

BLOODMOON

by

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FADE IN:

OPENING CREDITS

Background of the rising moon, and it is Blood Red.

Over this background, the silhouettes of several fighters cross back and forth, throwing beautiful techniques, hitting each other.

Various other IMAGES, of victims, women, swords, weapons, also appear and then disappear. Various Chinese characters, all with a MOON motif, also appear.

At the end of the credit roll, one fighter, the Killer, stands alone, still in silhouette, his arms raised to the sky.

Fresh blood streams down the moon, covering this image, DISSOLVING into the exterior of an old style, traditional boxing gym.

EXT. BOXING GYM NIGHT

A back to the basics kind of gym, full of old leather punching bags, and even more leathery fighters. There are several cars in the parking lot, and the lights are on.

INT. BOXING GYM CONTINUOUS

In the ring a very muscular FIGHTER is sparring rounds. He is very good, scoring at will on his sparring PARTNER. The sense of confidence the Fighter has can be FELT as he plays with his Partner, flicking in and out, making contact but doing no real damage.

He is not, however, trying to put his sparring Partner out.

There are people all around the ring, working on heavy bags, speed bags, treadmills, exercise bikes, stairclimbers.

A banner above the ring reads "Home of the Light Heavyweight Champion of the World."

The bell sounds, and the action breaks in the ring, both fighters hitting their gloves together and going to their corners.

CORNERMAN

Way to go, Champ. Closing time!

FIGHTER

I'm going to work the bag, Ernie. Listen,
you go on. I'll lock it up.

The cornerman agrees, and the fighters start migrating to the doors.

INT. BOXING GYM LATER

The Fighter is hitting the heavy bag, while in the WINDOW above him, the Blood Red Moon fills the glass.

As the Fighter hits the heavy bag, he hears something and suspects that something is wrong. Coated in sweat, he goes looking around the gym.

He looks in several shadowy places, only to find nothing. Shaking his head, he starts back towards the heavy bag when he hears...

KILLER

You fight well.

(beat)

Champ.

The KILLER, a tall, very muscular, very handsome man, appears at the other end gym. He moves with an easy grace, and comes closer to the Fighter. The Fighter sizes him up. An air about the Killer tells the Fighter he knows what he's talking about.

FIGHTER

All dressed up and no place to go?

KILLER

You don't have the killer instinct.

(beat)

I can show it to you.

FIGHTER

Is that a fact? Well, maybe some time we could go a round or two.

KILLER

No time like the present. Or are you...
scared...?

The Fighter sizes the Killer up for a moment, then smiles a small, confident smile.

FIGHTER

You got a death wish, buddy?

KILLER

Did you notice that there is blood on the moon tonight?

The Fighter doesn't know what to make of this remark as they head for the ring.

The Killer and the Fighter climb up into the ring and face off.

A single overhead light SHINES down on them, throwing strange SHADOWS on the ring and on the walls of the boxing gym.

The killer starts toward the Fighter, a small smile on his lips.

KILLER

The key to winning is to take advantage of every weakness. Like how you never really cover your side...

He swings quickly, three times, and BURIES three deadly hooks in the man's kidneys. The Fighter bends over in pain, his hands at his side.

KILLER

Always attack is lesson two.

And the Killer does just that. He throws powerhouse punches, and the Fighter's defense cannot withstand the barrage. He is getting HIT.

HARD.

FIGHTER

Hey, man, that's enough...

The Fighter has his arms up, covering his face and head.

Surrendering.

KILLER

It's never enough. Lesson Three. A true champion never goes easy, never lets up.

He comes on, the blows cruel and calculated. The Fighter doesn't stand a chance.

The Killer keeps punching, his gloves glistening with the Fighter's blood.

KILLER

Fight! Goddamn it! FIGHT!

But, in the face of the Killer's onslaught, there is no fight, only slaughter. The Fighter falls to the canvas, but the Killer continues to drive his fists into the fallen man until there is no more movement.

The Killer stands over the fallen fighter.

KILLER

School's Out, Champ.

He turns to the window of the gym, and raises his arms to the moon.

EXT. STREETS MORNING

Establishing shot, New York streets. A man is riding a motorcycle on the streets.

EXT. BOXING GYM CRIME SCENE MORNING

The boxing gym has been turned into a Crime Scene, with police cars in front of the gym. Their lights flash against the dawn's light.

CHUCK BURKE, a black detective about 35 years old, rides up on his Black TRIUMPH motorcycle. He gets off and walks into the busy crime scene. In front of the entrance to the gym is a pile of stuff, and Chuck, instead of climbing over it, gracefully jumps from place to place in a very acrobatic way.

The cops around the scene see him, but they are used to his eccentric ways. They ignore it.

INT. BOXING GYM CONTINUOUS

Burke strides confidently into the boxing gym, taking in everything as he walks to the two UNIFORMS near the body.

CHUCK

What do we have here, ladies? Somebody talk to me.

Chuck absently runs a scarf through his fist, and it comes out alternately blue and red, red and blue.

CRIME SCENE COP

(looking at his notes)

Well, Detective, we have one dead boxer, Eddie Cunningham, 33 years old, Light Heavy Champion of the World. Found in the ring, this morning. (beat) Somebody beat him to death.

CHUCK

Guess we got a new champ. Is this the latest from our boy? Do we make it three?

CRIME SCENE COP

No witnesses, no finger prints, plenty of
blood and guts...

CHUCK

Any chance he left a suicide note?

(after a beat)

Boys and girls, sounds like we have
ourselves a homicide.

They share a grim smile, and Chuck kneels down to look more
closely at the body. Chuck shakes his head at the grisly sight.

CHUCK

What the hell is going on?

He runs the scarf through once more, and it comes out completely
white.

He respectfully lays it carefully over the face of the dead
Fighter.

EXT. POLICE STATION MORNING

Chuck arrives at the station, and sees a phalanx of reporters,
surrounding CHIEF HUTCHINS. He looks frustrated, and a little
angry. Chuck quickly about faces and heads for a side door. As he
goes, we SEE Hutchins talking to the media.

REPORTERS

(stepping on each other)

Is this the work of the same man?

Do you have any suspects?

What are you doing to catch him?

Any communication with the killer?

HUTCHINS

We are following up every lead. We are
very close to cracking this case. We just
need patience and cooperation from you
people in the media...

Chuck pushes his way through the crowd, to the side entrance of
the building.

INT. POLICE STATION LATER

Chuck comes in and sits down wearily at his desk. It is covered
with papers, maps, notes, books, etc. There are martial arts
magazines scattered all over his desk.

CHUCK

Tell the M.E. I want her report on my desk

as soon as she has it. I waited 15 damn minutes for her banker's hours ass to come in.

SECRETARY

Chuck, Chief on line 2.

Chuck hits the phone off its cradle, catching it while it is still up in the air. With his other hand, he is juggling two balls in the air.

CHUCK

Hey, hey, hey. This is Burke. I'm working it, Chief.

HUTCHINS

Goddamn it! We need some answers! Son of a bitch!

CHUCK

Chief, chief, what's with that language! Yes, Sir. Yes, Sir.

Chuck moans and takes the phone away from his ear, not listening any more. The Chief's voice, tinny and thin, is heard through the earpiece. He puts the phone down on his desk, and stands up to meet one of the other OFFICERS in the squad, who walks in to bring him a computer print out, a new challenge from the Killer.

Chuck holds it up, looking at it closely.

OFFICER

Came in last night. Before the boxer.

