

BLACK RAIN

JANUARY 3, 1989

Craig Bolotin & Warren Lewis

MEMO



TO: All Black Rain Cast & Crew

DATE: January 12, 1989

FROM: Production Office

SUBJECT:

To facilitate and expedite copying and collating of large numbers of scripts, the Production Office is now issuing all scripts completely on yellow paper.

This yellow script is composed of the nine different script revisions that have been issued to date (see list below).

Each script page indicates the date of issue and the original paper color on which it was issued. Please note that several of the original paper colors indicated are different than standard script colors; this is because this paper was purchased in Japan, and therefore does not directly correspond with the usual colors.

Subsequent revisions will be issued in standard colors.

Script Revisions to Date:

1. Pink 10/24/88
2. Lavendar 10/29/88
3. Blue 11/3/88
4. Green 11/4/88
5. Gold 11/5/88
6. Tan 12/1/88
7. Pink 12/14/88
8. Blue 12/21/88
9. Yellow 1/3/89

11/3/88

(BLUE)

IMPORTANT SCRIPT CHANGES

(NAMES ONLY)

CHARLIE GUERRO has been changed to:

CHARLIE VINCENT

CLUB EDO has been changed to:

CLUB MIYAKO

LIMEHOUSE has been changed to:

SCALARI'S

(LAVENDAR)

IMPORTANT HELPFUL NOTES

MASAHIRO MATSUMOTO is also called

MASA
MATSU
HIRO
MAT

OYABUNS are the same as BOSSES

SUGAI'S MEN from now on will be referred to as LIEUTENANTS

SATO'S MEN from now on will be referred to as MEN

(PINK)

MOST CURRENT CHARACTER NAME CHANGES:

Old Name

New Name

(First name)(Family name)

KOBO

KOJI SATO

CHARLIE SKOLARIS

CHARLIE GUERRO

ICHIRO

MASAHIRO MATSUMOTO

KAKUE

MIYUKI (Black Sequined Lady)

OSAKA METROPOLITAN POLICE

OSAKA PREFECTURAL POLICE

ADDITIONAL CHANGES:

Scene 62I has been changed to Scene 62J

Scene 126I has been changed to Scene 126J

SUMO WRESTLING scene has been replaced by: EXT. GOLF MULTI-TIERED
DRIVING RANGE

*PRODUCTION NOTE:

These scripts should have been printed on PINK paper, however, there was not enough pink paper available to the printer when we needed the scripts. We're sorry for the confusion.

Thanks for your patience.

Debbie

1
THRU
5

OMIT

1
THRU
5

1A BLACK SCREEN

1A

We Here are two men talking. We can hear the sounds of the place: rumbling motorcycles engines, an elevated train screeching around a long curve two blocks away and very close by, the ocean.

NICK (OS)

What can you do me?

FRANKIE (OS)

(mouth full)

No particular limit. Is it smart, is what you wanna ask yourself.

NICK (OS)

Why? Seen him run?

FADE IN TO :

2A EXT. FOOD STAND - BRIGHTON BEACH - DAY

2A

The stand is on a ramp that leads to the boardwalk. It is not classy enough to qualify as a joint. Nick and Frankie are leaning on the counter. Frankie is a slack eyed gimp cab driver with skin th color of mayonnaise. He is eating a Puerto Rican meat pie. Nick is warming his hands around a cup of coffee.

FRANKIE

Don't have to. He's young stuff and there ain't nothing in that helmet but hair.

NICK

(looks off-screen)

Make it a hundred.

Frankie puts down his food, slides Nick a greasy hundred and makes a note in a dog eared note book.

FRANKIE

You ask me, you should find a better way to spend your Sundays.

(CONTINUED)

2A CONTINUED 2:

2A

NICK

Like what?

FRANKIE

They run a good church up the street.

NICK

(shakes head)

Anybody on their knees in this town ain't praying.

Nick turns and walks toward the curb. We get our first look at this place.

3A THE AVENUE - DAY

3A

The avenue dead ends at the boardwalk. The street around the stand is a hang out for winter bike riders. Here, among fire barrels are street rats, hard cases, gentlemanly tourers whose bikes come equipped with saddle bags and wives. The types self-segregate themselves with the stand as neutral ground.

Nick mounts a modified Harley, starts it and lugs it through the group. He closes on a group of street rats gathered around slick Jap factory bikes. The KID is nineteen. He is leaning on his bike. Nick nudges his front wheel through the group and closes on the Kid like an Exocet. They speak over engine sound.

NICK

(looks at the kid's bike)

Is it quick?

THE KID

Shit, The box it came in is quicker than that sled.

NICK

Yeah? For how much?

The kid looks evenly at Nick. He pulls on his helmet. Already, other riders are mounting up to come watch.

4A EXT. RACE LOCATION - DAY

4A

Coney Island side street. The gutted remains of the amusement area are deserted. The bikers have the area to themselves. Nick and the Kid are side by side at the improvised starting line. Frankie will start the race.

(CONTINUED)

4A CONTINUED 2:

4A

NICK
Take a side bet?

THE KID
I'll take your social security.

NICK
Fifty says you don't live to see
the season.

THE KID
Hey, fuck y...

The Kid is cut off as Frankie raises a burning roadflare
over his head. He drops his arm.

5A THE BIKES

5A

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 toward the granite curb-
stone, trying to cut him off. Nick shoots past before
the Kid can squeeze him. Nick is 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 is 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 pot-
hole. 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.

THE KID
You're crazy.

NICK
Not crazy. Good.

6 INT. EL GRECO DINER - EARLY EVENING 6

A hangar sized roadhouse. CONNIE is the sole figure at the counter, sipping on a drink. Nick walks in and sits a few stools away.

NICK

Hi, Dewey, How are you doing?

Shit, it's cold.

(to Connie)

Hi.

CONNIE

Hi.

NICK

(to Dewey)

Smells good in here. Got a coffee?

Dewey serves him a cup of coffee.

NICK

Thanks, pal. I bet I can tell what perfume you're wearing?

He pours himself a shot into the cup of coffee then offers some to Connie.

CONNIE

No, thanks. Oh, yeah? Think so? What kind of perfume am I wearing?

NICK

Smells like trouble.

CONNIE

You're right. That's exactly what I'm wearing.

NICK

Nah...I can't say...

CONNIE

What? Go ahead.

NICK

I bet I can guess what kind of underwear you're wearing based on your perfume.

CONNIE

What kind of underwear am I wearing?

(CONTINUED)

6 CONTINUED 2:

6

NICK
I can't hear you.

CONNIE
I said what kind of underwear
am I wearing?

NICK
None.

CONNIE
You're right.

She cracks up into laughter. Nick gets up and gives
her a big hug and kiss. We realize they know each
other.

CONNIE
Nicky, that's good...

NICK
The best. Dewey she's the best.
Come on let's get out of here.

7 OMIT 7

8 INT. NICK'S APARTMENT - DAY 8

Nick and Connie have made love. Connie is getting dressed on the edge of the bed. Nick's under the sheets.

CONNIE

Race tonight?

NICK

Yeah.

Silence.

CONNIE

Two men came 'round 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.

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

CONNIE (cont'd)

So what are we supposed to talk about...Perfume?

NICK

Connie...

CONNIE

It's getting too cold even for me, Nicky.

Connie finishes dressing and walks toward the door. Nick doesn't move. It slams shut.

8A INT. NICK'S APARTMENT - KITCHEN AREA - DAY 8A

Nick turns on his tape machine.

(CONTINUED)

8A CONTINUED:

8A

TAPE MACHINE (Peggy)

...Nick are you there? ...Pick up
would you...I know you're there...

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

TAPE MACHINE (cont'd)

...I'm taking the kids to my mom this
Saturday. You can have them the
following Saturday...The school called.
We're behind another month, that makes
three and it's winter, you know, they
need new coats and....

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 at the room; he looks at his life.

9 OMIT

9

10 OMIT

10 *

10A EXT: STREET/PRECINCT - DAY

10A *

Nick is riding up on his motorcycle, he spots CHARLIE VINCENT at a crosswalk. Charlie is wearing a too hip suit. Too wide on the shoulders, too narrow on the hips. He sees Nick and hops on the back of Nick's motorcycle. They take off.

CHARLIE

What do you see?

NICK

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

CHARLIE

Some detective ...

He holds out his foot; shiny new shoes.

CHARLIE

Bostonians ... Eighty-five bucks.
Girls go for shoes. Second place
they look.

(off Nick's reaction)

Hey, I read it in a magazine.

(after a beat)

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

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.

As they pull up in front of the precinct, a cop calls out
to Charlie.

COP

Vincent. Off and on. Let's go.

*

10A CONTINUED

10A

CHARLIE

Grab your dick, Farentino, and count to infinity!

(then)

I'll meet you at Scalari's for lunch. On me. We'll have a party and a half.

*

NICK

I'll think about it hotdog.

Charlie backs towards the cops who are waiting for him.

CHARLIE

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

*

(pointing upstairs)

Watch your tail, cowboy.

11 OMIT

11 *

11A INT: TWO TWO PRECINCT - LOCKER ROOM - DAY

11A *

It's the middle of a shift change. A fresh tour of blue suits is hitting the street. No one acknowledges Nick as he enters. 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 out of the locker room and, to our surprise clips a POLICE I.D. to his chest. A UNIFORMED OFFICER calls to Captain Oliver.

12 OMIT 12
13 INT: CONFERENCE ROOM - DAY 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.

(PIUK)

8.

13 CONTINUED

13

CROWN

Tell us about Patrick Dunleavy.

Before Nick can respond, Yuddell 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. Reading:

BERG

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.

13 CONT.

13

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: SCALARI'S - BAR - DAY

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 onto 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 CONTINUED

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 INT: SCALARI'S - DAY

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.

CHARLIE

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

NICK

The mob wants to start driving
Subaru's ... What do you care?

16 INT: SCALARI'S - DAY

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.

CHARLIE

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

Another Japanese man, KATAYAMA 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 twelve
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 INT: SCALARI'S - DAY

17 *

Nick & Charlie don't have the artillery for this guy either.

18 INT: SCALARI'S - DAY

18 *

At the table 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 motion 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 INT: SCALARI'S - DAY

19 *

Charlie closes his hand 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 Spa 12 at Nick and Charlie.

20 INT: SCALARI'S - DAY

20 *

Sato 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

CONT.

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: SCALARI'S - DAY

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 Scalari's door and hits the ground. Katayama pumps out shells as fast as he can squeeze the trigger. The front windows of Scalari's 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.

22

OMIT

22

- 23 EXT: MEATMARKET STREET - NEAR SCALARI'S - DAY 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: MEATMARKET STREET - NEAR SCALARI'S - DAY 24 *
- The Lincoln's tires spin on wet cobblestones as it tears around the corner. The street is jammed with trucks and WORKERS in blood-stained 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: REFRIGERATED MEAT LOCKER - DAY 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 INT: REFRIGERATED MEAT LOCKER - DAY 26 *
- THE FIGHT 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 CONTINUED

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 INT: REFRIGERATED MEAT LOCKER - DAY

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

28-30 OMIT

28-30

30A INT: TWO TWO PRECINCT HALLWAY - 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 CONTINUED

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 Ave. lawyer. *

NICK

What from that?

OLIVER

He's a poor citizen whose dinner was
interrupted. *

CHARLIE

Ugotz.

OLIVER

I'm dying to hear what you people
were doing in 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: TWO TWO PRECINCT - BULLPEN - DAY

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.

OLIVER

The Bureau's sending a guy down to....

(MORE)

(PINK)

17.

31 CONTINUED

31

OLIVER(contd)

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 nickle.

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: TWO TWO PRECINCT ANOTHER INTERRO. RM - DAY

32

SATO 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 INT. TWO TWO PRECINCT - OBSERVATION ROOM - DAY

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.

33 CONTINUED

33

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(cont)

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 towards insubordination, but Oliver lets it slide.

OLIVER

You want them to keep hammering you? From what I hear, you already went 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.

(PINK)

19.

33 CONT.

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 INT: TWO TWO PRECINCT - OBSERVATION ROOM - DAY

34

ON SATO

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.

(PINK)

20.

37 CONT.

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: 747 - NIGHT

38*

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

39 INT: 747- NIGHT

39*

Sato sits between Nick and Charlie. He is cuffed. Charlie is reading his guide book. Nick is playing solitaire. He's in a sour mood.

CHARLIE

Nick...you're the one who says you never go anywhere.

NICK

I was thinking Vegas, Charlie. Reno maybe.

(PINK)

21.

39 CONT.

CHARLIE

What are you missing? Riding your
motorcycle to some nurse's house.
That shit is sadder than Ethiopia.

Nick continues playing solitaire.

CHARLIE (cont'd)

Why does it have to be work? I
call and say I got the dreaded
Asians from some raw clams and we
stretch it into three days. You and
me, we become a driving force on the
local Geisha scene.

NICK

Not a prayer...

CHARLIE

Big guy like you? New York cop?
You're gonna be the biggest thing to
hit this town since godzilla.

Nick smiles. Charlie returns to his book.

CHARLIE

Says here it's impolite to touch
someone while your talking to them.
(nudges Sato)
Guess that means you can't talk and
screw at the same time, right hotdog?
What's the matter. No habla the
english. Comprendo this, Tyrone:
You will never fuck with my partner
again.

NICK

Look at him. All piss and attitude.
What do you think it's costing to
take this beauty home?

CHARLIE

(nose in book)

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

NICK

Cop like Ronan puts his ass on the
line fourteen hours a day for years
so he can spend the rest of his life
in debt. This bastard's wearing my
house payment.

39

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39 CONT

39

CHARLIE

People get desperate. People get tempted. That doesn't make him less wrong.

*
*
*

NICK

Dead wrong. If Ronan took a little off the top from some dealer and locked him up in the bargain, he shouldn't get crucified. You don't have family. Maybe his kids need braces, a better school, who the fuck know. He's just trying to get over, not go to the Fucking Riviera!

*
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*

Sato looks over at Nick. Nick's close to losing it.

*

NICK

What the fuck are you looking at?

CHARLIE

Stay down Nickey, all right?

*

40 INT: 747 - LATER - NIGHT

40

The cabin is dark except for the SAMURAI MOVIE on the screen. Charlie has nodded off. Nick is playing solitaire. Five cards spread in front of him. Sato looks over at him, then reaches out and turns over one of the cards.

*
*
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*
*
*

He wins. Sato smiles. Nick smiles back and elbows him in the ribs. Sato bends over in pain, his grunt wakes Charlie up.

CHARLIE

What happened to him?

NICK

I guess he doesn't like the movie.

40A INT: 747 - DAY

40A

Nick 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 darling.

(PINK)

23.

40B EXT: 747 - AERIAL SHOT - DUSK 40B*

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

40C EXT: 747 - LANDING - NIGHT 40C*

The plane lands.

41-42 OMIT 41-42*

42A EXT: 747 - LANDED - NIGHT 42A*

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

CHARLIE

(Glancing out window)

No brass band...No key to the
city. Maybe they throw rice . *

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

NICK

Sit down, beautiful.

CHARLIE

In a rush to start your time,
Zipper? *

The DOOR just behind them pops open. A CLEANING CREW
comes in, followed by THREE OSAKA OFFICERS. TWO ARE IN
UNIFORM. NASHIDA is in plainclothes and carries a
clipboard. *

NICK

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 to Japan.. I am
Inspector Nashida, Osaka Prefectural
police. Good flight? *

(PINK)

24.

