to see, but he assumes it's one of his men. He signals Lieutenant #3 to gear down and let him catch up.

287 EXT: COMPOUND

287

Ich climbs into one of the Lincolns, slams the door, and puts his foot to the floor. Then, from out of nowhere BULLETS CRASH into the windshield ...

288 THROUGH THE FOG

288

he now sees the monk he clubbed earlier, blocking the exit, unloading his automatic ...

289 ICH

289

does a one-eighty and heads in the other direction. He begins MUTTERING a long STRING OF JAPANESE CURSES ... Then, mustering his courage, he spins the car around and heads towards the exit ...

290 THE MONK

290

blocking the exit, finishes reloading, then levels his gun at the approaching Ichiro.

290 CONTD

290

 ICHIRO
 (more Japanese, curses, then)
 BALLS!

291 HE PUTS HIS FOOT TO THE FLOOR

291

lowers his head and heads straight for the monk who opens up on the car ... Ichiro hits the monk who lands on the hood of the car, practically in Ich's lap. Ich's car smashes into the wall. For a moment there's no movement from inside ... Then, the wheels start spinning in reverse. The body rolls off the hood. Ich tears out the gate after Nick.

292 THE ROAD

292

Sato is watching his rider in his rear view mirror. But there is something about the rider's posture, something about the way the man throws his machine into the curve. Too fast. Too reckless. He realizes it's Nick. He gestures to Lieutenant #3. #3 nods and brakes. Sato races ahead.

293 NICK

293

catches up to Lieutenant #3 and tries to shoot past him, but #3 blocks his path. Nick tries the other side of the road, but again, he's blocked. The lieutenant's good. The lieutenant leans into Nick, trying to force him off the road on a sharp curve. At the last possible second, Nick grabs a helmet from its hanger and whips it at #3's chest. #3 loses control. His bike slides into the underbrush.

294 When SATO GLANCES BACK

294

to see what's happened, he twists his throttle. The machine screams as he downshifts into curve.

295 NICK

295

follows Sato into the curve, leaning the bike like a cafe race. We saw a taste of his technique in New York.

296 SATO

296

comes out of the curve and climbs. He's gained ground. There's a straight away and a blind turn before him.

297 AROUND THE TURN

297*

Sato hits gravel and lays the bike down. He gets to his feet. He limps over to his bike and struggles to right

297 CONTD

297

the machine. He can hear Nick closing. Sato mounts up. The fairings have been ripped. He's obviously in pain, his right hand and face covered with blood. He tears off down the road.

298 NICK

298

comes around the turn. He's as surprised as Sato was to see gravel. He hits the gravel in a controlled slide and goes down. The fall tears his clothes and takes skin from his side, but he's okay. He gets to his feet, rights the bike, and takes off.

299 ON THE ROAD

299

As Nick spots Sato a quarter of a mile ahead on the muddy road.

300 ON ICHIRO

300

his window punched out, his face bloodied from the broken glass, his foot to the floor. He hits the gravel at top speed and slides, fishtails, regains control and continues down the road.

301 ON NICK AND SATO

301

The road is filled with muddy puddles. They both have to slow down.

302 ON ICHIRO

302

as he swings around the curve. He spots Nick. Sato's around the curve.

303 SUDDENLY #3

303

who went down earlier streaks past Ichiro in pursuit of Nick.

304 NICK

304

doesn't see or hear him coming. #3 pulls out a GUN.

305 ICHIRO

305

BLASTS HIS HORN

306 NICK

306

turns to see #3 leveling his gun.

307 ICHIRO 307
shoots through his broken windshield. The third Shot hits #3. He goes down for good. The stoic Ich yelps with glee.

308 ON NICK 308
grinning. Ich has finally hit something after all.

309 THE CHASE 309
continues up a paved road of switchbacks. Nick is riding too close to the edge, going too low on his turns. He's playing for all he has, and then some.

310 SATO 310
is shocked to see Nick gaining on him. He can't go any faster. He disappears around the long curve.

311 ON NICK 311
riding full out. As he's about to hit the curve. He sees SATO RIDING RIGHT FOR HIM. It happens so fast, Nick barely has time to react. Instinctively, he veers away. His bike goes into a skid.