Chuck nods his head and shrugs.

It is a computer print out of a graphic, a moon with blood on it, and the words: "Blood on the Moon."

Chuck turns to his bulletin board, and pins it up along with the other messages challenging, taunting, deriding. He continues juggling with one hand.

CHUCK

Variations on a theme. Why didn't I get this last night?

OFFICER

It was attached to e-mail addressed to the Chief.

CHUCK

(wincing)
Did you see him? Did he have the face

on...

At this moment, the Chief appears behind Chuck, who is still juggling the balls.

CHUCK

Oh, man, the bulging eyes, the popping veins, the quivering lips...

ANGLE ON OFFICER

Who is reacting to the Chief standing behind Chuck.

CHUCK

He's standing right behind me, isn't he? I TOLD you not to bring these balls in here!

The Officer walks away, quickly, anticipating the fireworks.

He turns around to face the enraged Chief, still juggling. The Chief takes the balls from him, one by one.

HUTCHINS

We're up to our eyeballs in murder victims, and you're screwing me around? Any idea the pressure on me? I was crucified this morning by the press!

Chuck tries to charm the Chief.

CHUCK

That's because you, Chief, are the man! Hey, great to see you. You should slum down here more often...

Chuck reaches out to smooth down his lapels, and pulls a silver dollar out of his jacket, showing it to Hutchins with a flourish.

HUTCHINS

Get some results, Chuck! You ever do that again...

(pointing at the phone on
Chuck's desk)

The Great Chucker can book himself magic shows in Atlantic City, 'cause he won't be working here!

(beat)

Juggle these balls!

The Chief stalks out of the doorway, tossing the juggling balls back to him. When he is gone, Chuck smiles.

Chuck turns back to his wall, scanning all the collected

information. He starts juggling as he looks through it all.

CHUCK

Hell. Atlantic City. If I could conjure
this sicko out of thin air... I'd be
headlining in Vegas!

HOLD on picture of Moon.

DISSOLVE

TO:

EXT. MOON NIGHT

Empty shot of Blood Red moon in the reflection of a puddle of
water. A car SLICES through the water, and the CAMERA TILTS UP to
reveal an establishing shot of a Sleazoid Bar.

INT. SLEAZOID BAR CONTINUOUS

The bar is smoky, and nearly empty. DUTCH, the owner of the bar,
is a big, muscular man who looks like he doesn't take shit from
anyone. His trophies and photos from his fighting career rare all
over the bar.

Dutch and his lady, ROXY, very sexy, though a little slutty, are
alone in the bar. Roxy is sitting at the bar, and she wants to
dance, and Dutch complies. They start to sway to the slow music,
and Dutch kisses Roxy. She responds, and soon they are on one of
the pinball machines. Dutch is undressing Roxy, when she thinks
she heard something.

ROXY

What was that?

DUTCH

Nothing! Don't break the mood!

Dutch gets Roxy's shirt off, and starts on her bra, but she is
sure she heard something. She tries to push Dutch off, but he is
in heat and won't take no for an answer. He goes for her shorts,
and has them unzipped before she can push him away.

ROXY

I heard something, goddamn it!

DUTCH

Nobody's gonna mess with me, babe. You're
just being stupid.

ROXY

Thanks a lot.

She starts away, to look around the bar, pulling her pants up as she goes.

DUTCH
Come back here, you bitch.

ROXY
(to herself)
My luck with men is for shit...

KILLER
Roxy, your luck is about to change...

She turns with a wary look on her face, and the Killer gently CHOKES her out. He catches her before she hits the ground, and lays her down carefully on the floor. He then advances on Dutch, who has his back to the bar.

DUTCH
You find anything?

KILLER
She found me, Crutch.

DUTCH
The name's 'Dutch'.

KILLER
It won't be, after tonight.
(he sizes up Dutch)
Marvelous night for a moondance.

Dutch is ready for the Killer, itching to fight. The Killer moves out to face Dutch. He puts a scared face on.

Dutch attacks, and hits the Killer several times. The Killer is not fighting back he takes a couple of awkward swings, but misses by a mile.

Dutch thinks he's in full control.

The Killer backs up and holds his hand up.

KILLER
(scared voice)
Can we talk this over? Please?

Dutch laughs and closes on The Killer.

DUTCH
No way! You're mine!

The Killer's scared demeanor changes completely, and he stands up

to his full height.

KILLER
(smiling)

OK.

He attacks Dutch first, tearing him apart. The Killer really takes it to Dutch, never letting up. He hits him up one side and down the other.

Dutch is helpless.

The Killer is enraged.

He was looking for a good fight, but he's not getting it. It's the pugilistic equivalent of a barrel shoot.

KILLER
Why aren't you better?

He hits Dutch at will.

KILLER
Tough man? You're not tough!

The Killer grabs him by the head from behind and smiles. He is going to kill him.

The Killer stops smiling, and looks almost like he is going to let Dutch go. But then, he wrenches Dutch's head, breaking his neck and killing him. He lets Dutch slide to the ground.

The Killer walks away from the death.

INT. MORGUE MORNING

The shattered body of Dutch is on the examining table, the MEDICAL EXAMINER having just finished the autopsy.

Standing with him are Chuck, Chief Hutchins, and one other OFFICER.

MEDICAL EXAMINER
Killed by trauma to the head. His
extremities... the bones were shattered.
He died in extreme pain.

MEDICAL EXAMINER
The killer has a knowledge of anatomy, the
destruction is systematic, precise every
strike is a vital area, a nerve center or
a meridian. He definitely has a signature,
I recognize it.

CHUCK

Any evidence of a weapon? Or post mortem mutilation?

MEDICAL EXAMINER

It doesn't look like he used a weapon, but I've never seen wounds like these. As for mutilation, it's the fight he's interested in. Once they're dead, he's done.

HUTCHINS

What about the witness?

CHUCK

The Killer choked her out, didn't hurt her, before she could see him clearly. I have her looking at mug shots anyway.

HUTCHINS

This one makes four, right?

Chuck just nods.

HUTCHINS

I'm assigning you some help in this, Chuck. I want you to go see this guy...

CHUCK

Chief, I don't need any help.

HUTCHINS

Let's see, we have four dead bodies, a technofreak nutball who sends computer messages about the murders and we're no closer to solving this than we were on day one. Did I forget something? Oh, the killings are getting closer together, which can't be a good sign.

CHUCK

Chief...

HUTCHINS

You need to shut up, Chuck.

CHUCK

I'm working my ass off...

HUTCHINS

Shut up. I've got heat from everywhere on this one, and I'm trying to stop the bleeding. Get Ken O'Hara, specialized in serials before you got here. He was one of

the best mindhunters in the country. He retired a couple of years ago.

CHUCK

Mindhunter? What the hell is a mindhunter?

HUTCHINS

Here's his address. His last case was a messy one. Put O'Hara in the hospital, almost put him right here.

CHUCK

I don't NEED any help!

HUTCHINS

Yeah, and I'm not going to need a triple bypass one day. Go see O'Hara, I want him on this. Oh, Chuck, wear a suit. Try to make a good first impression.

The Chief leaves them standing there, around Dutch's dead body.

EXT. SEASHORE DAY

We open on a little girl, LAUREN, seven years old, working on a sand sculpture on the beach. There is a straw sticking out of the front of the sculpture. Lauren is very concentrated on making the sand as smooth and as nice as possible. Suddenly, the sand sculpture SHIFTS a little.