42A CONTINUED

42A

NICK

Fabulous. Guerro and Conklin.
N.Y.P.D.

CHARLIE

(Extends his hand)

Charlie. Kon-ichi-wa.

Nashida shakes his hand. Bows. Charlies bows back.

NICK

I need to see the paperwork
inspector.

NASHIDA

Yes. (Hands him clipboard and
pen)..Sign please...here...and here.

NICK

Nothing in English?

NASHIDA

English? No. Sorry.

NASHIDA

(tears off copy for Nick)
This is all for you...Thank you
very much for all your hard work.

He bows again. Then BARKS at his men. One of the two
cops pulls his pistol. Nick unfastens his cuffs. The
other cop yanks Sato aside. Sato's roughly searched
then cuffed.

NASHIDA

There is driver outside customs to
take you to your hotel. Enjoy your
stay in Osaka.

CHARLIE

Arigato. Take it slow, Nashida.

NICK (TO SATO)

Hurry back. The boys in Attica
don't get much yellow meat.

Nashida bows. Nick and Sato's eyes meet for a moment.
Sato is hustled off the plane into the rear of the
cleaning truck which has been raised to hatch level.
Nashida bows and exits.

(pink)

25.

42A CONT

*

42A*

Nick and Charlie grab their bags and head toward the front hatch.

CHARLIE

Off duty...

(spotting sexy stewardess)

I'm gonna be in and outta Geishas
like a Times Square pickpocket.

NICK

I'd settle for some shut-eye.

CHARLIE

Sleep they got in New York, Nickey.
What you want is action.

(Eyes stewardess)

Each and every one of these dark
haired, small assed contortionist is
just waiting for a couple shields
like us to make the rice grow.

(bows to stewardess)

Domo Arigato, baby.

NICK

Where'd you get that bowing
stuff?

CHARLIE

(indicates book)
It's their country.

NICK

Giving you a book is like
giving a baby a gun.

CHARLIE

Hey, when in Rome

NICK

In Rome, I'll bow.

As the last passengers clear out the front, FOUR JAPANESE
POLICEMEN stream in the hatch. An officer looks at Nick,
then past him.

NICK

Son of a Bitch.

OFFICER

Detective Conklin.

Nick and Charlie pull their guns and race to the rear
hatch sending the cleaning crew flying.

43 OMIT

43A OMIT

43*

43A*

10/29/88

(LAVENDAR)

25.

43B EXT: PLANE - NIGHT

43B

Nick sees SATO in the BACK OF A VAN BELOW. As it starts to pull away. Sato flips him the bird out the rear window.

SATO

Raise you this, mother fucker!

The cleaning truck has been lowered. Nick leaps, without thinking. He lands on the roof of the moving truck which heads off in the opposite direction.

NICK

Fabulous...

43C INT/EXT VAN --OSAKA - NIGHT (OPTIONAL)

43C

44-45 OMIT

44-45

45A INT: OSAKA POLICE H.Q. BULLPEN- 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 'em 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 SITTING IN HIS OFFICE DRINKING FROM A CARTON OF MILK.)

OLIVER

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

CHARLIE

No ...definitely a no...
...Christ these matts
are ... Definitely a maybe

NICK

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

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

CHARLIE

(writes it down)
Nine definite maybe's

AN OLD WOMAN (a food deliverer) -- makes her way across the room carrying a food box. She stops at the desk of MATSUMOTO MASAHIRO. We glimpse him between tall stacks of papers and files.mechanically stamping pages with his hanko and putting them in his out basket. He doesn't look up when the WOMAN sets down a bowl of Soba.

10/29/88

(LAVENDAR)

27.

45A CONTINUED

45A

NOODLE LADY
Foreign criminals?

CHARLIE
Hey, which of you Ubanges
is in charge of the coffee?

MASAHIRO
(looks up)
Police, believe it or not.

The woman leaves. Masahiro returns to work and to his dinner. He begins the eating bit : chopsticks, adjustments etc., begins slurping.

NICK
I went by the book. If they were legit
they would've had the same I.D's.
The paperwork was in Jap for Christ
sake's.....

Charlie HEARS the LOUD slurping of NOODLES from off screen and looks over at Masahiro.

CHARLIE (using phrase book)
Su-mi-masen, Noodles...Where can I score a
cup of coffee?

Masahiro politely smiles then returns to his work.

OLIVER
Have you spoken to anyone
in charge yet?

CHARLIE
Unbelievable. People can
buy up Fifth Avenue but
try and get a cup of coffee
all they can do is smile.

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

Nick turns to the SECRETARY sitting at the end of the room. He hold up his wrist and taps the face of his watch. He smiles, and holds up an index finger.

NICK (covers phone)
Next time he does that,
I'm gonna cut it off.
Swear to God.

CHARLIE
Wrong finger, pal.

OLIVER
What?

NICK
Nothing Cap.

Charlie slides a book of photos across to Nick: a sheet of people who could be brothers.

10/29/88

(LAVENDER)

28.

45A CONTINUED

45A

NICK (cups hand over receiver)
Un-fuck-ing canny. Identical
strangers

We spot Masahiro glancing up periodically as he eats.

NICK
Captain, I'm going to salvage this
situation.

A minor commotion in the corridor at the far end of the
room as Charlie spots a prisoner being led in in cuffs,
flanked by TWO DETECTIVES. Masahiro also looks up as they
sit in background.

OLIVER
Nick, worry about salvaging
your ass. You just put
yourself in the toilet and
pulled the handle.

CHARLIE
Who we kidding man?
(to Masahiro/holds up book)
Dozo, boss. You got
anything else for us
beside your Kamakazie year-
book here?

NICK
What the hell is that supposed to mean?

The secretary's phone rings. He picks it up. He gestures
to Masahiro, who bows, then springs to his feet. Masa has
now hung up, is putting on his jacket. He approaches Nick
and Charlie.

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

MASAHIRO
(On telephone. Reflexive
bowing.)
Hai...Hai.

CHARLIE (frustrated)
Yeah, right, Banzai
man...Banzai...

(NOTE: we see CROWD sitting outside Oliver's office)

NICK
Those shine bastards can kiss my ass.
Until he's delivered he's mine.

CHARLIE (to Nick)
What?

MASAHIRO (O.S.)
Dozo.

45A CONTINUED

45A

Nick and Charlie look up to see Masahiro standing in front of them, standing at attention. He gestures toward the door. Nick

Gotta go, Captain.
(he hangs up)
Action, fabulous.

46
THRU OMIT
47A

46
THRU
47A

47B INT: PREFECTURAL POLICE HEADQUARTERS - CORRIDOR - NIGHT 47B

Nick and Charlie are hurrying toward an office. Masahiro is between them. They talk as if he wasn't there.

NICK
I'm gonna tell this character in detail how much I liked being kept waiting.

CHARLIE
Remember, it's his jungle.

NICK
I'll make nice.
(Nick smiles at Masahiro/Masahiro smiles back)
I just hope they got one noodle slurping Nip in this building who speaks fucking English.

Masahiro stops at the door and knocks. There is a muffled response from inside. He snaps to attention and presents his card.

MASAHIRO
Assistant Inspector Matsumoto
Masahiro. Criminal investigation
section, Osaka Prefectural Police and
I do speak fucking English.
(swings open door)
Gentlemen.

Inspector Ohashi is standing behind his desk, extending his hand. There are TWO OTHER OFFICERS in the room. One is uniformed.

Nick looks at Charlie. Charlie looks at Nick. Both look at Masahiro. There is nothing in Masa's expression that says how much he's enjoying this moment.

47B CONTINUED

47B

NICK
(As they go in)
Another fucking sneak attack.

47C INT: OHASHI'S OFFICE - THAT MOMENT

47C

Ohashi stands. He is flanked by two HEAVY DUTY OFFICERS.
Matsu performs introductions. It is painful.

MASAHIRO (JAPANESE)
MAY I INTRODUCE DETECTIVE SEARGENT
NICHOLAS CONKLIN AND DETECTIVE
CHARLIE GUER--GUER--RO.

御紹介します。ニコラス・コンクリン刑事と
チャーリー・グエロ刑事です。

(in English)
May I present Chief Superintendent
Ohashi, Inspector Inoue and Inspector
Kinoshita.

48 OMIT

48

48A INT: OHASHI'S INNER OFFICE - NIGHT

48A

One hour later. Tea has been served.

The room is filled with cigarette smoke. Ohashi sits
behind his desk, flanked by TWO OFFICERS. Nick's at the
end of his rope with frustration.

NICK
Okay, let's start again...Could you please ask the
superintendent if his people have any witnesses from the
airport.

MASAHIRO (TO OHASHI IN JAPANESE)
DO WE HAVE ANY WITNESSES?

証人は 揃っていますか？

OHASHI (IN JAPANESE)
IT'S NONE OF HIS BUSINESS.

彼等が知った事じゃない。

MASAHIRO
The Superintendant says it's
possible.

48A CONTINUED

48A

NICK

Possible?!...Manned space flight is possible.

MASAHIRO

Manned space ...what?

CHARLIE

He's really zoned out from all the flying - Jet lag.

Nick looks at Charlie. Charlie shrugs. He's just trying to be diplomatic.

MASAHIRO (IN JAPANESE)

HE'S TIRED FROM JET LAG.

彼は飛行機で疲れていると云っている。

The secretary pours tea into Nick's cup. Nick puts his hands over it. The tea runs off his hand. The secretary is embarrassed.

A note is brought in and handed to one of Ohashi's officers. He passes it to Ohashi as:

NICK

I said no more tea. May

I have some coffee?

(then)

Look, we're wasting valuable time. If you'd tell me who's Sato, why the meet in New York, maybe I could crack the airport thing.

MASAHIRO (IN JAPANESE)

WE ARE WASTING TIME. TELL ME WHO SATO IS AND WHY THE MEETING IN NEW YORK?

貴重な時間を無駄にしている。

佐藤は誰か。ニース-3-7での会合は何で開くか。早く決めてくれ。

Masahiro's translation is clearly too fast.

NICK

I want you to translate every word I say. Understand.

MASAHIRO

Yes, I understand.

OHASHI (IN JAPANESE)

LOOK AT THESE TWO SLOCS. MADE IN AMERICA. TELL HIM HE DOESN'T HAVE TO DRINK OUR TEA, BUT HE SHOULD APOLOGIZE. THIS WHOLE SITUATION IS DUE TO HIS NEGLIGENCE.

この二人のだらしない男を見る。これは彼らの怠慢だ。

茶を飲む必要はないが、彼らは我々の茶を飲むべきだ。彼らは我々の謝罪にどうするつもりなんだ。

こうして話を進めよう。みんな彼の不注意のせいだ。

48A CONTINUED

48A

MASAHIRO

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

MASAHIRO (IN JAPANESE)

NO IT WAS NOT OUR NEGLIGENCE
THEY HAD DOCUMENTS AND
UNIFORMS.

(PAUSE)

我々の不注意のせいではない。
書類を持って、制服を着て
いたし...

Nick drops a copy of the document onto the table.

NICK

Bite. Fall. Heat.

MASAHIRO

...Heat...Wrap...

Masahiro hesitates.

CHARLIE

Blame

MASAHIRO (JAPANESE)

DON'T BLAME IT ON US.

文句を云われる筋合いは無い。

Ohashi stands and picks up the document. He speaks in
very broken English. He let's the paper drop again. He
is angry.

OHASHI (angrily)

This document is an insurance policy.

Charlie and Nick are stunned that he speaks English.

OHASHI

The Police will find your escaped
prisoner.

CHARLIE

We are the police.

OHASHI

You're foreigners, nothing more than
interested observers. Go home,
Detective.

Ohashi crosses to his desk and sits behind it. Nick
follows, and plants his hands on the desk. Ohashi stares
right past him.

10/29/88

(LAUGENDAR

33.

48A CONTINUED

48A

NICK

I'm an uptown minute from throwing
you people an international incident
that'll make your head swim.. Until
someone signs for him, his ass is
mine. So either we cooperate on this
or I'm going to the newspapers, the
Embassy, Jesus Christ on the Cross,
and the goddam Bluebird of Happiness
if I have to!

Ohashi avoids looking at Nick

OHASHI (JAPANESE TO HIS MEN)

IT MAY BE USEFUL TO KEEP THEM FOR A
FEW DAYS...

まあしばらくの間。こいつらを利用する手もあるだろう...

OFFICER. (IN JAPANESE)

YES.

はい。

OHASHI (IN JAPANESE/TO HIS MEN)

WE'LL KEEP THEM ON A LEASH, THEN SEND
THEM BACK WHEN WE'RE DONE. TELL THEM
WE'RE ON OUR WAY DOWN.

四五日泳かせて。必要で無くなれば。引きはいい。

行く行くといえてくれ。

OFFICER (IN JAPANESE)

YES, YES SIR.

はい。わかりました。

The Officer leaves.

Ohashi stands and walks to the door.

OHASHI (English)

All right, you can stay gentlemen.
Please leave your guns.

NICK

What are you talking about, we're
cops.

OHASHI

You're civilians here. It's illegal
for you to carry a gun.

10/29/88

(LAVENDAR)

34.

48A CONTINUED

48A

Nick shakes his head, about to blow again.

CHARLIE

Boss. We understand.

Nick drops his .38 on the desk. Charlie dumps his .38 on the table. A cop opens the door for Ohashi.

OHASHI

Excuse me, all your guns, gentlemen.

Nick takes another gun from a belt holster behind his back. Charlie removes his back-up from his ankle holster.

OHASHI

We'd appreciate you coming with us.

NICK

All right, but we need someone who will help us out.

OHASHI

Of course, detective. You'll have one of our top officers.

OHASHI (JAPANESE)

DON'T LET THEM OUT OF YOUR SIGHT.
REPORT TO ME EVERY COMMENT AND
REACTION.

彼等をいかり監視して。その行動を

逐一 私に報告したまえ。

MASAHIRO (IN JAPANESE)

HAI.

はい。

Masahiro is fleetingly startled, recovers. Ohashi exits.

MASAHIRO (IN JAPANESE)

AI-TA-TA.

アタタ...

NICK

Okay, where's our cop?

Masahiro is the only one in the room. He smiles formally and bows--

MASAHIRO

It is my honor.

49 OMIT

49

(Blue)

11/3/88

34A.

49A INT/EXT: POLICE CAR - NIGHT

49A

Masahiro is riding shotgun. A DRIVER pilots the car, SIREN wailing. Charlie and Nick are in back. Charlie has his guidebook.

MASAHIRO (pointing)
...A Koban, police box.
There are six hundred Kobans
to serve the people of Osaka...

CHARLIE
What was that business
with Oliver all about?

..This is the Dotonbori.
Hostess bars..Restaurants,
pleasure district...

NICK
Shit rolling downhill.

CHARLIE
What?

Nick taps Charlie on the leg, points to Masahiro, then touches his own ear.

MASAHIRO
Perhaps like your Square
Times.
(beat)
But no crime.

CHARLIE
(looks around)
Times Square...

NICK
It's fabulous, it really is. Think
you could tell us how come your
people were so hot to get Sato back
here?

MASAHIRO
Yes, please...

That's it. Masahiro smile blankly. Charlie eyes Nick -- this guy's a real winner. Masahiro starts talking to the driver about where to turn.

NICK
Hey Chief, I asked you a question.

MASAHIRO
Ah, the man you lost was suspected of
murder. Perhaps it's not much in
your prefecture but it's very unusual
here...I've heard you have more
murders in New York prefecture in a
week, than we have in our city in a
year, Detective Conklin.

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

(BLUE)

11/3/88

35.