312 NICK'S MOTORCYCLE 312
flies over the edge of the road and down the cliff.

313 THE EDGE OF THE ROAD: 313
Nick lies dazed.

314 SATO 314
comes screaming round the bend.
Nick, in excruciating pain, can't move fast enough; his body won't respond.
Sato bears down on him.
Nick, at the last possible moment, rolls out of the way. Sato shoots past.
Nick struggles to his feet, then runs into the woods, dragging a torn leg.

315 SATO 315
chases after him, until his bike bogs down. He dumps it and follows a trail of blood into the bush.

315 CONTD

315

FURTHER INTO THE WOODS:

Sato hunts for Nick. His gun in his hands. The blood trail stops.

Nick kicks out Sato's leg just as Sato did to him in New York.

316 THE FIGHT

316

All elbows and fingernails. Their feet are glued to the ground with thick mud.

317 THE ROAD

317

Ich pulls up in the mud caked Lincoln Continental. He sees Sato's bike, then takes off into the woods.

318 THE FIGHT

318

Sato is wirey. Nick has muscle. Both men are exhausted. Nick wrenches the gun out of Sato's hand. It goes flying. Sato, barely conscious, crawls for it through the mud.

Nick struggles to his feet, and stumbles after it. Sato looks like he'll reach it first. Sato's fingertips are two inches away from the gun. That's as close as he'll get.

NICK

You want it ... I'll get it for you.

Nick picks up the gun, drops to his knees, and levels it at Sato's head.

ICHIRO (OS)

Nick! Don't.

Sato can barely see through his mud caked eyes. Nick makes a slashing gesture with his index finger above his eyebrow, then slowly lowers the gun and shuts his eyes.

FADE TO A:

BLACK SCREEN

the SOUND of rain ... The RAIN mixes with the SOUND of RINGING phones, CLACKING TYPEWRITERS, VOICES ...

FADE IN TO:

319 INT: OSAKA POLICE HEADQUARTERS

319

ICHIRO

half-carrying the wounded Sato, his hands cuffed, down the long center aisle.

No one can believe that this is the paper pushing bureaucrat they've known for all these years. Ich silently leads the captured man down the long aisle to

320 OHASHI'S OFFICE

320

Ich shoves open the door, and throws Sato into a chair.

Ohashi looks up from his paperwork. All he can do is stand and stare. Ich quickly tucks in his shirt and snaps to attention.

ICHIRO

Assistant Inspector Ichiro Matsumoto respectfully reports the capture of escaped prisoner Sato Kenji to chief inspector Ohashi.

Ich salutes. Ohashi is dumbfounded. He turns to another detective -- an unobtrusive young man who may, in the days to come, inherit Ich's role as chief filer.

321 OHASHI

321

looks outside his office door to see Nick watching from across the main room. Nick turns away, and walks out. This is Ich's moment.

322

OHASHI

322

Take down the Inspector's report.

This is the first time Ich has been in this position.

323 INT: POLICE STATION COURTYARD

323

A few uniformed officers are assembled here in formation. The only notable spectators are Ich's wife and Ich's twenty-five-year-old son.

Ichiro and Nick are standing side by side as Ohashi finishes reading an official order. Both men salute. Ohashi then fills a cup of sake for Nick. Nick fills Ohashi's cup and Ichiro's. The three men bow, drink their cups down. Ich walks to his family. Ichiro's son bows low to his father as Nick looks on.

324 INT: CLUB EDO - NIGHT

324

Business at the club is starting. Some of the girls have just reported in for work and look surprisingly plain in street clothes and no make-up.

Nick is sitting at the bar waiting for Joyce.

JOYCE (OS)

You made the news again. A regular hero.

Nick turns to see Joyce standing behind him. She's wearing the white kimono Nick first saw her in. She looks achingly beautiful.

NICK

I was thinkin' maybe I could buy you a drink.

JOYCE

It's on the house.

NICK

I was thinkin' Queens, maybe Brooklyn.

She looks at him, surprised.

NICK (contd)

(looks out at the club)
You really think you'll last here?

She shrugs.

JOYCE

I don't know ... But a love hate relationship ... It can last for ever.

There is an awkward pause. A girl comes over and whispers in Joyce's ear. Joyce nods. Gets to her feet.