LAUREN

Don't move, Dad!

Just then, the sculpture SNEEZES and ex-cop, now retired, KEN O'HARA, comes out of the sculpture, shaking the sand off of him. He ROARS like a monster, and CHASES Lauren, and they go running into the water.

EXT. BOARDWALK LATER

Ken and Lauren are walking down the boardwalk with Lauren. It is their one day together. Several SHOTS of Ken and Lauren tenderly interacting, shopping, sharing an ice cream, walking hand in hand, arm in arm.

Suddenly, a group of motorcyclists come near them. Ken, reflexively and protectively, pulls Lauren out of the way.

As he does this, Ken BUMPS into TERRY, who is standing with his GIRLFRIEND and a couple of other FRIENDS.

Ken bump sends Terry's beer spilling all down the front of his shirt and pants. Terry's Girlfriend immediately laughs out loud.

Terry spins around to face Ken, really angry.

KEN

Sorry, man! I wasn't looking where I was going.

TERRY

You're gonna be sorry!

KEN

Hey, let me pay to clean your clothes, OK? \$20 do it?

Terry looks at his girlfriend, who is still laughing.

FRIEND

Hey, Karate Boy! Looks like you pissed yourself!

GIRLFRIEND

Show me what you got, Jackie Chan man!

TERRY

I'm gonna take it out of your hide!

He pushes Ken HARD, and Ken goes backward. He is careful to gently move Lauren out of the way.

KEN

Stay there, this won't take long...

LAUREN

Daddy!

Terry advances on Ken, and there is now a crowd of people surrounding them, watching the action.

TERRY

C'mon, man! Put 'em up!

KEN

Look, I said I was sorry. Hitting me isn't going to dry your shirt.

TERRY

Yeah, but it's gonna make me feel a hell of a lot better.

Terry takes a swing at Ken, and he evades it, sidestepping him. Terry keeps coming, swinging wildly.

Terry's girlfriend laughs even harder, and Ken notices this. He shakes his head, and resigns himself to the beating.

Terry swings again, and makes contact this time, doubling Ken over. He hits him again and again, and Ken just takes it.

He's not getting really hurt, he's avoid most of the hits, and dissipating the force out of the others, but he's not fighting back.

LAUREN

Daddy! (to the Leader)
Leave him alone!

KEN

It's all right, honey. He can't hurt me.

TERRY

Wanna bet?

Terry's girlfriend is cheering for her man now, and Terry's Friends are impressed by his machismo.

Ken gets taken to the ground, and Terry towers over him.

TERRY

Why don't you fight back? You a pussy?

KEN

Yeah, I'm a pussy...

LAUREN

Stop it! Stop it!

She rushes up to Terry and pulls on his arm, trying to get him to stop.

TERRY

What do we have here?

Terry smiles menacingly and pulls his open hand back to SLAP Lauren.

Suddenly, it is stopped, in Ken's powerful grip.

KEN

I don't think so.

Terry goes to punch Ken again, and Ken blocks it this time and takes the man down, subduing him. As soon as he does this, however, he is attacked by the Friends.

Four to One.

The odds are seriously against Ken.

The Friends don't stand a chance.

Ken handles them all, his movements graceful, beautiful, powerful.

He finishes them off, not reveling in the violence. In fact, he puts them out as humanely and quickly as possible. They end up in a pile on the ground. Ken's last action is a flying sidekick that sends one of the Thugs OFF his motorcycle.

Ken stands over them for a moment, and Lauren runs up to him, hugging him, and they continue to walk down the boardwalk together.

KEN

I'm sorry you had to see that, honey. You OK?

She nods yes.

LAUREN

Are you? I don't like fighting.

Ken stops and kneels down to talk to his daughter.

KEN

I didn't want to fight them, Lauren, but he was going to hit you, I had no choice. Nobody hurts my family!

LAUREN

I was worried they'd hurt you.

KEN

They couldn't hurt me. I'm like Superman!

LAUREN

(laughing)

Superman!

She laughs and spins away from him. Ken stays kneeling down and holds up his hand to her.

KEN

Hey, help Superman stand up, OK, honey?

She pulls him up, and they continue walking down the boardwalk, hand in hand.

EXT. KEN HOUSE LATER

Ken's home is a two story building, obviously built for a family. It's a nice house but not too nice, Ken's a cop after all.

At the front door, Ken's Wife, MEGAN, a beautiful woman, is waiting impatiently. She's very angry because Ken is late getting back with their daughter, and she is constantly checking her

watch.

Chuck, dressed in a nice suit, pulls up on his Triumph motorcycle.

He pulls the case file out of his tank bag, and reluctantly walks up to the door. He seems surprised to see Megan waiting there.

CHUCK

Hi. I'm looking for Ken O'Hara...

MEGAN

Get in line.

CHUCK

He's not home?

MEGAN

He's dead.

CHUCK

Dead?

(beat)

I thought...

MEGAN

When he gets back with my daughter, our daughter, he's going to be dead.

CHUCK

I see. Uh, you guys divorced?

MEGAN

Separated. It's his afternoon with Lauren, and he promised he wouldn't be late.

CHUCK

Pretty damn inconsiderate. How do you stand it?

MEGAN

It's tough. We're going through a hard time.

(smiling at Chuck)

My name's Megan.

CHUCK

Chuck. I've never met your husband, and I'm not so sure I want to...

Chuck reaches out for her hand, and immediately a bouquet of flowers appears. Megan, who was reaching for his hand to shake, is startled, and she stumbles into Chuck. He catches her and they share a laugh.

Just then, Ken comes walking up the sidewalk with his daughter. He sees Megan and Chuck, "embracing," and grimaces. He doesn't like to see Megan with another man, and he also knows what's coming.

Megan sees Ken, and stands up, smoothing out her clothes, the bouquet of flowers in her hand.

MEGAN

Where have you been?

Ken looks at Megan, then at Chuck, then back at Megan.

KEN

We were having fun, if that means anything to you. Right, Lauren?

LAUREN

Yeah, Mommy! You should have seen...

MEGAN

Not now, honey. We have an appointment...

KEN

(looking at Chuck)

I bet you do.

MEGAN

You promised to have her back on time. It's your responsibility. Right, Chuck?

CHUCK

Indubitably. Exactly right.

KEN

Stay out of this, "Chuck."

CHUCK

She's got a point, Ken. You should listen to her.

Ken looks at Chuck, stunned that this boyfriend would dare to speak to him. He doesn't take his eyes off Chuck, there is real menace in his gaze.

KEN

I thought you were late.

MEGAN

We are. Say goodbye to your father.

Ken and Lauren share a hug and a kiss.

KEN

See you soon.

LAUREN

Love you, Superman.

KEN

Right back at you.

He watches as Megan and Lauren walk away. Surprisingly to Ken, Chuck stays there.

KEN

Lost your way, Chuckie? Hit the road.

CHUCK

I came to see you, Ken.

KEN

Well, nothing personal, but fuck off.

CHUCK

Chief Hutchins sent me to see you.

KEN

Hutchins? You're not...?

CHUCK

No. Can I come in?

Ken waves him inside.

INT. KEN HOUSE MOMENTS LATER

Ken is looking through the file on the murders. He passes a hand over his face, as if he were trying to wipe away the violence, and the memories.

He hands the file back to Chuck.

KEN

I don't do this anymore.

CHUCK

That's what the Chief said, but he wants your help.

KEN

Answer's no. Tell him that, OK?