49A CONTINUED

49A

MASAHIRO (offended)
Assistant Inspector, Matsumoto.

NICK
(pointing)
Vincent, Conklin, Matsumoto, we don't
have time to spit and polish. Who
was the victim?

MASAHIRO
I would refer you to our files for
details, but he was a Damascene
maker.

CHARLIE
Yeah, that's a problem we have in New
York. Our damascene makers are
dropping like flies.

MASAHIRO
Ah, here is another one of our six
hundred Kobans.

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

MASAHIRO
I update files for the National
Police. Compile statistics and
coordinate. Thirty-three years I've
served our department. It's been my
honor.

CHARLIE
Pencil Jockey.

NICK
Shine.

MASAHIRO
(turns, polite smile)
What?

CHARLIE
That's what we call you in New York.
Terms of great honor.

The car pulls up to Club Miyako. Masahiro climbs out.

(BLUE)

11/3/88

35 A.

50A INT CAR/EXT CLUB MIYAKO -- NIGHT

50A

They pull up in front of CLUB MIYAKO. Masahiro climbs out.

MASAHIRO

Stay close please, detective,
Conklin.

Nick eyes Charlie, then the two men climb out.

NICK

(an old catch phrase of theirs)
Asses and elbows, Charlie.
(to Masa, Flat)
Cock your calculator, Matsumoto.

50A CONTINUED

50A

They head toward the entrance through the thick crowd.
SEVERAL POLICE CARS ARE PARKED NEARBY.

51 OMIT

51

51A INT: CLUB MIYAKO - NIGHT

51A

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

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

52-54 OMIT

52-54

54A INT: KITCHEN

54A

A knot of OFFICERS and TECHNICIANS surround the
BODY in the corner. Nick and Charlie are just
entering. Ohashi supervises. Masahiro stays out of
everybody's way. The kitchen is HOT. A WHITE GLOVED
officer pulls a hundred dollar bill from the man's
throat with forceps.

CHARLIE

Think he's got two fives for a ten?

Masahiro waves Nick and Charlie over.

Nick kneels, carefully turns the dead man's hand over by
the wrist and looks closely. The wrist bends easily.

NICK

No defense wounds. Nice, clean
right handed cut down from...

(points to showprints outlined
in blood)
...there.

Charlie's touching the man's chest with the back of his
hand.

CHARLIE

The perp left wet. Bodyheat hasn't
caught up with the room. He's
fresh.

NICK

From the airport. One of the phony cops.

MASAHIRO

You're certain?

(CONTINUED)

54A CONTINUED :

54A

Charlie nods. Masahiro confers with Ohashi a few yards away.

MASAHIRO

That's all. The superintendent thanks you very much.

(gestures toward door)

Please.

NICK

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

MASAHIRO

Please don't interfere. I've been ordered to take you to your hotel.

NICK

(calls out to Ohashi)

What am I. chopped liver? This is my job, I'm in on this.

*

*

MASAHIRO

You are observers.

Nick looks like he's going to explode. Charlie stops him.

*

CHARLIE

We'll get more from a quiet look around than from a fight, boss.

Nick looks at Ohashi.

NICK

Usually someone kisses you when you get fucked. Translate.

Nick walks out.

55 OMIT

55

55A INT: CORRIDOR LEADING FROM KITCHEN

55A

As Nick, Charlie and Masahiro head for the main floor they pass a MIRRORED ROOM. Kneeling on the floor is a stunning Japanese hostess, MIYUKI, 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 MIYAKO - MOMENTS LATER

56A

Customers and employees are being detained by uniformed OFFICERS.

(CONTINUED)

56A CONTINUED:

56A

Some are being taken into a side room one by one for questioning. Nick, Charlie and Masahiro are heading down the stairs. Nick isn't speaking to Masahiro. Nick breaks away and takes off toward the back room.

*
*
*

MASAHIRO

Detective!

CHARLIE

Don't worry, he won't break nothing
he can't pay for.

*

56B THE MAIN FLOOR

56B

Nick has spotted a striking blond, JOYCE KINGSLEY dabbing at blood stains on her white silk kimono as she consoles one of the YOUNG GIRLS that flutter around her.

*

57 ON JOYCE

57

Speaking to one of the GIRLS in FLUENT JAPANESE

JOYCE (in Japanese)

EVERYTHING WILL BE FINE. JUST ANSWER
THEIR QUESTIONS AND WE CAN GO HOME.

(Daijobu yo, shimpai shinaide...shitsumon
ni kotaereba kaereru wa.)

*
*

*

Nick squats beside Joyce, waiting for an opportunity to speak.

NICK

You want to try a little peroxide?

Joyce looks over, surprised.

NICK

For the bloodstains. It always works for me.

JOYCE

What are you?

*

NICK

(shows his N.Y.P.D. id)
Detective Sergeant Conklin. Where'd
the blood come from?

*

*

*

A girl whispers to Joyce. Other girls cover their mouths coyly as they giggle.

JOYCE

She wants to know if you're the fool
that lost Sato at the airport?

*

Nick doesn't answer.

(CONTINUED)

57 CONTINUED:

57

JOYCE (cont'd)
Just off the plane and you make
the evening news. Nice.

More laughter from the girls.

NICK
Maybe I should stay and run for
congress.

JOYCE
Americans who are less than
perfect please them.

Joyce turns back to the girls.

CHARLIE AND MASAHIRO

watching from across the room. Masahiro's nervous about
letting Nick loose. Charlie is deliberately detaining
him.

CHARLIE
Some joint. Are you known here?

MASA
Me? No. I could never afford a
place like this.

CHARLIE
The money you people make over
here? This is Japan. Million-
aire cops. Skip the modesty,
big guy.
(spots a pretty girl)
Umm. Very fine. Look, since
I'm new in town and you want to
make a nice impression, why
don't you introduce me?

Masa is confused.

MASA
But I told you. I could not
know her.

CHARLIE
Show her the tin, Masa. The badge.
You and me, we'll question her
closely.

(CONTINUED)

57 CONTINUED:

57

MASA

Do you think she's done something?

CHARLIE

Maybe. Give me fifteen minutes
and some translating and I
guarantee she will.

ON NICK AND JOYCE

NICK

You still haven't told me about
the blood.

JOYCE

The girl who found the body
was upset. I put my arms
around her, wouldn't you?

(CONTINUED)

57 CONTINUED:

57

Nick shoots questions fast and approaches from different directions.

NICK
You from boston?

JOYCE
Chicago.

NICK
Where'd you learn to speak Japanese?

JOYCE
Chicago.

Nick tries again.

NICK
You know the victim?

JOYCE
A couple of guys met for drinks and
this is how it turned out.

NICK
Did you see the killer leave?

JOYCE
Yeah, sure, and he wrote his name
and address down on the back of my
dress and asked me to give it to
you. Anything else?

NICK
Yeah, why the bullshit?

JOYCE
Because you could get me killed,
detective. There's a war going
on and these people don't take
prisoners.

NICK
What are you talking about?

JOYCE (amazed)
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?

(CONTINUED)

11/4/88

41 (GREEN)

57 CONTINUED

57

JOYCE

Counting you and me? About eleven million.

She heads for the interrogation room door, leaving Nick feeling like a fool.

58 EXT: CLUB MIYAKO - NIGHT

58

Nick, Charlie and Masahiro are squeezing through the thick CROWDS toward Masahiro's car.

MASAHIRO

Did you learn anything from that woman, Detective Conklin?

NICK

Why would she tell me anything.

I'm just an observer.

(heads for Matsu's car)

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

Nick bangs on the trunk. The driver opens it from inside.

MASAHIRO

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

NICK

Wrong, you're a suit. Tell him that one good hand job deserves another.

MASAHIRO

I don't understand.

Nick removes his small overnight bag and Charlie's large garment bag from the trunk.

CHARLIE

Somebody do something to somebody?

NICK

Yank your Greyhound Tour map and get directions to our hotel.

CHARLIE

But Nick--

NICK

Just do it.

11/4/88

42.

58 CONTINUED

58

Charlie using the map from his tour book gets dumbshow directions from Masahiro's driver.

MASAHIRO

Don't you wish a ride?

NICK

We'll walk. What I want from you is information. Sato's file, the paperwork from tonight and anything else relevant to this case. Translated, by 0900. Got it, Matsumoto?

Nick hands Charlie his own bag.

NICK

Let's go.

CHARLIE (puzzled)

Sure Nick.

(bows)

Kon-bonwa, Chief.

Masahiro bows.

MASAHIRO

Very well, you'll have a long walk home.

NICK

(over his shoulder)

Don't worry. If we get lost we'll ask a cop.

Hold on Masahiro watching them go.

59 EXT: STREET - TWO A.M - NIGHT

59

A SEA of heads all close to the same height except for Nick and Charlie who are carrying their bags through the narrow streets choked with weaving SALARYMEN, and late night revelers.

CHARLIE

...I can't believe Noodles didn't fill us in about the war. I was just getting to where I could tolerate him.

NICK

Suits are suits. If he had to face a mutt with a butter knife he'd shit in his pants.

11/4/88

43. (GREEN)

59 CONTINUED

59

CHARLIE
It's this way man...

NICK
Sure?

CHARLIE (checks map)
Sure, it's just around the corner.

60 EXT: DESERTED STREET - NIGHT

60

Nothing. Nobody. The wind jostles the paper lanterns hanging outside the shuttered shops. Nick and Charlie, bags in hand, are lost.

NICK
'...Just around the corner. Right off the main drag!'

CHARLIE
Woa, woa wait a minute, Mr. 'We'll walk'...
(then)
Nick Conklin, fresh air fiend.

NICK
You were supposed to get directions.

CHARLIE
I was supposed to get--unbelievable, man, just unbelievable. Do I look like I work at the U.N.? It was in Jap.

NICK
Let me see the map.

CHARLIE
No, forget the map. Forget the fucking map.
(stop at intersection/signs all in Kanji)
All I know is the Bronx is up and the Battery's down.
(then)
What's your next great idea? Swim to New York?

NICK
Ask someone.

11/4/88

43A.

60 CONTINUED

60

CHARLIE

Again? Hola, Senor. Donde esta la Hotel Meiji?

The salarymen ignore them.

CHARLIE (more serious)

Nicky, you know, this isn't our jungle. Maybe we should cut our losses and let the locals handle it.

SOUND of Motorcycles. They notice SIX YOUNG BIKERS riding slowly towards them.

NICK

Can't do that.

(off Charlie's look)

Think like a shoofly. That's what that business with Oliver was about. Some people back home think I got rich on one flight.

CHARLIE (Incredulous)

That you cut a deal with Sato?! I can back you up.

NICK

They'll believe what they want to believe. Welcome to the shitstorm.

(then)

I can't go back without him, Charlie.

The bikers head straight for Nick and Charlie, LAUGHING, JEERING at the gaigins. They know who the cops are Suddenly they're gone...It's SILENT again except for the SOUND of the wind beating against the paper lanterns, rustling the wind chimes. Nick and Charlie stand in the middle of the street realizing just how far from home they are.

61 OMIT

61

61A INT: HOTEL ROOM - NIGHT

61A

Nick can't sleep. He's watching the last moment of the neon fireworks out the window. Charlie is sleeping like a baby. Nick pours himself a drink from one of the miniature bottles he took from the plane. He takes OUT SATO'S PHOTOS, attached to the top of file. Hold on Nick, studying his adversary.

61B OMIT

61B

11/4/88

43B.

(GREEN)

62 OMIT

62

62A INT: POLICE STATION - FILE ROOM - DAY

62A

CLOSE on a series of PHOTOS of Sato (age 16 to present):
in restaurant surrounded by girls; stripped to the waist
his body covered with tattoos holding a Samurai sword on
top of a highrise etc.

CHARLIE (O.S)

Looks like we got a real nut case.

MASAHIRO (O.S.)

Sato Koji. He started young and
rose fast. From street
enforcer to minor boss.

Nick and Charlie are examining Sato's file as they
have breakfast. The American's eat bento.
Masahiro is having rice porridge. Charlie's
having trouble with his chopsticks. Nick ignores his
food.

62A CONTINUED

62A

CHARLIE (reading files)

Yeah, dime a dance hitter goes made
man. Controls the docks and some
construction in Hawaii.

MASAHIRO (to Nick)

Don't you like the Bento?

(points with chopstick)

Tofu skins...fermented
soybeans...Umeboshi...

NICK

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

Masahiro doesn't understand but he's subtly pleased that
Nick can't stand it.

NICK (ignoring Matsu/to Charlie)

(reading file)

We know the victim last night was
Sato's man.

CHARLIE

Right.

The SOUND OF HEAVY FOOTSTEPS from outside the door.

NICK

And three days ago he's suspected of
hitting Ok-a-da Gen-kuro, right?

MASAHIRO (correcting)

Okada Genkuro. Damascene maker, an
artist...

NICK (as if Matsu were a bug)

...Yeah, an engraver...So Sato hops a
plane and forty-eight hours later
he's snapping caps at the Limehouse.

MASAHIRO

(counts...then)

Fifty-four hours later.

Nick eyes Charlie, weary.

CHARLIE

Who's this monkey with Sato? He
careless with matches?

10/29/88
(LAVEND4R)

45.

62A CONTINUED

62A

INSERT SURVEILLANCE PHOTOS of Sugai Kunio with Sato -- all five, ten years old. Some in black and white. Charlie hands the photos to Nick. Sugai has burn marks on his hands and face. Charlie drifts to the door.

MASAHIRO (hesitates)
American fire bombing, April 1945.
Took his father and brother. Kunio Sugai.

Nick looks at Masahiro.

CHARLIE
What's Sugai doing with him?

MASAHIRO
He was his lieutenant five years ago.

NICK
Cut the bullshit. There's a war going on between the two of them.
(Soto voce)
Fucking suit.

Masahiro responds to the HEAVY FOOTSTEPS from the hall. Charlie sees a PAIR of SWAT OFFICERS hurrying past a crack in the door.

CHARLIE
What's with the Marine's?

MASAHIRO (uncomfortable)
A drill. Training perhaps.

CHARLIE
You've got to start cutting us in on this stuff, Hiro.

NICK
What the hell could've been in that box?
(to Sugai)
This Sugai, was he into drugs?

MASAHIRO
No...Steel, liquor, horses, he owns part of Club Edo...Then there's guns, prostitution,. A powerful Oyabun. Head of the IZAKI-gumi

10/29/88

(LAVEUDAR)

46.

62A CONTINUED

62A

MORE HEAVY FOOTSTEPS. Charlie's at the door, sees SWAT officers carrying sledge hammers moving past a RANKING OFFICER who is handing out live ammunition. Nick joins him.

NICK

Sledge hammers, live ammunition?
Training?

Charlie picks up his jacket. Nick looks at Charlie, then at Masahiro who is definitely looking shifty, etc.

NICK

Masa, what the hell is going on?

MASAHIRO

They have a tip about Sato's last hideout. Only a tip. I promise to keep you informed.

NICK

Do you have that file on Sekimitsu?

MASAHIRO

Yes.

He turns away to get the file. Too late. They're out the door. Masahiro cursing in Japanese, starts for the door, stops, grabs the phone, then hangs up, and scrambles after them.

A623 INT/EXT: POLICE BUS - DAY

A62B*

Nick and Charlie sit among the stone-faced heavily armed ASSAULT team. Masa is standing in the aisle trying to get them off. He looks like he's going to drop a calf.

MASAHIRO

Please Gentlemen. I need authorization.

NICK

This one's New York style, Masa.