JOYCE (contd)

Sorry, I have to do this. New clients.

NICK

About that drink.

JOYCE

Maybe.

325 AT A TABLE

325

A MIDDLE AGED MAN is surrounded by several other men in suits and ties. They're obviously Yakuza.

The middle-aged man is one of the new bosses. Joyce bows low to him, then sits with the men, and begins talking.

326 NICK

326

watches. The bartender reappears. Nick pulls out one of his cards, and writes his address on the back, then hands it to the bartender.

NICK

Tell her if she wants that drink,
I'll buy the ticket.

The bartender takes the card. Nick heads for the door.

327 JOYCE

327

has seen Nick give the bartender his card. She watches him leave over the Yakuza boss's shoulder. At the door, their eyes briefly meet. He turns and walks out.

328 INT: AIRPORT SOBA RESTAURANT - DAY

328

A steaming bowl of noodles sits in front of Nick as he tucks the small gift wrapped parcels he has bought into a small duffle.

NICK

Ninja swords for the kids ... This is
for the ex. And ...

A LOUD SLURPING noise from OFFSCREEN forces him to stop talking.

It's Ich, slurping from a steaming bowl of noodles. They're at a stand-up joint across from the customs gate. Ich continues to slurp his noodles, looking down at the bowl. Something is clearly bothering him.

NICK

... And a couple of these cotton
things for anyone I forgot.

ICHIRO

Yukata. They're less expensive in
the neighborhood shops.

NICK

Get that poor look off your face.

328 CONTD

328

Ich glances up.

NICK

I'll cover every penny you lent me.

(holds one of the gifts)

I put it on the plastic. I was over my limit before I got here, so what the hell.

Ich shifts uncomfortably.

ICHIRO

You know they never found the plates. They weren't in the monastery or in the road ...

Nick takes a mouthful of noodles with a LOUD SLURP.

NICK

Some lucky monk is probably set for life.

ICHIRO

I don't believe I understand.

NICK

If a guy had both plates and knew the right people ... all his problems would be solved. Who would ever know?

Ich studies Nick for a long beat; he's not sure what to believe ... Nick slurps another mouthful of noodles.

NICK (contd)

I think I'm getting a feel for this.

There's a call for Nick's plane. Nick grabs his bag.

NICK (contd)

(ironic)

Don't come to the gate, Ich. You know how sentimental you get. It's embarrassing.

Ich takes a small package out of his battered little briefcase and hands it to Nick with a bow.

Nick takes the box, shakes it, feels the heft.

328 CONTD

328

NICK

Udon, sweet plum, pickles. Great for the plane in case they serve any of that American shit. Thanks.

Nick reaches into his bag.

NICK (contd)

I got a little something here.

He hands Ich an elaborately wrapped box. It's heavy for its small size. Ich bows.

NICK (contd)

Next time you throw yourself a vacation, skip the cherry blossoms and come see me.

Ich bows low. So does Nick. It's the first time we've ever seen Nick bow.

NICK (contd)

You watch your tail, cowboy.

Nick turns and walks out of the restaurant without a backward glance. Ich watches him go, still disheartened that Nick may have been lying to him.

Ich looks at the beautifully wrapped gift. He opens it. Inside he finds a common, plastic wrapped salaryman's white shirt. He's a little disappointed. But the box feels too heavy. In the folds of the shirt he finds the two plates.

329 ICH

329

slams the box before anyone can see.

330 INT: TERMINAL GATE

330

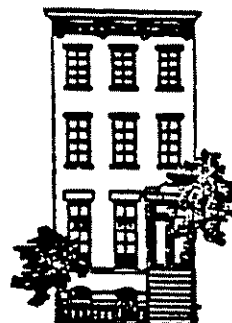
Ich runs through the crowd toward the boarding area. He sees Nick on the other side of the glass wall in line filing into the jetway.

ICHIRO

Nick!

The two men look at each other, separated by the thick glass and crowd, but closer than they've ever been. Nick waves, then blends with the crowd. Ich can see the back of Nick's head above the crush of Japanese travelers. He's the tallest man in the crowd. The biggest thing to hit this town since Godzilla.

THE END



the **studio** duplicating service, inc.
446 west 44th st., new york, n. y. 10036

LOngacre 3-1225