CHUCK

No sweat. Chief said you quit over a case. That right?

KEN

Tell Hutch I said hello. Drive safely.

Ken opens the door for Chuck to leave. Chuck leaves the file on a table as he walks to the door.

CHUCK

Something subtle going on here, Ken? You want me to leave, just ask!

Ken ignores him, and Chuck leaves.

EXT. KEN HOUSE CONTINUOUS

Before Chuck can turn around to say something, the door is closed in his face.

CHUCK

I didn't want your help anyway.

He shakes his head and walks towards his motorcycle.

EXT. CITYSCAPE NIGHT

Lighting flashes over New York City.

INT. KEN HOUSE NIGHT

Ken at home, after dinner.

The file is still on the table, unlooked at.

Ken is folding clothes, looking towards the file.

Ken doing his dishes, looking at the file again. The steam rises up from the sink, obscuring his features.

Ken is sitting in an easy chair, reading a novel. He can't concentrate on the novel, and lowers it, looking at the file again.

Finally, he gives up and goes to get it. He sits down on the couch, going through the file. He looks at some of the pictures, then closes the file. He gets up and walks away, looking out the window.

He comes back to the file, however, and looks through it again.

INT. SHOWER LATER

Ken is getting ready to take a shower, and we SEE for the first

time the HUGE SCARS on his upper body, back and front. As Ken looks into the mirror, he fingers one of the bigger scars, and a...

FLASHBACK STARTS

INT. FLASHBACK DAY

Very disjointed, and shocking in its violence...

Each CUT is punctuated by a WHITE FLASH (like an intentional overexposure):

A LEERING SERIAL KILLER hovering over Ken, a BLOODY KNIFE raised over his head.

WHITE FLASH

The knife SLASHES through Ken's skin on his back!

WHITE FLASH

Ken arching with pain.

WHITE FLASH

The Serial Killer laughing with delight, his face misted with blood. Ken's blood.

WHITE FLASH

Ken is STRUNG up by ropes, and his back is covered in SLASHES and CUTS.

WHITE FLASH

More torture.

WHITE FLASH

THE FLASHBACK ENDS

INT. KEN HOUSE LATER

Ken, lying on the couch, his hair wet, himself exhausted, the file spread open on the coffee table.

KEN

No.

(beat)

Not again.

EXT. CITYSCAPE NIGHT

Establishing shot of New York City at night. Lightning flashes.

INT. KILLER HOUSE NIGHT

TIGHT SHOT of a computer monitor, the image of "Bloodmoon" on it. The CAMERA PANS across to the Killer fixing metal fingers onto his hand. Two false fingers lay on the desk, along with the Killer's mask.

There are pictures and sheets of information on the killings all around, and one computer monitor that reads "City of New York Police Department Central Computer."

This section ends with a close up of a picture featuring a number of different fighters, and a Master.

INT. MASTER DOJO CONTINUOUS

We PULL OUT from MASTER TOKAIDO, who is meditating in his dojo. It is a very traditional martial arts dojo, hard wood floor. There are trophies everywhere, and a bookshelf full of research tomes. Training equipment, calligraphy and martial arts weapons serve as the decorations on every wall in sight.

The dojo is empty save for Master Tokaido. He is in traditional dress (black kimono, white gi top, helmets), and a sword lies on the floor next to him.

As he meditates a "student" (the Killer) walks in, in full kendo garb, complete with helmet. The Killer walks up to where the Master is meditating.

The MASTER senses him and what he is there to do. Without opening his eyes, he says...

MASTER

Your spirit is unclean.

The Killer says nothing, standing waiting.

The Killer is carrying a high tech, compact video camera and a cellular phone, and he places the camera in position. He then turns to the Master, raising his sword.

KILLER

Hajime!

He barks the command to begin to spar, and the Master opens his eyes and looks at him strangely. He gets up and dons his helmet,

bringing his sword into position.

The Killer attacks with his sword, and the fight has begun. The Master is confident that he will be able to beat this interloper.

The two circle each other, exchanging swordplay. The Master is good, but the Killer is better.

Faster. Stronger.

INT. POLICE STATION CONTINUOUS

Chuck is on duty, reviewing pictures from the series of killings. The phone rings.

CHUCK

Entschuldigung.

(beat)

A kung fu movie, on the computer? Cool.
I'll be right there.

INT. POLICE STATION MOMENTS LATER

Chuck walks up to the officer who called him, DONNA, who is sitting in a wheelchair, and pulls a seat up to her computer monitors there are two of them, one fixed on the "Bloodmoon" graphic. As he sits down, he pulls a piece of candy out of her ear, and hands it to her.

CHUCK

What's up?

DONNA

This just started coming in. It looks like our kind of action movie! Can't trace the transmission.

CHUCK

Man, the quality really sucks. Who's in it?

TIGHT ON THE SCREEN

The video image is not great, but it's of the killing, happening right now in the Master's House.

INT. MASTER DOJO CONTINUOUS

The Master is getting HIT OFTEN and HIT HARD.

The Killer whirls and strikes the Master across the helmet,

stunning him.

He strikes again, and this time the Master's breastplate is CUT in two, leaving a clean cut across his chest!

A little blood flows from the almost surgical slice.

The Killer attacks again, and SLICES the Master's helmet off, leaving a thin cut on his face, revealing his face.

The Master STABS the Killer, but the sword does no damage! There is a metal breastplate built into his uniform.

INT. POLICE STATION CONTINUOUS

Chuck sees the face of the Master.

CHUCK

Oh sh...! I know him! Get units to 562
Houston, right away!

Chuck gets up to run off, calling over his shoulder.

CHUCK

Copy the transmission if you can...

DONNA

I'll try.

Chuck runs off.

INT. MASTER DOJO CONTINUOUS

The Killer CUTS the Master's bamboo shiniai into several pieces.

He then lifts off his own helmet, smiling broadly.

MASTER

Who are you?

KILLER

You don't remember me? Pity.

The Killer discards his razor sharp blade and lowers himself into a fighting position. The Master also prepares to fight, thinking he has a better chance to stay alive without the blade.

He is wrong.

They fight, and the Killer uses the most brutal techniques in his arsenal, and the Master doesn't stand a chance. The Killer is about to finish him off, and stands over the Master's body.

KILLER
Who is the champion now?

EXT. STREETS CONTINUOUS

Chuck is racing through the streets, on his motorcycle, rushing to get to the house. He SLIDES the motorcycle under a truck!

EXT. MASTER DOJO CONTINUOUS

Chuck finally rounds a corner and makes it to the house. He stops, gets off his motorcycle, then pauses for a moment, checking in all directions, pulls his gun, then heads for the front door.

As he approaches the front door, the front of the building EXPLODES!

The windows and the door BLOW OUT!

Chuck is BLOWN BACK as the flames reach the sky, licking up at the moon.

Chuck lands on a patrol car that pulls up to the front of the dojo.

The debris falls down around Chuck in SLOW MOTION.

INT. POLICE STATION LATER

Tight on Hutchins he is calling on his cellular phone.

INT. KEN HOUSE CONTINUOUS

Ken is sleeping on his living room couch, and falls off the sofa after a nightmare. The file Chuck gave him is all over the floor. The phone rings, and Ken answers it.

KEN
Yeah?

INT. POLICE STATION CONTINUOUS

HUTCHINS
Ken, this is Hutch. Your instructor,
Master Tokaido, has been... killed.