CHARLIE

First we do, then we go get authorized.

The van doors are slammed shut. The van lurches forward. Resigned, Masa squeezes in between our two cops.

(LAVENDER)

47.

62B OMIT

62B

62C EXT: STREET - DAY

62C

The ASSAULT bus tears down the street followed by TWO POLICE CARS.

62D EXT/INT: PACHINKO PARLOR - DAY

62D

The assault team deploys from the bus into the cleared building. One group heads around the back. Charlie and Nick follow Masahiro. The assault team races down the cleared, narrow aisles.

11/4/88

48.

(GREEN)

62E INT: STAIRCASE LANDING

62E

The raiding parties from front and rear converge and start up the stairs. Our three bring up the rear. Matsu, arms folded, blocks their path.

MASAHIRO

Observers.

NICK

Okay, boss.

62F INT: DOORWAY - TOP OF THE STAIRS

62F

Officers, silent and weapons ready, prepare to enter the locked room. At a nod from their commander, a muscular officer hefts his sledgehammer and takes out the door.

62G INT: ROOM

62G

The abandoned Dojo. Bedlam. FIVE MEN have been taken by surprise. A couple of the men are barechested, their bodies covered with tattoos. They are quickly subdued by officers.

62H INT: SATO'S HIDEOUT - ABOVE PACHINKO PARLOR - DAY

62H

Nick, Charlie and Masahiro walk in. Nick looks around. He spots Sato's suit and tie neatly hung over a chair in the corner.

NICK

The son-of-a-bitch was here,
Charlie...

The FIVE SUSPECTS have been lined up against the far wall. The OFFICERS are checking ID's. Nick and Charlie walk over for a closer look. One has his head lower than the rest. It's Katayama. Nick recognizes him.

NICK

Hello again, darling.

Katayama smiles, then spits at Nick. Nick turns to Charlie as if to say: catch this guys act. Then, in a flash, he whirls, grabs Katayama by the throat and shoves him against the wall. Hard.

NICK

(face inches from Katayama)
Hello again darling...Where's your
boss?

MASAHIRO

Detective Conklin!

11/4/88

(GREEN)
49.

62H CONTINUED

62H

Katayama grasps for breathing. Nick keeps him pressed against the wall. The other cops grab Nick and force him back. They're all shouting in Japanese. Charlie pulls them off Nick, shouting in jibberish/Japanese.

NICK

Let me talk to him for five minutes.

MASAHIRO

It's not proper...You're a foreigner.

CHARLIE

We speak the international language.

MASAHIRO

This isn't New York, Detective. We have rules here.

NICK

Rules?...I got news for you, Matsumoto. I've seen Sato's work. He doesn't follow the program.

MASAHIRO

You must learn patience.

NICK

Fuck patience. It's for old maids, Inspector.

MASAHIRO

You want to observe, observe. If not, leave.

A62J INT. ROOM - LATER

A62J

A quick montage of Osaka's finest going over the room: Papers are being examined, boxes opened, finger prints are being taken etc. The last image is a wastepaper basket being overturned on a sheet of plastic. Among the odds and ends is the YELLOW paper last seen in Scalari's.

Nick and Charlie are sitting in the corner of the room.

CHARLIE

(nudges Nick)

Nickey...The paper the box was wrapped in?

Nick rises and shambles over. Nick leans over the shoulder of a COP sifting the contents of the wastebasket. Sure enough it's the same yellow paper. Charlie gets a wink.

11/4/88

(GREEN)

49A.

A62J CONTINUED

A62J

The COP growls at Nick to get away.

NICK

Okay, boss, stay placid.

OHASHI now walks in, flanked by TWO OFFICERS. At first he doesn't notice our two cops...Masahiro starts toward Nick, but he's too late. OHASHI calls out at him. He's in deep shit.

Nick continues to look around. There are mounds of trash and refuse on the floor. He hunches down...There are some plastic discs scattered about. Three or four. He picks one up...tucking it away. Nothing.

10/29/88
(LAVENDAR)

50.

A62J CONTINUED

A62J

Across the room he HEARS OHASHI'S HARSH VOICE. Masa is being humiliated in front of his peers. Need Ohashi's dialogue.

Nick now walks to where wallets are being examined. The contents being layed out on the table. Nick spots SIX CRISP one hundred dollar bills on the table. He waits for his moment. When the Japanese cop turns to watch Masahiro, Nick palms five of the bills, gestures toward Charlie and walks out the door.

Masahiro has seen Nick take the money over Ohashi's shoulder.

62J EXT: PACHINKO PARLOR - DAY

62J*

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 Hiro. I think he's in deep with the boss.

Nick shrugs and walks past into the crowd.: A RIDER sitting on a black suzuki watches the crowd.. After they pass, the rider flips up the visor of his full-face helmet. It's Sato. He slowly moves off in the opposite direction.

63-78 OMIT

63-78

78A EXT: NOODLE STAND - DAY

78A

Nick and Charlie are standing in front of stand. Nick burns one of the stolen hundred dollar bills. He feels the bill, snaps it, rubs his thumb over its face. Nick watches closely as it burns, then glances over at Charlie. Paydirt.

79 OMIT

79

A80 EXT./INT: POLICE STATION - ENTRANCE/STAIRS - DAY

A80

Nick and Charlie hurry into the police station and up the front steps.

10/29/88

(LAVENDER)

51.

B80 INT: POLICE STATION - HALLWAY - DAY B80

Nick spots Karayama being taken with other prisoners into a holding area.

C80 INT: POLICE STATION - BULLPEN - DAY C80

Masa's desk is empty. The nearby secretary is trying to explain where he went. It's charades.

SECRETARY

(miming Kendo)
Katakatakatakakaka.

CHARLIE

He's working on the railroad.

NICK

Target range?
Baseball?

CHARLIE/NICK

He's a riveter.

D80 INT. CORRIDOR - NEAR KENDO GYM - DAY D80

Nick and Charlie are moving down the corridor when they HEAR THE CLASHING OF KENDO sticks which SOUNDS like the NOISE the SECRETARY WAS MAKING. They walk into the Gym.

80 INT: POLICE STATION KENDO GYM - DAY 80

Nick and Charlie are forced to remove their shoes. They are on the sidelines trying to figure out which of the TWENTY identically uniformed kendo players is Masahiro. The class is in full swing.

CHARLIE

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

NICK

Come on buddy, we got news.

A few Kendo players are on the side with their helmets and sticks lying down near them. Charlie can't resist picking up one of the sticks. The ONLOOKERS are not amused. The CLASS continues to move in unison, responding to the INSTRUCTOR'S COMMANDS. Masahiro's voice comes from the heart of the class.

MASAHIRO

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

The students disengage and prepare for individual fencing. Masahiro removes his face cover. They walk up to him.

80 CONTINUED

80

NICK

Look, I know you took some heat for taking us to the raid --

MASAHIRO (cuts him off)

-- Superintendent Ohashi is waiting for you in his office.

CHARLIE

Matso, you're covered man. We're going to square you with Ohashi right now.

Masahiro turns without saying a word and takes off. Charlie and Nick look at each other.

NICK

Jesus would you listen up.

Masahiro continues walking. Nick, shakes his head, grabs Charlie's Kendo stick and starts after him.

NICK (taps Masahiro on his thigh)

Hey, drop the hardon man, and let me explain.

MASAHIRO

You've dishonored me and rest of our department. You're a thief. I saw you take the money.

NICK

Some thief, it's the only way I can get something done in this department. You guys won't let me wipe my ass without making three phone calls!

Masahiro keeps walking.

NICK (raps him again)

Hey...Hey...I'm talking to you!

MASAHIRO

I've informed Ohashi of your crime. He's spoken to your superiors in New York. We know the kind of man you are.

Nick can't believe this guy -- he might as well be I.A.D.

10/29/88

(LAVENDAR)

53.

80 CONTINUED

80

NICK

You stupid bastard, you don't know
day one about me. Your self
righteous bullshit is going to get
us kicked out of here!

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

NICK

All right you win.

Masa momentarily relaxes his guard. Nick in a move
equally as fast from the street sends the armored cop to
the floor.

NICK

Lesson one. don't pull it if you're
not going to use it.

Nick takes off.

(ALT: Masahiro floors Nick. The class laughs. Nick's
humiliated and storms off.)

80A OMIT

80A

81 OMIT

81

81A INT: OHASHI'S OFFICE - DAY

81A

Nick and Charlie are in the office.

OHASHI

Perhaps theft by a police officer
is taken for granted in your
country--

NICK (cuts Ohashi off)

There was a hundred dollar bill
in the victim's mouth at Club Edo.
Sato killed an engraver before he
went to New York. The box?
Samples? Plates? Either way, your
war is over counterfeiting. And we
could have rolled on this a long
time ago if you didn't treat us
like enemies.

(he takes out a bill)

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

10/29/88

(LAVENDER)

54.

81A CONITNUED

81A

Masahiro, still in his gear, watches as Nick strikes a match.

NICK

(sets fire to bill)
Watch and learn.

The bill burns.

NICK

Look. The impression barely rises above the ash. Here...and here. Not made under enough pressure or it would be higher. It's good stuff. The best I've seen, but it's not money.

(to Masahiro, jabbing his finger into his padded chest)
You got a problem you bring it to your partner, not the suits, scumbag.

Nick walks out.

CHARLIE

We were going to tell you, man.

Charlie walks out. Hold on Masahiro.

82 OMIT

82

82A INT: HALLWAY/HOLDING AREA POLICE STATION - DAY

82A

Nick walks past the door where Katayama was shoved in earlier. Nick stops, turns back and goes inside to find Katayama sitting in a chair. He slaps the surprise Katayama backhanded across the Adam's apple. The thug gasps for breath. Nick plants the remaining hundred in his mouth. Charlie stops in the doorway.

NICK

Tell Sato I raise him this.

(PINK)

55.

82B INT: CORRIDOR

**

82B

Charlie and Nick are moving toward the exit.

CHARLIE

What's that all about?

NICK

From his lips to Sato's ears.

CHARLIE

Where're we heading, boss?

NICK

Shit, shine, shower and shave. I want to talk to a lady.

**

A83 EXT: STREET CLUB EDO - NIGHT

A83

Nick and Charlie, in fresh clothes, cross the street and head toward the front door.

CHARLIE

(carefully glancing back)

He's still with us...

Nick looks back. Masa freezes, turns away, and tries shielding his face with his hand. It's comical.

NICK

A real shamus...

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 BOOTH

84*

NICK AND CHARLIE are wedged into a tiny booth. 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.

(PINK)

56.

84 CONTINUED

84

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 "High Hopes."

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.
(looking at the bar)
Look, he's getting it.

85 BAR AREA

85

Masahiro is sitting at the bar with his back to them having sake. The BARTENDER places a tropical drink in front of him and motions toward Nick and Charlie's table. Charlie's sent him a drink.

CHARLIE

(waves him over)

Come on over, Hiro!

Masa sighs. Caught. Masa walks over carrying his ridiculous cocktail. He's had a few and it's starting to show.

MASAHIRO

Big shot from New York.

NICK

Matsumoto of the Mounties. Somebody tell you I was about to steal the silverware?

MASAHIRO

Superintendent Ohashi would like to see you in the morning.

(PINK)

57.

85

CONTINUED

85

NICK

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

CHARLIE

Hang on,. Everybody did the right
thing. No further. Sit down,
Mat...Smoke the pipe Nick.

Masahiro settles into a seat on the other side of Charlie.
He looks straight ahead, avoiding Nick's gaze. Almost
imperceptively Masahiro's hand starts tapping to the
rhythm of "High Hopes". It's probably unconscious.

CHARLIE

Like this stuff?

MASAHIRO

Oh, yes. "High Hopes" I was a
teenager when it was new.

Masahiro starts HUMMING to the music.

CHARLIE

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

MASAHIRO

(still facing straight ahead)
I did my duty Conklin. These are the
men I work for.

NICK

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

MASAHIRO

Perhaps you should think less of
yourself and more of your group.
Learn to work like a Japanese.
(looking at the girls clinging to
Nick)
You've already learned to relax like
one.

Masahiro continues humming.

(PINK)

58.

85 CONTINUED

85

MASAHIRO

I grew up with your soldiers, you
were wise then....But now music and
clothes are all America is good for.
We make the machines. We've built
the future...You were powerful but...
(finishes drink)
We won the peace.

NICK

Yeah, and if anyone of you ever had
an original idea you'd get so tight
you'd yank yourselves up your own
asshole.

CHARLIE

Hey, what is this! You guys in a massive
conspiracy to fuck up my evening?

Masahiro and Nick are silent again.

CHARLIE

Yo, Nick.

86-88 OMIT

86-88

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 ringer and I need
help from someone who speaks the language.
Please.

(PINK)

59.

88A CONTINUED

88A

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 BAR AREA

88B

Nick's POV: The girl. Miyuki. The girl splattered with blood at last night's murder. The girl in the sequined dress.

89 ACROSS THE ROOM - CHARLIE AND MASA

89

are at the table. The JAPANESE SALARYMAN/SINGER and his loaded buddies are dreadful. Masahiro and Charlie clink their Sake cups.

MASAHIRO
Up and down.

CHARLIE
Kampai

CHARLIE

...You wanna hang around with the NYPD there's something you're gonna have to do, assistant Inspector.

MASAHIRO (defensive)

What?

89 CONTINUED

89

CHARLIE

(puts his arm around Masa's shoulder)
We're gonna have to lose the K-mart
tie. It's a fire hazard.

Charlie unties his own and hands it over.

CHARLIE

Here..

Masa, finishes his drink, then unknots his own, and quickly ties Charlie's. He's delighted with his reflection in the spoon. It's a big hit with THE HOSTESS

MASAHIRO

It's top drawer. Yes?

CHARLIE

(looking at girls)
You've already up-ed your percentage.
(heckles singer)
Hey, meatball, if you can't hit the
note, throw a hat at it.

MASAHIRO

You could do better?

CHARLIE

I can not tell a lie.

MASAHIRO

Then put it up or shut it up.

CHARLIE

All right, wiseguy. Maybe it's time
someone planted the flag in this
joint.

STAY ON MASAHIRO as Charlie gets up and stalks toward the Karaoke. Masa laughs to himself and finishes his drink. A perfect set up...CHARLIE'S HAND comes into frame and closes around Masa's shoulder. Charlie pulls him toward the stage.

MASAHIRO

What are you doing?...Charlie...Stop...

90 INT: BOOTH - CLUB MIYAKO

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.

90

CONTINUED:

90

JOYCE

You're stubborn, dangerous and too stupid to know it.

(drops his money on the table)

Buy yourself some souvenirs and go back to New York.

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.

(then)

Work pay for a dress like that?

His innuendo is clear.

JOYCE

Don't break into a sweat. You don't know day one about what I do. I pour their drinks, listen to their troubles, and go home alone. Unless I don't want to. Talking to you is about as close to a compromise as I get.

Nick laughs. She can give it right back.

NICK

All right, 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 black jack)

Come on, one hand, loser becomes a soft touch.

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

JOYCE (Japanese)

PUT THEM AT TABLE SIX. I'LL BE RIGHT DOWN.

(Roku ban e annai shite. Sugu ikukara.)

(to Nick)

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

(CONTINUED)

90

CONTINUED

90

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.

NICK

You didn't answer my question.

JOYCE

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.

90 CONTINUED

90

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 crossing the dance floor towards the rear exit. The girl in the black and white sequin dress is clutching his arm. Another distinguished looking OLDER MAN walks beside him. There's a small entourage of bodyguards and adjuncts. 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.