INT. KEN HOUSE CONTINUOUS

Ken, on the phone, hears that it is his friend, his Master, who is dead. Murdered. Like the others.

Ken leaves immediately, without a word.

EXT. KEN HOUSE CONTINUOUS

Ken runs out to his car, fires it up and then roars off.

EXT. POLICE STATION LATER

Ken walks into the police station.

INT. MORGUE LATER

Ken walks into the morgue and motions to the ATTENDANT to show him a body.

KEN

Master Tokaido. Came in last night.

The Attendant nods and pulls out one of the shelves, then steps back and leaves Ken alone with his Master.

Ken lifts the sheet and hangs his head, the anguish overcoming him.

INT. POLICE STATION CONTINUOUS

Ken comes into the squad room, where the Chief is standing with Chuck.

HUTCHINS

Ken, thanks for coming. Sorry for your loss.

KEN

What do we have?

HUTCHINS

I'll let Chuck bring you up to speed, OK? You are to work together, as partners, on this case.

Ken nods, and Chuck smiles.

CHUCK

Glad to have you on board, Ken. I know we can sure use the help. Why don't you come into my office?

Ken looks at Chuck carefully, then glances at the Chief.

HUTCHINS

Talk to you later. Thanks again for helping us out.

INT. CHUCK OFFICE CONTINUOUS

Chuck leads him in and motions for him to sit. He looks out through the door, where the Chief is still standing, watching them. While he is standing there, Chuck is all smiles and welcome.

CHUCK

You read the file?

KEN

Carefully.

CHUCK

And...?

KEN

You're not getting anywhere, are you?

Chuck swallows a smart ass reply, and glances at the Chief.

CHUCK

That's why you're here. To save our poor souls. You got any ideas?

KEN

A few.

(beat)

We're dealing with a very organized killer, someone who plans. These killings aren't random, spur of the moment things. He only kills who he wants to kill. Low risk victims in low risk areas, no witnesses everything planned out very well.

Out of the corner of his eye, Chuck sees the Chief leave. He turns his attention back to Ken.

KEN

His behavior reflects his personality, and his behavior is very controlled, well orchestrated. His M.O. exists nowhere else. Now, I thought...

Chuck holds up his hand for Ken to stop talking.

CHUCK

Let me stop you right there... I know who you are, Ken. You quit the force because you were scared. I can't partner with a

guy who is going to piss himself when he comes face to face with the enemy.

CHUCK

So, you can have all the bullshit theories you want, and write all the stupid reports, but stay the fuck out of my way when it gets dirty.

He stares straight at Ken, who half expected it.

CHUCK

You got that?

KEN

Yeah. I got it.

CHUCK

Now, I'm sure they found you your own office. I need to check out a theory, I'll call you.

KEN

I need copies of everything you got on the case... for my reports.

CHUCK

See a fucking secretary. Have a fine day.

Ken nods his head and walks out of Chuck's office. Chuck watches him go, then takes a piece of paper, balls it up and shoots it at the wastebasket. It swishes through.

CHUCK

He shoots, he scores!

INT. POLICE STATION NIGHT

Chuck is working alone, going through the piles of files and reports.

He is looking for something, and he picks up a picture of the Master's dojo, post explosion. He looks closely at the picture, but isn't satisfied.

He decides he has to go back to the Master's dojo. Picking up his jacket as he walks out, Chuck leaves.

EXT. MASTER DOJO LATER

The windows are blown out, and the door is barely closed. There is crime scene tape around the building, still marking it as off

limits.

Chuck pulls up in front, gets off his bike, and goes inside.

INT. MASTER DOJO LATER

Chuck comes inside and begins to look around for what he needs. As he moves through the downstairs, he senses that something is off, wrong.

He looks around, staying still.

He's not alone. There is someone already inside the dojo!

A figure is there, walking through the crime scene, moving through the scene, back and forth.

Chuck watches for a moment, trying to figure out what he is doing. Finally, Chuck comes forward, to put a stop to this. As soon as he dislodges from the shadows, the figure attacks!

A fight ensues, and both men are very skilled fighters. As they fight, Chuck pulls out a small flashlight, and tries to light it to illuminate the other. The other man pulls out his own flashlight.

Finally, the flashlights come on together, and the fighters see each other it's Ken!

CHUCK

You! What are you doing here?

Chuck flicks on a small wall light, giving some light. The windows and door are blown out, but the place is not completely destroyed.

KEN

My job. Remember?

CHUCK

Man, you're lucky I didn't kill you!

KEN

Yeah, I'm positively blessed.

CHUCK

I thought I told you to stay out of my way. You come over here to sneak around in the dark.

KEN

I'm picking up impressions...

CHUCK

Well, pick up your butt on your way out,
because I'm about to kick it.

KEN

My knees are shaking.

Chuck pushes Ken, and Ken pushes him back. They start to fight again, but before long the lights come on, blinding bright.

Ken and Chuck stop fighting and face the door, and there stands KELLY, the Master's beautiful daughter.

KELLY

What the hell is going on here?

Chuck looks at Kelly. He pulls out his badge and flashes it to her.

CHUCK

Police. Who are you, Miss?

KELLY

I live here.

CHUCK

The victim lived here alone.

KEN

Kelly? Is that you?

KELLY

Uncle Ken?

CHUCK

Uncle Ken?

Ken nods, and Kelly and Ken come together in a hug, as they console each other. Kelly starts to cry, and Ken holds her.

KEN

It's OK. I'm here. This is Master Tokaido's daughter. Adopted daughter.

Chuck, the third wheel in this situation, is uncomfortable. He clears his throat, and Kelly and Ken break off their embrace.

CHUCK

I feel for your loss, but I'd like to ask you some questions. How about we go down to the station?

Kelly starts to protest.

KEN

We can talk tomorrow, Kelly. Don't worry.

Chuck shoots him a look.

CHUCK

The department will put you up in a hotel...

KELLY

You got any leads?

CHUCK

That's what we're doing here, working on them...

KELLY

Looked like you were working on each other.

They walk towards the door and go out.

EXT. MASTER DOJO CONTINUOUS

They come out of the dojo, and a Taxi is waiting at the curb.

KEN

Yeah, well... Let me take you to a hotel.

KELLY

I got my own ride, and I'm staying at Carol Hartman's. You know it, right? It was great to see you, Uncle Ken. I'll see you tomorrow?

KEN

You bet.

Kelly leaves, and they are alone with each other again.

CHUCK

We should have questioned her tonight, Uncle Ken. Don't go making decisions you don't have the authority to make.

KEN

Tomorrow's soon enough to talk with her.

CHUCK

When I'm the retired chickenshit and you're running the investigation, you get to make that call! Look, asshole, just stay out of my way. I'm calling it a night... you can skulk here all you

want...

KEN

I'm through skulking, for now...

They walk out of the house together, but not really together.

INT. POLICE STATION DAY

Ken, Chuck, Chief Hutchins and two other Detectives are talking about the case.

KEN

There was no sign of forced entry, and the explosion was pretty primitive gasoline and a stick of dynamite. I didn't see a timer, so he had to be waiting for Detective Burke...

CHUCK

How do you know that?

KEN

I found it, skulking. He was waiting for Burke here to come running, maybe he's tied into our GPS system so he can track our vehicles, and blew the place up just before he went inside.

HUTCHINS

To cover his tracks?

KEN

To send a message the killings are getting closer together, and he's getting better. It's almost as if he's learning. And, he's getting more confident, so now he's sending us the computer notes, taunting us... This guy is so out there with technology, and I'm lost. I know a computer hacker from a case a couple of years ago. I want to go see him, get some advice on the computer end of things.

HUTCHINS

Well, don't stand around here.

CHUCK

We're gone.

Ken and Chuck are walking out of conference room, and Kelly is waiting on one of the benches in the squad room.

As soon as she sees them, Kelly gets up and hurries up to Ken and Chuck.

KELLY

Uncle Ken, I've been waiting...

KEN

What are you doing still here? After the interview, I told you go home. We'll call you if we need anything more.

KELLY

I want to be involved.

KEN

You have to stay out of it.

KELLY

What are you talking about? This was my dad!

KEN

Sorry, Kelly. Go home, and I'll call you when I know something.

(softens)

Really, Kelly. Go home.

Ken and Chuck walk away.

CHUCK

Man, she's got guts, asking to work with us.

Chuck is impressed with Kelly, and looks over his shoulder at her.

INT. CAR LATER

Ken and Chuck are in a squad car on their way to the Hacker's house. Ken is looking at the stores along the way.

CHUCK

You tag along with me, you play by my rules.

(no answer from Ken)

So, you and Kelly have a thing going?

KEN

With Kelly? She's like my own daughter!

(beat)

Oh, I get it. I don't think you're her type.

Chuck looks at him strangely for a moment.

CHUCK
Oh, really? Why? Because I'm black?

KEN
No, because you're an asshole.

CHUCK
Well, at least you're not a racist.

KEN
Justice lives around this corner.

Chuck parks the car, and they get out.

EXT. STREETS CONTINUOUS

Ken and Chuck are on their way up to the door of Justice's place.

CHUCK
He dangerous?

KEN
Only if you're allergic to poor hygiene.

CHUCK
You just follow my lead...

KEN
I'll watch the back door, just in case.

They round the corner, and Chuck leads the way into an apartment building.

INT. COMPUTER HACKER HOUSE MOMENTS LATER

The CAMERA does a SLOW PAN across the room. It is very dimly lit, with the only real light source coming from four or five computer monitors at one end.

The place is a pit, filled with dirty clothes, trash, books, notes, papers and everything else you can think of. Lots of Star Trek, Deep Space Nine, Alien stuff adorns the walls, floor and furniture.

At one of the black, oversize monitors sits JUSTICE, an overweight man with thick glasses. He is holding a bottle in front of himself, relieving himself. He then types on his ergonomic keyboard, and talking to himself while he does.

He SLIDES his chair over to another computer, slides a CD-ROM into the machine, and starts another program.

JUSTICE

I bet you're hot, aren't you?

COMPUTER VOICE

Shall I take off my top?

JUSTICE

Yeah, baby, you should definitely take off your top.

INSERT ON SCREEN

Justice clicks his mouse on the sexy girl's image, and the top disappears. Justice laughs, and a KNOCK is heard O.S.

JUSTICE

Damn! Don't cool off! I'll be right back.

Justice gets up and goes to the door.

JUSTICE

Who is it?

CHUCK

Police. I need to ask you some questions.

JUSTICE

What kind of questions?

CHUCK

Just open the door, Sir.

JUSTICE

Just a minute.

He looks frantically around the room, trying to figure out what to do. He looks over at the window, its shades drawn, and makes up his mind.

JUSTICE

Be right there.

Justice grabs his bag off the floor and heads for the window. He throws open the shades and slides the window back, then starts to climb out. Before he gets too far, however, Ken's face comes INTO FRAME, next to Justice.

KEN

Detective O'Hara here, Justice. Remember me? You going somewhere?

Justice swallows hard and then edges back through the window. Ken follows him back in and then opens the door for Chuck.

KEN

You looking for him?

Chuck, pissed off that Ken has the upper hand, grabs and pushes Justice into the middle of the room.

CHUCK

You messed with the wrong guy! You're coming with me!

JUSTICE

For what? I didn't do nothing!

CHUCK

Pack some petroleum jelly, computer boy. You're gonna need it!

Chuck grabs him by the lapels and PROPELS him across the room, SLAMMING him into the wall.

CHUCK

Don't play dumb! You did it!

JUSTICE

You mean the bank computer? I didn't do anything...

CHUCK

Of course you didn't!

He SLAMS Justice against the wall again.

KEN

I'm sorry, Justice. Detective Burke and I don't necessarily see eye to eye.

(beat)

Burke, I need his help with my investigation.

JUSTICE

I'll help you! I'll help you!

CHUCK

Shut the hell up! No way this scumbag is getting out of this!

KEN

C'mon, he said he'd help. You'll help, right?

JUSTICE

Yeah! Yeah! Whatever you need!

Ken smiles at Chuck, and they make eye contact they work well together.

KEN

Let's sit down.

They sit down, and Ken notices the virtual vixen on the computer screen. He touches the keyboard and she says

COMPUTER VOICE

Take off my panties...

CHUCK

Cool! Hey, man, what button did you push?

KEN

Can you trace e-mail, graphics files and other messages? These were sent to the station.

JUSTICE

Sure. It's not hard.

Ken takes a couple of diskettes out of his pocket and hands them to Justice.

Chuck, meanwhile, is looking at the desk and the apartment in general. There is a big bottle, like a Thermos, under the table. He picks it up, hefting it.

CHUCK

You live like a slob, man. How can you stand it?

Justice pops one of the diskettes in and closes down the erotic program.

JUSTICE

Later, baby. Wait for me.

He pulls up the first file and scans it quickly.

JUSTICE

There's no return address. Can't do it. I have nothing to work from...

CHUCK

(holding up the bottle)

What's this for?

JUSTICE

That's for my all nighters, so I don't have to leave my computer.

CHUCK

Coffee?

JUSTICE

Urine.

Chuck drops the bottle back onto the floor, making a disgusted face and rubbing a handkerchief over his hands.

CHUCK

Man, you nasty!

An alarm on the computer SOUNDS:

JUSTICE

Watch, I can trace this message, cause it's coming in right now.

He opens up the piece of mail, and a picture of a moon fills the screen, then blood starts to flow on it.

JUSTICE

What the hell...?

He checks the message, and it is not addressed to him.

JUSTICE

Your name Ken O'Hara?

KEN

Yeah.

JUSTICE

This one's for you.

Ken and Chuck share a look.

CHUCK

How could anyone know you're here?

A text message scrolls down the screen. Justice clicks on the "Reply" button, then slides his chair to another computer. He flicks on a printer, so that everything that comes in is printed out, and throws a storage tape into a machine.

JUSTICE

Keep him "talking" type what you want to say then hit return. I can trace him from here.

Ken is still scanning the text.

KEN

Holy shit. It IS him.

JUSTICE

Do it! Lose the connection and I lose him!

KEN

(typing)

Who are you?

Justice clicks on a voice box, and as the text comes in, a computer voice "reads" it.

COMPUTER VOICE

You don't know?

KEN

What the hell was that?

JUSTICE

Speech synthesizer.

KEN

I have an idea.

(typing)

Can you prove who you say you are?

COMPUTER VOICE

How's this?

A picture fills the screen. One of the dead bodies. It is instantly replaced by another dead body. And another.

JUSTICE

Holy shit! I almost got him! Keep him going!

KEN

Why are you killing?

COMPUTER VOICE

It's a game to see who will win you two, or me. Yes, I know Chuck Burke is with you.

CHUCK

He knows I'm here? Hell, he knows everything!