(then)

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 INT. CLUB MIYAKO - KARAOKE STAGE - NIGHT

93

Charlie is in the spotlight singing RAY CHARLES' "WHAT I SAY". He has the lyrics in front of him.

CHARLIE

"...HEY, MAMA YOU TREAT ME WRONG.
COME AND LOVE YOUR DADDY ALL
NIGHT LONG..."

Masahiro tries to slink away, but Charlie pulls him into the spotlight. Masahiro reads the lyrics from the Karaoke book.

MASAHIRO

(intense and arhythmic)
"ALL RIGHT. HEY. HEY...ALRIGHT."

Charlie nudges Masahiro to continue.

MASAHIRO (cont'd)

"TELL YOUR MAMA, TELL YOUR PA, I'M
GONNA SEND YOU BACK TO ARKANSAS..."

Charlie steps into the spotlight for the call and response chorus.

CHARLIE/MASAHIRO

"HEY, HEY, HO HO. HEY. HO. HEY...
TELL ME WHAT I SAY. TELL ME WHAT I
SAY RIGHT NOW..."

The crowd loves it. We spot Nick cutting across the floor towards the exit.

94 OMIT
94A

94
94A

94B INT. CLUB MIYAKO - NEAR THE DOOR - NIGHT

94B

Nick shoves through the crowd by the door. The crowd opens for Sugai. It doesn't for Nick.

NICK

Mr. Sugai? Detective Sergeant
Conklin, N.Y.P.D. Homicide...
Mr. Sugai?

Nick's way is blocked by a hulking SUMO and Sugai's lieutenant #1. There's a moment of eye contact between Nick and Sugai before the old Yakusa exits. Sugai's escort bumps Nick back and follows.

(CONTINUED)

94B CONTINUED:

94B

NICK

Hey!

But Sugai is gone. The crowd closes behind him. From
Off Screen:

CHARLIE

Ain't no use to cry and moan.

MASAHIRO

Jody's got your girl and gone.

CHARLIE

Ain't no use in being blue.

MASAHIRO

Jody's got your sister, too.

Masahiro and Charlie appear.

NICK

How many of those did you teach
him?

CHARLIE

Just a few of my favorites.

MASAHIRO

I got a girl her name
is Grace. She drives me wild
when she sits on my face.

CHARLIE

(to Nick)

Strictly lounge act, but if
I work with him he'll be main
room in no time.

MASAHIRO

Asses and elbows, Conklin-san.

NICK

Yeah, all day.

(to Charlie)

Pour ol' blue eyes into a cab.

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 (cont'd)

How'd you pay?

CHARLIE

Courtesy of the Osaka Prefectural Police Department...I figure we was owed. So did Masa.

NICK

I'm asking Ohashi for another cop.

96 NICK AND CHARLIE

96

as they come to a fork in the road we 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 disappear down the block: punks are punks everywhere. They continue walking.

(PINK)

66.

96 CONTINUED

96

CHARLIE

Nick, when it comes to Masahiro, 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.

Suddenly there's a blast of noise as a biker approaches from behind.

CHARLIE

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

Nick looks over at his partner for a beat. Suddenly one biker bears down on them and snatches Charlie's coat from over his shoulder. Laughing and whooping the riders take off.

CHARLIE

Mother fucker.

Charlie takes off after the riders, running flat out.

NICK

Fabulous.

He follows.

97 OMIT

97

98 ANOTHER SECTION OF SAME MALL AND STAIRCASE - NIGHT

98

A drunken salaryman is weaving toward the subway entrance. The rider floats by. Charlie is thirty yards behind him and gaining. Nick is farther back.

NICK

It's only a coat. Come on, Charlie!

CHARLIE

(yells back)

He's got my passport.

NICK

Hey, Charlie! Charlie!

Nick loses sight of him.

98A INT. PARKING STRUCTURE - MALL ENTRANCE - NIGHT

98A

Charlie races down the stairs / escalator after the Biker.

Nick arrives at the top of the escalator, out of breath, then heads down.

98B INT. UNDERGROUND AREA - NIGHT

98B

Charlie spots the biker in the middle of this vast area. The biker stops, holds up Charlie's coat, lets it drop to the ground, then cruises thirty yards away and stops, looks back at Charlie.

Charlie picks up his coat.

CHARLIE

Come here, amigo.

98C ANOTHER PART OF THE UNDERGROUND - NIGHT

98C

Nick is searching for Charlie.

NICK

Charlie!?

98D INT. UNDERGROUND AREA - NIGHT

98C

Charlie, coat in hand, walks toward the biker.

(CONTINUED)

98D CONTINUED:

98D

CHARLIE

Nicky, over here!

(moving toward biker)

Come on, friend, you gonna
run off again?...

The biker, sitting on his thrumming bike doesn't move.

CHARLIE (cont'd)

...or we gonna have a little
chat now?

Three Bikes appear from different corridors. Charlie spins around as the bikers streak past him from all directions. Two of the bikers stab him with knives as they pass...we don't realize this right away.

Nick appears and sees Charlie at the far end of the vast space. Charlie staggers, blood pouring from his hands.

CHARLIE

(looking down at the blood)

Jesus Christ...

Charlie stumbles back into the wall. Sato appears from another corridor, riding toward Charlie holding up the gleaming blade of his tanto.

NICK

Charlie!

Nick runs toward him, but he's too far away. Sato whacks Charlie's head off as he streaks past him.

NICK (cont'd)

No!

Nick runs toward Sato. Sato stops and looks back at Nick. He makes a cutting mark with his finger above his eyebrow, then speeds off.

NICK (echoes in tunnel)

Sato!

Silence.

The sound of Sato's bike fades in the distance. Silence. Nick stops running...slowly falls to his knees. There's nothing he can do. Hold...then.

98E INT. UNDERGROUND LOCATION - LATER

98E

A wider angle of Nick still on his knees, fifty yards from Charlie. A Policeman walks into frame, then another. The sound of many Japanese voices from off screen: "OVER HERE"... "BRING THE MEDICS"...

POLICEMAN (in Japanese)
PLEASE....

(Nothing from Nick)
YOU MUST TELL US WHAT HAPPENED.

Nick gets to his feet, ignores the men and starts to walk off past the cops and paramedics who surround Charlie.

99 OMIT
THRU
108

99
THRU
108

108A EXT. BRIDGE DOTANBORI - RAIN - NIGHT

108A

Close on the face of a toothless, wizened beggar mumbling.

BEGGAR (in Japanese)
MISTER?...MISTER? I'M SO HUNGARY
CAN'T YOU HELP ME OUT?

(PINK)

69.

108A CONTINUED

108A

Nick is slumped against the railing in the heart of the neon jungle. The beggars face is INCHES from him, but Nick is past seeing...Sound of DOOR SLAMMING. Sound of HIGH HEELS. Joyce's legs come into frame. It's Joyce. She drops coins in the Beggar's upturned palms.

JOYCE

Come on...

Nick and Joyce start off past groups of drunken salarymen. Joyce glances back to SEE Masahiro in the shadows at the foot of the bridge. He has done what he thought best, bring Joyce. He turns and walks away.

109 OMIT

109*

(TAXI RANK OMITTED)

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.

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.

110A EXT: OSAKA - DAWN/SUNRISE

110A

111 INT: APARTMENT - MORNING

111

A carp shaped kite lazily floats in a clear blue sky.
The sound of a radio playing Charlie Parker.

RADIO (VO)

That was bird. From the Blue Note years. Zero
9:40 hours & 52degrees in central Osaka.

This is specialist Doug Dale, Tapastries in
Jazz on the far east Network, armed forces radio...

We realize we're watching Nick's pov. He's sitting in the
same spot as last night, looking out the window. *

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 salaryman, 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.

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?

(CONTINUED)

111 CONTINUED

111

JOYCE

It's Joyce.
(takes photo from him)
You like Canadian Bacon?

112 INT: THE APARTMENT - DAY

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

113 CONTINUED

113

Masa sits across from Nick and squares the plain cardboard box on the table. Masa sits rigid and straight-backed.

This is hard for him. He sips his tea.

MASAHIRO

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.

MASAHIRO

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

(Masa bows)

I'm very sorry.

Nick says nothing.

MASAHIRO (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.

MASAHIRO

Please.

There's something in the way Masa 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, eying Masa carefully.

NICK

Can I take what I want.

MASAHIRO

(holding Nick's gaze)

Anything.

(then)

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

113 CONTINUED

113

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

NICK

I want to go back to Sato's hideout.

Just you and me.

(Nothing from Masahiro)

Are you with me?

After a pause, Masahiro nods.

113A INT: PACHINKO PARLOR - DAY

Nick and Masahiro walk through the aisles full of players.

114 OMIT

114*

115 INT: SATO'S HIDEOUT - ABOVE PACHINKO - DAY

115*

Darkness. Then, the door flies open from the outside from the force of Nick's blow. Nick steps in. Masahiro is right with him, nervous but excited. Masa swings the ruined door back into place. A single exposed bulb swings as Nick turns it on. He stands in the middle of the room, as close to Sato as he has gotten.

NICK

What did your people find?

MASAHIRO

Stolen police uniforms....His clothes...Kleenex with lipstick.

NICK

Prints?

MASAHIRO

Sato's. Two are known criminals...The others can't be identified.

Nick takes a long look slow look around...then he begins to take the place apart.

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 ...

115 CONTINUED 115

Rustling from O.S... Nick turns to see his partner rifling a cabinet. Nick is pleased. Nick picks up a hamper and dumps it's contents on the floor.

MONTAGE: Nick and Masahiro search the room.

116 THE COOKING AREA: - DAY 116*

Masahiro dumps food containers and sifts through the mess.

117 OMIT 117*

118 THE BATHROOM: - DAY 118*

Nick removes the drainstop, sticks two fingers into the drain and pulls out thick goo. He rubs his fingers in newspaper and finds hair. (All hair in Japan is black or do my eyes deceive me.)

**

118A CUTS CONTINUE: AS THEY GOT THROUGH DESK, FILE CABINET, 118A

strip wallpaper. Nick is thorough but rough. Masahiro handles the roughest object like glass.

119 THRU OMIT 119
122 THRU 122

123 THE ROOM: LATER 123*

Masahiro is leaning against the wall. Nick has a last burst of angry tearing, then sits on the floor breathing heavily he's sweaty and exhausted.

NICK

He felt so safe. so fucking safe.
I'm still here, you bastard.

NICK SEES: The black sequins he rejected earlier.
They're under a soiled futon. He throws it aside.

MASAHIRO

Nick. There is nothing. We should
go....

Nick touches his hands to the sequins. They stick to his wet palms.

NICK

Masahiro

124 EXT: CLUB MIYAKO - RAIN - NIGHT

124

Closing time. The DOORMAN is holding an umbrella over customers and girls as they climb into waiting taxis. The girl MIYUKI (the one 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 - RAIN - NIGHT

125

Moving fast through rain-streaked neon.

126 INT: SEDAN - RAIN - FOLLOWING

126

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

NICK

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

Matsu hisses. Speeds up.

MASAHIRO

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.

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

MATSU (so he'll remember)

Balls.

126A
THRU
126C

MOVED

126A
THRU
126C

A126D	OMIT	A126D
126D	MOVED	126D
126E	MOVED	126E

126F EXT: SUGAI'S HOUSE - NIGHT

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

126G INT: SEDAN - NIGHT

NICK
Sato's inside.

MASAHIRO
If he is he's already dead.

NICK
What are you talking about?

MASAHIRO
This is Sugai's home.

NICK
No shit....This girl's screwing everybody but Santa in the Macy's Day parade. It's perfect.

MASAHIRO
Sato's eyes and ears?

Nick nods.

MASAHIRO
Fabulous.

126H INT: SEDAN - LATER - NIGHT

126H

Parked in the shadows outside Sugai's house. Nick is shifting around in the cramped seat futilely searching for a comfortable position. The windows are fogged, the car is full of smoke. Masa looks over at Nick.

MASAHIRO
Music?

In the briefcase: Lots of cassette tapes.

NICK
Japanese bagpipes? No thanks.

Masahiro smiles and shoves in a cassette, Sam Cooke's "You Send Me". Nick is pleasantly surprised.

126H CONTINUED:

126H

NICK (surprised)
Saint Sam.

Nick notices Masahiro's holstered .38 in the
briefcase.

NICK
No one's gonna give you time
to dig that thing out of there.

MASAHIRO
In twenty eight years I've never
had to use it. You?

NICK
I work homicide in South Brooklyn.
The nun's got guns.

MASAHIRO
(incredulous)
Have you shot many people?

NICK
I only shot back.

MASAHIRO
What happened?

NICK
They missed. Do me a favour.
Strap it on. We're not working
files and records.

Masahiro clips the holster to his belt.

MASAHIRO
You know, Nick, I've been in some
tough spots before. I worked
security during Marilyn Monroe's visit
with Dimaggio-san. Very demanding.

NICK
Oh, yeah, what was she like?

MASAHIRO
Oh..blonde. Very sexy.
(ashamed)
Actually I just kept the crowds
back. Not so tough really...It's
been an interesting few days, Nick.

126HB OMIT

126HB

126HC A LIMO - NIGHT

126HC

glides out of the driveway. Nick elbows Masahiro.

NICK

Home James.

126J OMIT

126J

126K EXT. FREEWAY - NIGHT

126K

The limo flashes by on the wet pavement.

126L THE SEDAN - DRIVING - NIGHT

126L

Tearing after the limo. Masahiro is but clearly enjoying driving seventy miles per hour.

NICK

A limo. Nice. Maybe he's sending her to somebody for his birthday.

MASAHIRO

Traditionally Japanese don't celebrate birthdays.

NICK

You could see the down side to a blowjob, Matsu. Drive.

126M EXT FISHMARKET - NIGHT

126M

Miyuki gets out of the limo and starts across the market.
Nick bails out of Matsu's car and hurries after her.

NICK

Let's keep in touch.

He grabs the walkie talkie and trails Miyuki.

126N EXT. FISHMARKET - NIGHT

126N

Miyuki stops at a stall and exchanges greetings with a
FISHMONGER. The old man sees her everyday and flirts
with her.

MIYUKI (in Japanese)

OHIO.

FISHMONGER (in Japanese)

MIYUKI, BEAUTIFUL AS EVER. WHY
DON'T YOU TAKE THIS HOME WITH YOU?

MIYUKI (in Japanese)

No, thanks. Not today.

We pick up Nick watching and following her through a
sea of workers bathed in steam from dry ice. Miyuki
walks out the fishmarket, crosses a street and heads
into the building.

Nick calls Masa on the walkie talkie.

NICK

Matsu, come in. I got her. I'm
on the other side of the market.
Why don't you bring the wheels
around.

126P EXT./INT. SOBA STAND - NIGHT

126P

Nick and Masa sit at a soba stand watching a lit third floor window across the street. Miyuki's silhouette passes behind the shade.

MASAHIRO

You want some pepper?

NICK

Ah, yeah, please.

MASAHIRO

Good eh?

Nick concentrates on getting a chopstick load of noodles into his mouth under the supervision of the AGED PROPRIETRESS. He's not having any luck. The woman, meekly at first, takes his hand in hers and shows Nick how it is done. He gets the noodles an inch from his mouth only to drop them at the last minute. The woman laughs. So does Nick.

SOBA LADY

No! This is how you hold the chopsticks.

NICK

Thank you.

(or)

Domo arigato.

MASAHIRO

Big shot from New York.

A long beat.

MASAHIRO (cont'd)

Nick San...there's something...maybe I shouldn't ask.

NICK

What? You can ask me anything you want, it's okay. What do you want to know?

MASAHIRO

These disturbing things I hear about you in New York...

(CONTINUED)

126P CONTINUED 2:

126P

NICK

A couple of guys I used to work with in the department took some money from some drug dealers.

MASAHIRO

They stole?

NICK

They liberated funds.

MASAHIRO

Theft is theft. There is no grey area.

NICK

New York is one big grey area. The humms went to the joint. It's not like anybody got hurt.

MASAHIRO

It dishonors all policemen.

(beat)

Did you take money, Nick?

Nick looks at his partner. Somehow he knows there's no point in lying to Masahiro...Finally...

NICK

Yeah, I took money. I'm not proud of it. Okay, you know I got a divorce, I got kids and I got bills. There's no way out.

MASAHIRO

Did Charlie know?

Nick doesn't have to answer.

MASAHIRO (cont'd)

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

Nick looks over at Matsu. The two men sit silently facing each other. Nick wants to laugh it off, but he can't. He takes a sip of beer. Matsu refills the glass.

81.

126R EXT/INT: SEDAN - DAWN

126R

Nick, head propped in his hand, keeps watch. Masahiro is snoring behind the wheel, his face covered by a handkerchief. Miyuki walks out of her apartment building. She is a dream in a black designer outfit. Nick elbows Masahiro. Miyuki gets into a cab.

NICK

Very nice. Sweet. She must be on her way to morning Mass.

They take off after her.

127
THRU OMIT
135A

127
THRU
135A

A135B EXT: DEPARTMENT STORE - DAY

A135B

Miyuki walks out carrying a shopping bag. Matsu follows her to the corner. She's stopped at the light, Nick is down the block. Matsu waves his hand, which looks to Nick like stay back -- in Japanese it means come here.

135B EXT: STREET - AROUND THE CORNER - DAY

135B

They've lost the girl. Nick is livid.

NICK

(imitating Matsu's gesture)
In America this means "stay put", hotdog!

MASAHIRO

In Japan it means "come here". Need I remind you which country you're in?.....I was correct.

(beat)

You hotdog.

11/5/88

82.

(GOLD)

135B CONTINUED

135B

Nick walks off

NICK

I cannot work like this, man.

MASAHIRO

Hey, asses and elbows, Conklin.

Nick turns to see Miyuki.

136 EXT: BANK

136

Miyuki hurries through the crowd. Drop back to Nick twenty yards behind. She crosses the street to where Masahiro is looking in a store window. He picks her up. The cops are working in perfect sync.

137 INT: BANK BUILDING - DAY

137

Miyuki hurries inside. Matsu stops Nick from going inside using the Japanese signal. Nick understands. Matsu hurries inside.

138 INT: BANK SAFE DEPOSIT VAULT - DAY

138

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

139 INT: PRIVATE ROOM- 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 impression. (We should not be able to tell exactly what she's doing.)

140 INT: THE LOBBY - DAY

140

Matsu is searching for Miyuki.

141 INT: PRIVATE ROOM- 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

Masahiro appears comes out. He shrugs. He's lost her. He watches the people emerging and going in. SUDDENLY Miyuki appears wearing a full length coat and completely different clothes. She walks past Nick and Masahiro. 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 runs across the busy commercial street. Nick and Masahiro follow. She hails a cab.

A TAXI pulls over at the curb. A MAN steps out. They bump. Immediately she gets in.

Masa goes to hail a cab. Nick stops him. Nick squints at the man who got out of the cab. It's a moment for a quick decision. Miyuki's cab is pulling away. The man (Nashida) is about to get into another taxi..

NICK

They just pulled a switch.

(Masahiro looks baffled)

That's the guy who set Charlie up.

MASAHIRO

Let's go

NASHIDA

Slips an envelope into his pocket, and jumps into the CAB
Nick and Masahiro jump into another cab.

145 OMIT 145

145A EXT: FACTORY - INDUSTRIAL AREA - DAY 145A

Nashida's cab is arriving among the workers and vehicles at the entrance to a busy steel mill. No one pays attention as he pulls inside.

145B NICK AND MASA 145B*

follow, dismount cab and jog through pipes and steam, keeping a safe distance.

145C NASHIDA'S CAB PULLS ALONG SIDE ONE OF THE MASSIVE 145C*

sheds Nick and Masa sprint. Shortcut, crossing coal conveyors.

(GOLD)

11/5/88

84.

146 INT: STEEL MILL - NIGHT 146

Nashida is walking between towering furnaces. The heat hits him like a wall. Nick and Matsu follow.

147 NICK AND MATSU WATCH FROM COVER AS NASHIDA CLIMBS A 147
staircase towards a glassed in canteen. Nick points up toward the catwalks that run along the walls and cross overhead.

148 CATWALK 148

Nick and Matsu move carefully along the catwalk. Matsu 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 canteen. A huge overhead crane moves up and down next to them. They see down into...

149 OMIT 149

150 INT: CANTEEN - A LONG METAL TABLE. 150

Sato sits at one end, Sugai at the other. Between them sits a mediator. Sugai's Lieutenants #1 and #2 stand outside the door along with Sato's #1 men. Nashida walks in, hands Sato the envelope, then steps out. Sato looks evenly at Sugai as he speaks. Nick and Matsu can see them talking. Hearing is impossible.

151 CATWALK 151

NICK

Banzai. Get to a phone, partner.

152 INT: THE CANTEEN 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:

MEDIATOR

YOU'RE SATISFIED EACH OF YOU HAS
ONE OF THE PLATES, OYABUN?

厚版は、255も一枚ずつ。管井ハ親分ニハ
2枚なはございせんか?

152 CONTINUED

152

SUGAI

THE PLATE I SENT TO THE STATES TO SHOW
THE QUALITY OF MY ENGRAVER'S WORK. THE
PLATE HE STOLE...LOOK AT THIS DIRT.
THERE'S NO RESPECT, NO LOYALTY.

この厚版は、もともと、わしにアメリカに送って
もらった。わしの彫金師の、手仕事で、
2 度うみにな、金に、この厚版は、
... ニハつて、このうみは、
導線とか、金線とか、のかけらも手にとらん。

SATO (CALMLY)

I HAVE THE RESPECT OF MY MEN,
SUGAI. I DESERVE NEW TERRITORY.
I'VE EARNED IT.

うちの番手は、俺を尊敬して、菅井さん。
俺は、新しいところを、分けてやる。
しよ、さうして、俺は、

SUGAI

YOU DESERVE NOTHING. YOU MURDER
YOUR OWN, THEN AN AMERICAN
POLICEMENT WHICH PUTS US ALL IN
DANGER. YOUR METHODS ARE A
DISGRACE!

お前には、何れも、
アメリカの警察を、
わしは、
その、
その、

SATO

THEY WERE FINE WHEN I SERVED YOU,
OYABUN. YOU DON'T LIKE MY POWER.

(TO MEDIATOR)

EXCESSES WERE COMMITTED ON BOTH
SIDES, SENSEI.

あんたが、
な、
市川、
さうよ。

152 CONTINUED

152

MEDIATOR

WE ARE HERE TO SETTLE A DISPUTE,
NOT MAKE ACCUSATIONS.

(TO SATO)

YOU HAVE BEEN SUCCESSFUL. YOU ARE
AMBITIOUS, PERHAPS TOO AMBITIOUS.

(TO SUGAI)

YOU, SENSEI EMBODY THE VIRTUES WE
ALL ASPIRE TO. WE SURVIVE ONLY AS
LONG AS WE RESPECT OUR CODES. THE
POLICE ARE THREATENING TO SHUT DOWN
OUR VARIOUS INTERESTS IF THIS ISN'T
RESOLVED IMMEDIATELY.

この集りはちつとの条件を話し合う会だ。やり合う並みじゃ
ねえ。(佐藤)に、君は、おれにはうきくわ、さした。ほわ
通り通る所にはあるが、君は、さくさくのやみで
あったが...。(菅井)君分には、人々から、全国、ど
んなり分けて、一目置くだけの権威が、あつた。君は
ちか一生を、このために、極道の道を、歩むに、これ
が、いい事なんだ。今度の一件が、この人上を、見せよう
警察に、君は、この事案を、一つづつ、解決して、いかに、かか
る。

SUGAI

IT WILL END WHEN I HAVE MY PLATE.

わいのチに、厚版が、あつた。金、さつ、さつ。

SATO

I DON'T CARE ABOUT HIS PLATE. I
WANT RESPECT AS AN EQUAL OF THE
OTHER BOSSES. I WANT NEW
TERRITORIES IN HAWAII I CAN RUN
WITHOUT HIS INFLUENCE.

厚版を、どうでも、いいんだ。俺は、他の組長と、
この、立場になり、さう、さう、ハワイに、菅井組の、思
がかか、ねえ、新しい、道を、さう、思ひ、あつた、こ
けなんだ。

SUGAI

EVERYTHING YOU'VE DONE PROVES YOU
ARE UNWORTHY OF MY TRUST.

そんな、おれ、さう、信用、する。自分、か、さう、
さう、さう、よく、さう、さう。

11/5/88

(GOLD)

87.

152 CONTINUED

152

MEDIATOR

WITH RESPECT. IF WE COULD HAVE
SOME ASSURANCE....

おめえの考えは、分た。たが信用する。2か17にあり
ねえか、何か手立てはあるのか？

SATO

SET UP A MEETING WITH THE BOSSES. I'LL
RETURN HIS PLATE AND PERFORM WHATEVER ACT
OF CONTRITION THEY WANT TO THEIR FACES. I
WILL GIVE THEM 10% OF MY NEW PROFITS.

またた組員さんたちで、集めこいただけですか？
厚顔は、その席で、お渡しします。皆の方の顔か
たように、どうもご迷惑でも入らして頂きます。
それはいしにうけ、そのあつかり一割を
お分けさせていただきます。

SUGAI

I WOULD RATHER SEE YOU DEAD.

お前さんで死なれた方が、余は喜ぶ。

SATO

THE PROFOUND THOUGHTS OF AN OLD
MAN.

なかなか、うまい。おめえ、17に
年はとてねえ。

Sugai backhands him across the face. (言わね、お前さん、お前さん、お前さん)

SATO

BASTARD

おめえ、おめえ。

Sugai stands and walks out. Sato watches as his
Lieutenants conduct the old man. Sato looks to the
mediator as if to say: I told you so.

11/5/88

(GOLD)

87A.

153 NICK

153

He crosses a steel beam and climbs down an emergency ladder that runs down the moveable crane and jumps onto the moving platform. Misjudges, and ends up hanging. Pulls himself up.

153A NICK

on the moving crane overtaking Sato, Nashida and SATO'S #1 MAN.

153B NICK'S POV

Passing over the three tiny figures below striding across the tracks of a huge crucible when it blows off molten waste.

154 OMIT

154

155 NICK

155

comes down a ladder. Explosive molten metal showering behind him, he sprints down an alley of dripping steel girders...and stops as he sees...

156 AROUND THE CORNER

156

Sato is only a couple of hundred yards from the door which leads to the street with Nashida and Sato's #1 Man. Three black motor bikes stand before them. They are mounting up. Nick looks around desperate for Matsu, police...anything.

Nick runs forward in the darkness to get the drop on Sato, Nashida and Sato's #1 Man.

NICK

(He yells)

Hands where I can see them. Now!

The reaction is spontaneous. All three launch themselves in separate directions. Nick fires.

SATO

I won't die because you want me to.
You have to do it.

(Shouts in Japanese)

Surround him. 包囲する。

Nick knows he's being surrounded.

11/5/88

(GOLD)

87B.

156 CONTINUED

156

SATO

How much do you want to walk away
from here, Conklin! Fifty...a
hundred thousand. It wouldn't be
your first time.

Nick tries to get a fix on the voice.

NASHIDA (JAPANESE)

CAN YOU SEE HIM?

見えますか。彼を見えますか?

SATO'S #1 MAN (O.S./Japanese)

CLOSE TO YOU. BEHIND THE GIRDER.

あなたの近く。鉄骨の後ろにいます。

SATO (ENGLISH)

I'm close Conklin. Almost as close
as when you let Charlie die.

SATO'S #1 MAN (Japanese)

I HAVE HIM.

見えています。彼を見えています。

156A #1 MAN POV: A PIECE OF NICK. NOT ENOUGH TO SHOOT

156A

The man adjusts his position for a better shot.

157 MASAHIRO

157

who was following the sound of Nick's voice, appears from behind
one of the narrow vats. He realizes one of the bodyguards is
standing in front of him, with Nick beyond in firing line.

MASAHIRO (screams)

Nick.

158 TOO LATE

158

The bodyguard whirls, raising his gun.. Masahiro has
to shoot. Matsu's bullet misses by a mile and
ricochets off the girder by Nick's head, sending him to
the ground. Nick blasts a running Sato's #1 Man, bringing
him down.

MASAHIRO

Sorry Nick. Are you alright?

NICK

You shoot me Matsu and I'll kill
you.

A roar of a bike engine.

(PINK)

88.

158A THE ROAR OF TWO MOTORCYCLES

158A

Both whirl. Sato and Nashida are riding thought the jumble of pipes. Both fire. Both miss, their rounds glancing off steel girders.

NICK (SCREAMS)

Get him...

158B MASAHIRO

158B

Sprinting through the pips. Nashida appears through an opening. Masa nervously takes aim at an easy shot. he misses. The wildly ricochetting round strikes and destroys Nashida's wrist.

Nashida RAMPS, flips

He screams as he flies one over and through the air and lands on hot plates and explodes into steam.

NICK

sprints across coal conveyers trying to get a shot at Sato.

SATO breaks outside, tops arise. He's a dead target in Nick's sights. He is suddenly surrounded by cyclists. Nick can't fire. Sirens are heard. He gears down and rides easily through the mob of cyclists. He coolly rides past arriving police cars, just another in the crowd. He rides out the gate, twists the throttle and is gone. Nick sprints towards cops. Screaming blue murder. Leveling his pistol.

159
THRU
167

OMIT

159*
THRU*
167*

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!

(PINK)

89.

168A EXT: THE FRONT OF THE MILL 168A

Sato, at 140 miles per hour, flies away.

169 OMIT 169

170 NICK 170

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

Masa arrives. 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.

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, Masa!

Masa opens his mouth to speak, but Ohashi silences Masa
with a curt invective. Ohashi turns and goes about his
business as if Masa 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 Masa 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?

172 CONTINUED 172
The officers ignore him.

173 THE JETWAY - NIGHT 173
Nick approaches the gangway door -- desperate. No way out.

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 section of the plane next to the galley.

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. The OFFICER is still with him. A stewardess comes up to say please leave. Nick is given his passport. The Officer exits. He stands outside his door as the door closes.

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 OMIT 178

178A A STEWARDESS 178A
moves down the aisle, collecting cash for the headphones. A thick wad of bills in her hand.

178B WHAT NICK SEES OUT THE WINDOW: 178B
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.

- 178C WHEN ANOTHER STEWARDESS PASSES, 178C*
- Nick gets out of his seat and heads toward the lavatory to look around.
- 179 THE GALLEY/REAR EXIT 179*
- Nick knows that to try and open the rear door will activate the escape slide and alarms. Then, 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 186*

187 EXT: AIRPORT ACCESS ROAD - NIGHT

187

Rain. Nick stands in a telephone booth next to some vending machines. 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 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. Nick jogs across the road.

188 OMIT

188*

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.