JUSTICE

Got you, you son of a bitch!

CHUCK

Where?

JUSTICE

Beijing? No wait, Tainan, Taiwan. No, that's just a blind... Anchorage, Los Angeles... This guy is GOOD.

Justice's hands race over the computer keys.

JUSTICE

I'm printing all this out. Moscow, Berlin,
man, even I couldn't do this...

KEN

You gonna find him or what?

JUSTICE

Getting there. Miami, Harrisburg, hold
on... Bingo! Last location, 843 S. Main,
#2A. That's...

CHUCK

Right around the corner. Let's go!

Chuck rips the paper from the printer, and Ken and Chuck run out
of the apartment.

KEN

Keep talking to him!

Justice slides his chair back to the original computer, and types
a message.

EXT. STREETS CONTINUOUS

Chuck and Ken come BOLTING out of the apartment and take the steps
outside four at a time, running as fast as they can.

Chuck and Ken race each other down the street. One gains the lead,
then the other.

Ken takes a corner quicker than Chuck, then Chuck beats him in the
straight.

They are hurrying to the address, but they also want to win this
race.

CHUCK

This way!

KEN

Wrong!

They split up at an intersection, and as soon as Chuck leaves, Ken
hops onto the back of a truck, taking him down the long length of
straightaway.

At the next intersection, he hops off and sprints down to the
address, getting there a BEAT before Chuck gets there.

Ken is not nearly as winded as Chuck, who is gasping as he tries to catch his breath.

CHUCK

You're pretty quick, for an old, retired dick.

They go up the steps to the apartment.

KEN

You forgot "chickenshit"...

CHUCK

I wasn't done...

INT. APARTMENT COMPLEX CONTINUOUS

They get to the top of the stairs, and stand panting outside the door, looking at each other. Chuck pulls out his gun, Ken does not. Chuck looks at him strangely.

CHUCK

Where's your gun?

KEN

Don't use one.

CHUCK

Why the hell not?

KEN

You ready?

CHUCK

We gotta have a plan.

KEN

I kick the door down, you go in first, secure the room. I cover your ass.

CHUCK

That's the plan? White bwana without a gun covering my ass?!? I'm gonna kick the door down.

KEN

Why?

CHUCK

It's your idea, that's why. See you guys always sending the brothers in first. I don't think...

KEN

OK, let's do it together. One... Two...

Before he gets to three, Ken KICKS the door in and yells

KEN

POLICE! FREEZE!

Chuck CHARGES into the apartment.

INT. DRUG APARTMENT CONTINUOUS

Chuck is in first, sweeping the apartment with his gun. He has his gun on a group of SIX OR SEVEN DRUG DEALERS, who are standing in the middle of the room, transacting some business.

CHUCK

Nobody move! Where's the computer? Unless you're growing, you better sit your ass down.

Nobody answers him.

CHUCK

Where the fuck is it?

There is still no response from the Dealers. They have no idea what they are talking about and they are looking at the door like they are expecting more police to come in.

CHUCK

Go check in the back. I got these guys.

DEALER

Who you talking to?

CHUCK

Shut the hell up! Take the back.

Chuck looks around the apartment, still keeping his gun trained on the drug Dealers.

DEALER

You're all alone, my friend.

Chuck smiles, thinking that it is a scam, and he looks to where Ken is supposed to be.

He is not there!

Chuck looks back at the door, and it is open and empty.

CHUCK

Ken?

DEALER

Where's your backup, Detective?

CHUCK

Shut up! I got your backup right here!

The Drug Dealers in the room, relax, realizing Chuck is seriously outnumbered.

REACTION SHOT ON CHUCK

Who cannot believe that his partner deserted him.

CHUCK

That chickenshit son of a bitch!

Suddenly, a gun is pointed at Chuck's head from behind and to the side. There was a guy BEHIND Chuck, where Ken was supposed to be!

DEALER

Seems like your pal left you all alone, amigo.

CHUCK

He's not my pal. Look, you guys, I've got two S.W.A.T. teams on their way up here right now!

DEALER

I don't think so, dipshit.

CHUCK

How about one S.W.A.T. team and a K9 unit?

DEALER

Say goodbye, asshole!

KEN

Goodbye, asshole!

Suddenly, Ken appears from behind the Dealer and disarms him, then the real fight begins. Ken and Chuck battle them in the apartment and together they are a force to be reckoned with and the Dealers are no match for them.

CHUCK

What took you so goddamn long?

KEN

I was waiting for the right moment...

CHUCK

I could've been killed!

KEN

I wouldn't have waited THAT long!

They finish the Dealers, handcuff them together. Chuck uses the apartment phone to call for pickup.

CHUCK

Yeah, pickup at 843 S. Main, #2A.
(to Ken)

Thanks, man.

KEN

It was the least I could do.

Chuck motions to the back of the apartment.

CHUCK

We gotta check for the computer...

KEN

Not there. No computer.

CHUCK

You took the time to look?

Ken walks out of the apartment and Chuck follows.

CHUCK

Let me get this straight... 7 to 1, and
you LOOKED for the computer?

EXT. DRUG APARTMENT CONTINUOUS

KEN

Yeah. I did. Get over it! Find it.

They start down a hallway when Chuck hears something, coming from behind a closet door.

COMPUTER VOICE

Cop assholes! Cop assholes! Cop assholes!

CHUCK

What the hell?!?

Ken is there, and they are both standing outside the door.

COMPUTER VOICE

Cop assholes! Cop assholes! Cop assholes!

Ken nods at Chuck, and Chuck trains his gun on the door. Ken flings it open and Chuck gets ready to fire at...

A laptop computer, on the floor of the closet, hard wired to the telephone system.

The laptop begins to shuffle a series of images, all of them of Ken and Chuck, separate or together.

COMPUTER VOICE

You flatfoots are out of your league. Give up or get dead! See you soon.

TIGHT ON COMPUTER

It runs a video from the Keystone Cops, and the message isn't lost on Chuck and Ken.

Then the computer EXPLODES in a flash!

EXT. APARTMENT COMPLEX STAIRS MOMENTS LATER

Ken and Chuck, loaded down with the burned out laptop computer and other paraphernalia, come walking down the stairs. They get into their car, and drive off.

EXT. STREETS MOMENTS LATER

Ken drives off, and as he drives along, he spots a car following them. He ROARS off, and the car behind follows suit.

EXT. BROOKLYN BRIDGE CONTINUOUS

Ken's car moves across the bridge, with the other car following.

INT. SQUAD CAR CONTINUOUS

CHUCK

What the hell are you doing?

We need to expand this dialogue, give them more to talk about. Chuck could be complaining about things, and Ken isn't even listening.

KEN

We've got company...

He continues driving, FAST.

EXT. STREETS CONTINUOUS

Ken speeds around a corner, then takes another corner fast. The other car follows quite closely.

Ken's car rounds another corner, and then comes to a stop, blocking the street.

The other car SCREECHES to a stop, and Ken is immediately out of his car and at the driver's side door.

It's Kelly!

KEN

Kelly! I thought I told you to go home.

KELLY

I have to do something.

CHUCK

This is police business...

KELLY

Save it, Burke. It's not illegal to follow you guys!

KEN

Stay out of our way!

Ken and Chuck walk away to their car, while Kelly goes to hers. They drive off, and Kelly follows.

EXT. STREETS LATER

Ken and Chuck are driving around, following up leads, and Kelly is following them.