190 CONTINUED

190

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*

Nick and Joyce walk up the pool-lit ramp. To the lobby.

192 INT: LOVE HOTEL LOBBY

192*

A young couple are negotiating at the desk in Japanese.

JOYCE

What's it gonna be?. Girl's school,
Paris by night or swinging from the
vines.

193 INT: ROOM - NIGHT

193

Jungle theme. Trees, vines, stuffed animals. It's
comically absurd. Nick and Joyce enter.

NICK

They sure go to ends to make the hookers
happy. All you get in New York is a towel.

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 judgement, she's gotten
involved.

JOYCE

And you make a world of goddamn
sense?

(pulls out bento box and yen)
Here's food, some cash. You've
got the room till morning.

NICK

I know you're taking a risk doing
this, I appreciate it.

(CONTINUED)

193 CONTINUED:

193

Joyce zips up her coat.

NICK

What about Sugai? Can I find him at the club?

JOYCE

No...

She looks at him for a long beat, then writes an address down on a piece of paper.

JOYCE (cont'd)

You want Sugai, this is where you'll find him. He's a big golfer. Goes here 3 nights a week.

She grabs her bag.

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-head, cocky American trying to do the right thing, determined to get himself killed.

Nick stops her near the door..

NICK

(laughs)

The room is paid for till morning.

JOYCE

It's the right place, but it's the wrong time. I'll let you know when it's right.

She kisses him like a man, taking Nick by surprise.

JOYCE

You said you weren't going to be any more trouble, remember?

She rubs her hand affectionately across his face. She doesn't believe he's going to be alive much longer.

JOYCE

Goodbye, Nick.

She walks out the door.

NICK

Fabulous.

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 Masahiro's address. Joyce is gone.

A195 EXT MASAHIRO'S BUILDING - DAY

A195

Nick in a cab pulls up. He gets out and walks into the apartment building.

195 EXT. PORCH MASAHIRO'S BUILDING - DAY

195

Dingy and cluttered with bicycles. Sounds of living from behind every door. Nick is knocking on a door, holding a piece of paper with Masahiro's address.

196 A YOUNG MAN

196

opens the door. First a crack, then fully to show his salaryman's suit and blank expression. You wouldn't want to mess with him.

NICK

Konichiwa Masahiro Matsumoto?

The Young Man does not respond. The young man steps aside and Nick enters.

197 OMIT

197

198 INT. MASAHIRO'S APARTMENT - MAIN ROOM - DAY

198

As Nick enters the tiny, drab room. It makes his own Queens dump seem like a palace. A television blares a jangling, indecipherable game show. The young man pays no attention and clatters around in the cooking alcove. No Masahiro.

Nick Hears a stereo being tuned in the next room. He follows the sound into:

199 INT. THE BEDROOM - AT THAT MOMENT

199

The bedding has not been put away. Masahiro is sitting on the floor in a yukata, a scroll before him, practicing

*
*

(CONTINUED)

199 CONTINUED 2:

199

his calligraphy. There are several brushes, an open ink bottle, a half empty open bottle of Suntory.

*
*
*

stereo receiver on the shelf plays Mendelshon.

A

NICK

Masa...

Masa turns to see Nick. An apparition.

MASA

It's not possible. You are gone.

Nick sees that Masa seems small, frail and broken. He's soft with him.

NICK

You know me. I never come along quietly. I came back for you. I need your help.

Masahiro snaps off the stereo. The sound of the game show bleeds in obscenely from the next room. He goes back to his work.

MASA

It would be better if you had not come. I am sorry.

The young man enters. He carries a tray with a tea pot and cup. The young man speaks practiced, secondary school English.

YOUNG MAN

(to Nick in English)

You have done enough to him.

(to Masa in Japanese)

TEA, FATHER?

MASAHIRO

(in Japanese, sharply)

WE HAVE A GUEST. GET HIM A CUP.

The Young Man says nothing. He puts down the tray and walks out.

(CONTINUED)

199 CONTINUED 3:

199

MASAHIRO (cont'd)

Please pardon my son. He came to
comfort me. All he does is show
his disappointment.

We hear the front door slamming OS. The sound goes
through Masahiro like a shot.

NICK

You never told me you had a son.

MASAHIRO

(shrugs)

Does not matter. I have been
suspended, Nick. I am no longer
an Assistant Inspector.

Nick settles against the wall and lets the implications
sink in.

NICK

Christ, Masa, I'm sorry.

MASAHIRO

I knew what I was doing. I
deserve the disgrace.

NICK

It's not over. I want to use
Sugai to get us close to Sato.
We can still get him. You and me.

MASAHIRO

I can not help you, Nick.
(beat, softer)
Look at me.

Nick is up and ready to go.

NICK

We can fix everything. I am
not like you. For a moment I
thought I could be.

Nick knows Masahiro needs careful handling. That does
not mean coddling.

(CONTINUED)

199 CONTINUED 4:

199

Nick notices a Buddhist altar in the corner. On it are an old photo of a kimonoed woman, burned down joss sticks and Charlie's badge in it's leather case.

NICK

You didn't do anything wrong.
You kicked ass.

MASAHIRO

It is for nothing.

NICK

Masa...

MASAHIRO

I didn't lose a job. I lost everything. I belonged to a group. They will not have me anymore.

NICK

So what are you going to do?

MASAHIRO

I am nothing.

NICK

It's up to you. I'm in worse shape than you. You don't see me rolling over.

MASAHIRO

Just go. *

NICK

You're digging yourself a hole here, Masa.

MASAHIRO

Get out. *

Masa does not look at him. Nick takes a beat, then turns and walks out. Hold on Masahiro as he hears the door close and the cackling of the television.

200 OMIT
THRU
205

200
THRU
205

A205A EXT. ROAD -DRIVING RANGE - NIGHT

A205A

Nick climbs out of a taxi.

205A EXT. DRIVING RANGE - NIGHT

205A

The bottom two levels are filled with scores of
Golfers driving balls into the darkness.

205B EXT. DRIVING RANGE - TOP LEVEL - NIGHT

205B

Deserted except for one player, Sugai. There are
three Lieutenants with him...one of them is an EX-SUMO.

11/4/88

(GREEN)

98.

205B CONTINUED

205B

Nick reaches the top of the steps, and heads across the tier. The Sumo Wrestler moves toward him. Nick allows himself to be taken. He's still a good thirty yards from Sugai.

NICK

Sugai, I got something for you!

(then)

Ease up pal, and give him this.

Nick reaches into his inside coat pocket. The Sumo twists Nick's arm behind his back and pushes him toward the edge of the platform until the toes of Nick's shoes are over the edge. The Sumo reaches into Nick's pocket and takes the envelope. He hands it to the Lieutenant, who carries it over to Sugai.

Sugai stops playing, and opens the envelope. Sugai pulls out the hundred dollar bill, then hands it back to his Lieutenant. He resumes playing golf.

Nick is still standing preciously over the edge. Sugai nods to the Sumo. For a minute, it looks like Nick is going over.

205C OMIT

205C

205CA INT: STAIRWELL - GOLF RANGE

205CA

As Nick is being shoved and kicked down the stairs. Near the bottom of the stairs, he loses his footing. The Sumo picks him up as if he were a bag of straw.

205D EXT: DRIVING RANGE-PARKING LOT - NIGHT

205D

Nick's thrown into the back of a car by the Sumo. No one else is in the car.

NICK

Am I driving?

The Sumo swats Nick. Three powerful blows. TWO of Sugai's lieutenants get in the front seat. The car pulls away.

206
THRU
209A

OMIT

206
THRU
209A

98A.

209B INT. MERCEDES - NIGHT

209B

Outside Golf Range. Nick is shoved roughly in the car. Two men Sumo and Tough flank him in back. The car pulls out.

210 OMIT
THRU
212

210
THRU
212

213 INT. NIGHTINGALE CORRIDOR - SUGAI'S HOUSE - NIGHT

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 - NIGHT

214

Sugai is seated behind a low table. A secretary stands beside him. He does not acknowledge Nick in any way. He just watches. He could be watching a tropical fish. Nick is forced into the sitting position. Sugai finishes hankoing some papers.

SUGAI

You should be somewhere over the Pacific now, Conklin. We should be rid of you.

NICK

I missed my plane.

Sugai does not appreciate or even understand sarcasm. He isn't messed with as a rule.

SUGAI

Do you have any idea who I am?

NICK

Sure.

SUGAI

No.

(gestures for
secretary to leave)
If you did you wouldn't have given me
this.

(CONTINUED)

Sugai sets the hundred dollar bill on the table.

NICK

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

Sugai is not impressed. He slides the counterfeit into the brazier that warms his tea. It burns.

SUGAI

This is an old bill. A prototype. The new ones will be like everything we make. Perfect.

NICK

Who's going to make the profit, you or Sato? He's got one of your plates. You've got nothing.

SUGAI

He might as well be an American. His kind respects just one thing. Money.

NICK

And what are you doing it for? Love?

Nick taps out a cigarette and lights it. Sugai glances at Sumo who knocks the cigarette out of Nick's mouth. Nick reaches for it. Sumo steps on his hand. It hurts like hell but Nick doesn't show it.

SUGAI

I was ten when the bombers came. My family lived underground for three days. When we came up, the city was gone. Soon the heat brought the rain...Black rain...you made the rain black and shoved your values down out throat. We forgot who we were. You created Sato and thousands like him...I'm paying you back.

NICK

You want your plate? Get me close to him.

(CONTINUED)

100.

214 CONTINUED 3:

214

SUGAI

You have no part in this. I promised the other bosses there would be peace.

NICK

Screw them.

SUGAI

I'm bound by duty and honor. If you had time I'd explain what that means.

As far as Sugai is concerned, the talk is over.

NICK

I'm the solution to all your problems. I'll take him. Who better than a worthless gaijin. Everyone knows he killed my partner.

SUGAI

Yes, right in front of you...I'm not impressed.

NICK

Get me close. I'll leave my mark and you'll be clean.

SUGAI

Why should I trust you?

NICK

Because you've got nothing to lose.

215 OMIT
THRU
217

215
THRU
217

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 - PRE 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 EXT. HOUSE 225
We see a man in the shadows sitting in a parked
car. We cannot see who it is.

226 THRU OMIT 226
271 THRU 271

226A EXT. TERRACED HILLSIDE - DAWN 226A
We see Nick standing alone on a terraced hillside.
He can see a farm house in the middle distance
visible in the first light. Dim lights glow
through windows.

NICK

A weapon.

No answer.

NICK

A way in. A way out.

Still no answer.

NICK

A car.

Now reveal Sugai standing by his black Cadillac.
Two bodyguards beside him.

SUGAI

Four oyabuns will arrive here
shortly with their bodyguards.
Sato will also have a lieutenant.

(to guards in Japanese)

KUSARE - NAWA MO YAKU NI TATSU.
(EVEN A ROTTING ROPE CAN BE PUT
TO USE)

A weapon is dropped at Nick's feet as the three
men climb into one car. Nick picks it up --
unloaded and useless

- 227A THE CAR 227A
- Starts to move away. As it does, two empty magazines and a handful of cartridges are tossed out the door by one of the lieutenants.
- 228A NICK 228A
- gathers the mags and shells as the cars' tail lights disappear down the road.
- 229A THE TERRACED HILLSIDE - SUNRISE 229A
- Nick stays close to the ground as the light comes up. From his position he can see:
- 230A THE FARMHOUSE 230A
- across a small valley. A few lights are showing through windows and screens. We see a half dozen FARM WORKERS working in the terraced fields. Small fires dot the hillsides.
- TWO rumped lightly armed retainers patrol the front of the compound. These are the mediator's guards. We see an OLD WOMAN bring the guards their morning tea.
- Nick dumps his outer clothing. He tears strips of cloth from the lining of his jacket and ties them around the muzzle and action of his weapon to protect it from mud. He slings the weapon. Nick sees
- 231A A GUARD standing along the edge of the road. One of FOUR spread down the length of the road leading toward the compound. A sedan tears down the road. 231A
- 232A NICK 232A
- begins his descent into the small valley. He has to stay on his belly, ~~rolling~~ from rutt to rutt. He has to avoid being spotted by the guards and the scattered farm workers.
- 233A EXT. COMPOUND GATE 233A
- as the GUARDS already in place douse cigarette butts and straighten their clothes as a sedan pulls up. A MEDIATOR is greeted with deference by the guards and two nearby farm workers. We realize we've been watching Nick's P.O.V.

234A NICK

234A

is much closer to the compound now.

A RUSTLE from behind him makes Nick roll over.
A FARM WORKER has seen Nick.

He spins and is about to call out to a nearby guard when

A BLOW

from behind sends the farmer's tool flying.
Another blow sends the farmer to the ground.

Nick has instinctively grabbed his gun. He's pointing it up at

MASAHIRO

who is standing at his feet wearing a suit and Charlie's tie. Masahiro looks down the cloth covered muzzle of Nick's gun.

MASAHIRO

If you pull it, you should use it.

Nick can't believe Masahiro is here. He's glad to see him. He pulls Masahiro down into the mud before he reveals their position. Masahiro lands in the mud. He's not pleased.

NICK

Sorry, pal.

(then)

I thought you said your debt was paid.

Masahiro impotently brushes at the mud covering his clothes.

MASAHIRO

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

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

NICK

Thanks.

234A CONTINUED

234A

One of the road guards can be seen through the clearing.

MASAHIRO

You're going to kill Sato.

NICK

I'll take him any way he makes me.

MASAHIRO

Sugai will never let you live.

Nick knows that.

NICK

You can walk away Masa.

MASAHIRO

(hesitates, then)

Whatever happens, will be all right with me.

NICK

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

MASAHIRO

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

Masa's point impresses Nick.

235A EXT. ROAD/COMPOUND - DAY

235A

Nick and Masahiro have gained a wooded spot on the terraced hillside close enough to see the road and the walls of the compound. They have penetrated road security, but are stuck here for the moment. They watch as:

236A FIVE large American cars wind their way along the narrow road as the sun rises behind them.

236A

237A THE FIVE CARS

237A

with their darkened windows sweep past. Reveal Nick and Masahiro watching nearby.

237A CONTINUED

237A

The cars stop at the gate of the compound wall. GUARDS inspect the cars, looking under the hood and in trunks and under chassis using mirrors mounted on poles. The bodyguards SURRENDER their weapons to a guard who drops them in a basket. The drivers and Oyabuns are searched with an electronic "Friskem" device. Sugai is among them.

238A EXT. FARM HOUSE COMPOUND

238A

The Mediator is greeting each of the Oyabuns in turn, then heads inside the main building leaving the lieutenants outside.

The old woman hangs freshly washed linens along several clothes lines.

239A EXT. ROAD - MASAHIRO AND NICK

239A

Watch as guards are posted every fifty yards on the road. The security is now completely in place.

EXT. ROAD - DAY

The distinctive WHINE of Sato's car. Sato's car tears down the road past Masahiro and Nick. Two OUT RIDERS on street bikes escort the car. Long bladed knives hang in scabbards from the bikes' forks. They glimpse Sato at the wheel.

NICK

Fabulous.

240A EXT. COMPOUND - DAY

240A

Sato climbs out of his car and approaches the group of DRIVERS/BODYGUARDS, SATO'S DRIVER is beside him. There's a moment of heated discussion as Sato's driver hands over his weapon.

Sato shrugs and raises his hands. He allows the electronic frisking device to be passed over his bodyguard then himself. The device emits a HOWL as it passes over Sato. Sato holds out a small rectangular package. The plate.

241A NICK AND MASAHIRO

241A

Wait for a guard to walk past them a few dozen yards away. Soon as it's safe. Chickens peck nearby.

241A CONTINUED

241A

NICK (whispers)

Let's go.

MASAHIRO

Inside? Why?

NICK

(gestures towards the guarded
cache of confiscated guns)Because the sign says check
your guns at the door.Masahiro looks up the compound, he's not
convinced.

NICK

It's as close to a sure thing
as we're gonna get.

242A EXT. WOODED HILLTOP - DAY

242A

We see four of Sato's men cover their bikes
with vines and branches and begin to walk
through the woods to the compound below.

243A INSIDE THE MEETING ROOM

243A

The FOUR Oyabuns and Sugai are seated at a
long low table in the middle of the tatami
covered floor. The mediator is seated at the
head.

BOSS ONE (in Japanese)

WE'RE ALL PLEASED, SUGAI-SAN, THAT
YOU HAVE DECIDED TO SETTLE YOUR
DIFFERENCES.

BOSS TWO (in Japanese)

SENSEI, I DON'T AGREE WITH HIS
METHODS BUT WE CAN'T AFFORD TO
IGNORE HIS KIND. OUR CONSTRUCTION
CONCERNS IN HAWAII NEED A STRONG
ARM.

SUGAI (in Japanese)

IF HE CONVINCES ME OF HIS RESPECT
AND LOYALTY.

MEDIATOR (in Japanese)

TREAT HIM FAIRLY AND IT'S TO HIS
ADVANTAGE TO BE REASONABLE.

243A CONTINUED

243A

The door slides open. Sato steps in, alone. He stops and performs the elaborate ritual deep bow and sweeping gesture unique to the Yakusa. It's strange to see Sato's being deferential.

244A EXT. WOODED EDGE OF COMPOUND - DAY

244A

Nick and Masahiro stay to the edge of the wooded edge of the field as they make their way towards the back of the compound. Farmers work here, trying to get a few more feet of arable land from the hillside.

Masahiro and Nick move through the woods. They freeze. A farmer is sitting on a rock; his hat and cloak have been removed. Masa and Nick notice a tiny wound at the base of the farmer's skull. The farmer is dead.

245A INT. THE MEETING - DAY

245A

BOSS #2(in Japanese)
YOU MUST UNDERSTAND THAT THE
BROTHERHOOD IS STRONGER THAN ANY
ONE MEMBER.

SATO(in Japanese)
ALL I ASK FOR IS WHAT I DESERVE.
MY OWN OPERATION AND THE RESPECT
OF THE BOSSES.

SATO(in Japanese)
(faces Sugai)
IF I AM ALLOWED MY PLACE, MY LOYALTY
WILL SET A NEW STANDARD.....

Sato pulls the package from beneath his coat. He sets it down and unfolds the paper, the plate is inside.

246A EXT. REAR OF THE COMPOUND

246A

Nick and Masahiro come around the side of the building. Here the rough terrain has made the building seemingly inaccessible. A stone wall rises ten feet to the deck at the rear of the house. Wooden uprights and beams support the deck.

A single GUARD patrols the deck. He has the broad expanse of field to cover. He's heavily armed.

He thinks he hears something and surveys the landscape. Nothing.

246A CONTINUED

246A

ON NICK AND MASAHIRO

frozen against the wall. Once the guard walks off, they quickly make their way under the deck. The guard's footsteps can be heard overhead. Nick grabs one of the post and pulls himself up until he can find a toe-hold on the wall. Nick reaches down and grabs Masahiro's hand pulling him up.

NICK pulls his head to the deck level.

247A THE DECK

247A

the guard scans the fields. Nick appears behind him, steps closer synchronizing his steps and breathing with the guards.

Nick drops his weapon across the Guard's throat and holds his thrashing feet off the ground until he chokes the guard.

Nick and Masahiro move quickly into the main building.

248A INT. MEETING ROOM - DAY

248A

MEDIATOR(in Japanese)
YOU WILL CONTROL TRUCKING AND THE
WHOLESALE MARKET. YOU WILL HAVE
THE HAWAIIAN DOCK WORKERS.

SATO(in Japanese)
AGREED. WHERE IS YOUR PLATE.

SUGAI(in Japanese)
IT COULD BE IN THE STABLE, BACK
AT MY HOUSE.....ONLY AFTER YOU
SHOW US YOUR SINCERITY AND LOYALTY.

The mediator removes the cloth cover from a laquer tray. There is a small, scalpel sharp knife, some white gauze and a bottle of clear liquid.

Sato wraps his finger in the cloth. He picks up the knife, spreads his fingers and slices off the tip of his right finger never taking his eyes off Sugai. He hands the finger in the cloth wrapped finger to Sugai.

The mediator nods, walks out the door.

249A EXT. FARM HOUSE COMPOUND - DAY

249A

As the mediator steps out and calls for the plate.

250A INT. SUGAI'S CAR - DAY

250A

Sugai's lieutenant takes a small hex wrench to the steering column of the car. The plate is inside the housing.

251A EXT. COMPOUND

251A

Sato's lieutenant watches. He walks to the open gate and flicks his lit cigarette hard into the ground sending off a small shower of sparks.

Farm worker number one walking up the road spots the sparks and picks up his pace. We DROP DOWN TO REVEAL something odd -- he's wearing street shoes.

252A INT. HALLWAY

252A

The mediator returns with the plate

NICK AND MASAHIRO

have to scramble into the room full of miso vats to avoid being detected by the mediator.

253A EXT. FRONT OF COMPOUND

253A

The heavily armed gate stops farmer one and begins to question him. The farm worker laughs. The guard wants to inspect the basket the farm worker carries. He opens it revealing a load of fertilizer. The guard closes the lid in disgust.

The guard looks down -- notices the farmer's muddy street shoes. He looks up as the farm worker one plants a thin bladed knife under the man's ribs slicking his diaphragm.

Farm worker one drags the guard's body into the bushes.

He takes a machine pistol from under the basket of fertilizer and tosses it to Sato's lieutenant who is waiting just inside the gate. The farmer takes the guard's weapon.

254A INT. MEETING ROOM

254A

The mediator sets down the plates. They are side by side for the first time.

MEDIATOR(in Japanese)
YOU'LL HAVE RESPECT AND
TERRITORY.
(to Sugai)
YOU'LL HAVE SECURITY AND
BROTHERHOOD.

Sato is distracted. He steals glances at the door. All the Oyabuns raise their glasses. Sato lags.

SUGAI(in Japanese)
AREN'T YOU DRINKING SATO?

The shoji slide open. The farm worker stands in the doorway covering the room with the gun.

SATO(in Japanese)
I'LL DRINK TO YOUR FUNERAL.

Sugai is enraged. He is about to speak. Sato grabs Sugai's hand and slams it on the table. HE picks up the knife and pins the old Yakusa's hand to the table. Sugai goes to his knees. HE screams. The Oyabuns react with rage and horror.

SATO(in Japanese)
YOU WILL NOT HAVE TO BEG. JUST
ASK ME LIKE AN EQUAL.

255A NICK AND MASA

255A

Masahiro has heard. He gestures to Nick. A finger across his throat.

256A SATO

256A

nods to the farm worker who throws the bolt on his weapon.

257A INT. HALLWAY - DAY

257A

Nick hears the bolt fly home. He plows through the shoji screen firing and hitting the farm worker. The Oyabuns begin to flee. Sato turns in disbelief to see Nick and Masahiro.

257A CONTINUED

257A

The dying farm worker spasmodically fires his weapon leaving it empty and sending all for cover.

Sato's unarmed. Nick has a gun. Sato reaches for the plates. Sugai musters all his strength, pulls out the knife and slices Sato. Sato dives through the shoji wall.

258A EXT. FARM HOUSE - DAY

258A

Sato hits the ground hard and rolls to his feet.

259A EXT. TERRACED HILLSIDE - DAY

259A

Sato's bikers run toward the compound.

Sato's lieutenant opens up on the guards inside the compound.

Sato's riders take advantage of breach he causes to enter the compound.

260A NICK AND MASAHIRO

260A

roll out of the building and into a raging fire-fight. They run for cover.

MASAHIRO

Are you all right?

NICK

Not too bad.

MASAHIRO

You've been in this situation before?

NICK

Less trees, no chickens.

MASAHIRO

Brooklyn must be hell.

Nick whirl and fires into the flapping sheets to Masahiro's surprise. One of Sato's men fall through the sheets.

Sato appears dragging the hysterical OLD WOMAN in as a shield as he makes his way out the gate.

- 260A CONTINUED 260A
Nick and Masahiro have to hold their fire.
- 261A OUTSIDE THE GATE 261A
Sato shoots the woman, then grabs his fallen rider's bike. He takes the rider's knife and gun.
- 262A ON SATO 262A
racing on his bike down the road. His wound is bleeding freely. Each bump sends a flash of pain through him.
- 263A AT THE GATE 263A
Nick takes Sato's rider's bike and starts it. He DOESN'T SEE Sato's lieutenant running towards him at full speed levelling his weapon to fire.

MASAHIRO
shoots, once twice, then finally nails the lieutenant. Nick glances back at Masahiro realizing what he's done.

Nick takes off after Sato.
- 264A EXT. TERRACED HILLSIDE 264A
Nick spots Sato tearing along the road and below him. Nick CUTS DIAGONALLY OVERLAND down the terraced hillside until he regains the road.
- 265A THE CHASE 265A
Sato glances back. He can't believe Nick is gaining on him. Nick follows Sato into the curve, leaning the bike like a cafe race. We saw of the technique in New York.
- 266A THE CREST OF THE HILL 266A
Sato gears down and stops his bike. Nick is well behind him, a small valley separates them. Sato is in pain. He reaches beneath his coat. His hand comes away covered in blood.

267A NICK:

267A

Sees Sato at the top of the next rise. Motionless. He watches as Sato manhandles his bike around. The two men face each other. Neither man moves. Neither juices his throttle. It is silent for a moment, as if their hate has formed an all consuming vacuum.

268A SATO:

268A

Screams as he twists the throttle. He accelerates madly towards Nick.

269A NICK:

269A

Sees what's coming. It's fine with him. A bellow comes from deep inside him as he takes a gear and accelerates towards the unrushing Sato. A fatal game of Chicken.

The riders:

close at mad speed. At the last possible second

270A SATO

270A

veers off. Nick stays on deadly course, but the rear wheel of Sato's bike clips his front wheel. Sato slides and falls hard. Nick goes down. He expected no less.

NICK

is lying dazed in the shallow muddy water. He HEARS sucking sounds of heaving footsteps through the clinging mud.

SATO

is dragging himself through the mud toward Nick.

NICK

slowly pulls himself to his feet. The two men stand a few dozen yards apart trying to muster their strength.

SATO

We can make a deal, Conklin....

You know what I have in my pocket.

They close.

270A CONTINUED

270A

SATO

You hate them as much as I
do. The men in the suits....
Little lives....Little rules...
you deserve it. That's what you
told Charlie on the plane.

Sato and Nick are at arm's length. Sato has the
rider's knife. Nick blocks the arm.

271A THE FIGHT

271A

All elbows and fingernails in ankle deep water.
Their feet are glued to the ground with thick
mud. The fight should reprise the fight in
New York as much as possible.

Sato is wirey. Nick has muscle. Both men
are exhausted. Nick wrenches the knife out of
Sato's hand. It goes flying. Sato crawls
through the mud.

Nick struggles to his feet and stumbles after
it. Sato reaches the knife first and lunges at
Nick, cutting him. Nick stumbles back. Sato
moves in to finish him off.....Nick can barely
see through the mud and blood on his face. Nick
deflects Sato's blow and stabs Sato. Sato falls
back and disappears beneath the water.

Masahiro appears to see Nick fall to his knees
over Sato's body. Nick makes a slashing
gesture with his index finger above his eyebrow.
We leave him on his knees in the middle of this
vast muddy field.

272
THRU OMIT
318

272
THRU
318

322B CONTINUED:

322B

NICK
I want to thank you.

JOYCE
For what?

NICK
For choosing a side.

JOYCE
You made the news again. A
regular hero.

NICK
Yeah...the biggest thing to hit
this town since Godzilla.
(then)
You really think you're going to
last here?

JOYCE
I don't know, but a love/hate
relationship can last forever.

NICK
(smiles)
If you ever want to see a night
game at Wrigley Field I'm good for
box seats.

Joyce smiles. Walks away.

323 OMIT
THRU
327

323
THRU
327

328 INT. AIRPORT SOBA RESTAURANT - DAY

328

A steaming bowl of noodles sits in front of Nick as he walks up
and tucks the small gift wrapped parcels he has bought into a
small duffle bag.

NICK
Ninja swords for the kids...a
little something for the ex.
And...

A loud slurping noise forces him to stop talking. It's Masa,
slurping from a steaming bowl of noodles. They're at a stand
up joint across from the customs gate. Masa continues to slurp
his noodles, looking down at the bowl. Something is clearly
bothering him.

(CONTINUED)

A319 INT. MAIN ENTRANCE - DAY

A319

Nick and Masahiro drag Sato into the Headquarters.

319 INT. OSAKA POLICE HEADQUARTERS - BULLPEN - DAY

319

Masahiro and Nick sling the wounded, cuffed Sato between them as they walk the bullpen's narrow aisle. Officers turn, one by one to watch them. Inspector Ohashi looks up from supervising an officer's report. He's never seen anything like this on the job.

Nick stands off to the side. Masahiro stands at attention at the foot of the desk. A young officer stands at Ohashi's side.

MASAHIRO (in Japanese)
ASSISTANT INSPECTOR MASAHIRO REPORTS
THE CAPTURE OF THE CRIMINAL FUGITIVE
SATO KOJI TO THE SUPERINTENDENT.

Ohashi stays even. If he showed emotion his jaw would hit the desk. He clears his throat and turns to the Young Officer.

OHASHI (in Japanese)
TAKE THE ASSISTANT INSPECTOR'S
REPORT.

320 OMIT
THRU
322A320
THRU
322A

322B INT. POLICE STATION - JAPAN - DAY

322B

Fifty officers in neat ranks. Nick is at one end wearing a coat and tie. Masahiro's son is with him. Ohashi steps up to the front and centers Masahiro and pins a small decoration on his breast pocket of the cop's tunic.

OHASHI
(clears throat)
Well done.

Both salute. Masahiro sneaks a look to Nick who passes his own version of a salute. A tiny wink.

322B INT. POLICE STATION - MINUTES LATER

322B

The crowd is breaking up. Nick spots Joyce about to leave. He catches up to her. They are surrounded by cops in dress uniform.

(CONTINUED)

328 CONTINUED

328

NICK

... And a couple of these cotton things for anyone I forgot.

MASAHIRO

Yukata. They're less expensive in the neighborhood shops.

NICK

Get that poor look off your face.

Masa 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.

Masa shifts uncomfortably.

MASAHIRO

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.

MASAHIRO

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?

Masa 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, Masa. You know how sentimental you get. It's embarrassing.

328 CONTINUED

328

Masa 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.

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 Masa an elaborately wrapped box. It's heavy for its small size. Masa bows.

NICK(contd)

Next time you throw yourself a vacation, skip the cherry blossoms and come see me.

Masa 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. Masa watches him go, still disheartened that Nick may have been lying to him.

Masa 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 MASA

329

slams the box before anyone can see.

330 INT: TERMINAL GATE

330

Masa 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.

MASAHIRO

Nick!

(PINK)

122.

330 CONTINUED

330

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. Masa 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