EXT. STRIP BAR LATER

Chuck and Ken pull up to a XXX Strip Bar, and get out of their car. Thinking that Kelly won't follow them in, they slap hands and go inside.

Kelly pulls up, thinks for a minute, then gets out of her car and follows them in.

INT. STRIP BAR CONTINUOUS

Ken and Chuck think they are slick, walking through the dim strip bar. Two STRIPPERS are up on stage, bumping and grinding, and a group of low lifes are crowded around the beat up bar.

Then, the door opens again and Kelly comes in! She walks right up to Ken and Chuck, watching the strippers.

Ken and Chuck react to her, then walk away from her a little bit.

KELLY

You come here a lot, Uncle Ken? I thought you said you were going to church...

A group of THUGS sit up at attention, watching Kelly.

KEN

I'm getting real tired of this follow the leader shit.

They start to walk out of the bar.

KELLY

Uncle Ken, don't leave yet! These girls still have their pasties on!

Ken doesn't even turn around while he walks toward the door. A group of THUGS watch Kelly carefully as she follows Ken and Chuck.

The Thugs start towards Kelly, cutting her off. Chuck sees this and gets ready to help her out.

CHUCK

Shouldn't we...?

KEN

She won't need it. Let's go back to the car...

The Thugs start to bother Kelly, and all she is trying to do is get through them to continue following Ken and Chuck. Two conflicting desires, and the inevitable happens a fight starts.

CHUCK

But...

KEN

She doesn't need your help, Chuck. It won't last long. She's a former national champion!

She handles them, Kelly is truly masterful, and just before it's over, Ken and Chuck head out the door.

Excited by Kelly's fight, a whole group of bar patrons have also started a fight, and Kelly can't get through the punching and hitting.

Kelly finishes up her fight, and goes to the front door. On her

way, she is forced to hit and knock out a couple of other guys.

EXT. TIMES SQUARE STRIP BAR LATER

Kelly comes out of the strip bar and sees Ken's car pulling away. There's no way to follow them now.

KELLY

Damn it!

INSERT: Over the Shoulder shot of the Killer, who is watching all of this.

INT. POLICE STATION NIGHT

Ken and Chuck are back in Chuck's office, tremendously pissed off. They are both bitching and moaning.

KEN

He's staying a step ahead of us.

CHUCK

I want to find this bastard so bad!

KEN

He's got to be leaving something behind everyone makes mistakes.

CHUCK

Not this psycho, not yet.

KEN

Check the print-out, maybe we missed something...

Chuck pulls out the computer paper.

CHUCK

It's all the standard stuff... you talking to him, him baiting you. He's got a wit, this one.

KEN

Don't give him too much credit, OK? Don't give him a personality. Serial killers fit a profile white, 30s and 40s, certain definable experiences, child abuse, deviant sexuality...

CHUCK

Just making conversation, man. Spare the profiling lecture, OK?... Hold on, I never

saw this before.

KEN

What?

CHUCK

The last line of his message. "Say goodbye to Jim, Gene and the Heroes. There's blood on the moon." What the hell does that mean?

KEN

Got me. The ranting of a lunatic mind.

CHUCK

Maybe they have something in common? Jim Nabors, Gene Hackman, Hogan's Heroes. Nothing there.

KEN

You mind works in weird ways. Jim Carrey. Carrey Gene. Carrey's heroes?

CHUCK

He's going after someone named Carrey?

KEN

Shit, this is nuts. C'mon, let's get something to eat.

Chuck picks up the phone.

CHUCK

I'm gonna check on Kelly...

KEN

Ok. I can feel the son of a bitch laughing at us...

Ken gathers up his stuff, then stops.

KEN

Wait a minute. Kelly!

CHUCK

Yeah. I'm checking on Kelly.

KEN

Jim Kelly, the guy from "Enter the Dragon," Gene Kelly, and Kelly's Heroes.

KEN

He's going after her... While we're chasing his ghost...

INT. KELLY APARTMENT CONTINUOUS

The phone is ringing, but there's no one home.

INT. POLICE STATION CONTINUOUS

CHUCK

There's no answer!

They run out of the station.

INT. KELLY APARTMENT LATER

Kelly comes into her apartment, puts down her things.

She goes into the kitchen and puts on a pot of tea, then decides to get a shower.

Kelly goes into the bathroom and starts to undress.

The Killer, however, is already in the apartment and stalking her, but she doesn't know it.

The Killer is getting closer, but she still has no idea.

When the Killer is just about to go into the bathroom, about to strike...

The door THUNDERS once, then EXPLODES inside.

Kelly grabs a robe, and rushes out of the bathroom.

As she leaves the bathroom, the Killer goes into the bathroom!

The Killer is now gone, with no sign to say that he was there. It's just Ken and Chuck, crashing into her house.

KEN

You OK?

KELLY

What the hell do you think you're doing?

KEN

Check the back, I've got this side.

They split up, carefully checking the rooms. No one is there, and Kelly is furious.

KELLY

You can't just barge in like this...

KEN

We thought you were in danger...

Chuck comes back to the main room.

CHUCK

All clear.

KELLY

I'm not in any danger, except from you guys.

CHUCK

You should put on some clothes or you're in danger of catching a bad cold...

Kelly punches Chuck in the gut, doubling him over.

KELLY

It's not funny!

KEN

You're right, but we got a message from the Killer and he said you were next. We got over here as soon as we could.

Ken holds up the computer print-out, then throws it down on the couch.

CLOSEUP of print out on the couch.

KEN

He got us again, chasing our tails.

CHUCK

We were here to save you, you know...

KELLY

You were?

KEN

Yeah.

KELLY

OK. Do me a favor, will you?

CHUCK

Sure.

KELLY

Knock next time. Now, get the hell out of here.

Kelly just stands there, staring at them both, pointing at the door.

CHUCK

We'd love to stick around, but we gotta get going. Right, Ken?

KEN

You got my pager number?

KELLY

Yes, Uncle Ken. I have all your numbers.

She shepherds them out, then closes the door behind them, shaking her head.

KELLY

Too damn macho.

She starts go back to the bathroom, to continue her shower, unaware that the Killer is waiting for her inside.

As she gets to the threshold of the bathroom, the teapot she put on WHISTLES.

Kelly stops and goes toward the Kitchen.

She takes the whistling teapot off the hot burner, and when she turns around, the Killer attacks!

The Killer and Kelly fight. Kelly is good, but she is no match for the Killer.

Kelly is losing, and if she doesn't turn it around, she is going to be killed.

EXT. KELLY APARTMENT HALLWAY CONTINUOUS

Ken and Chuck are walking down the hallway, back to her front door.

KEN

I can't believe I left that printout behind.

CHUCK

No shit, it's evidence.

Ken is about to just open the door and walk in, but Chuck stops him.

CHUCK

Eh, eh, eh. I wouldn't do that. We gotta knock first.

KEN

Right.

He knocks lightly, worried about disturbing her.

INT. KELLY APARTMENT CONTINUOUS

The fight is raging. They break some things in the kitchen, and the sound is LOUD.

EXT. KELLY APARTMENT HALLWAY CONTINUOUS

They hear the sounds of the fight within, look at each other, then BURST through the door.

INT. KELLY APARTMENT CONTINUOUS

They come in and see the Killer fighting with Kelly.

Immediately, the Killer SLAMS Kelly through a window, then takes off, past Ken and out the door.

Ken gives chase, while Chuck goes to check on Kelly.

EXT. APARTMENT HALLWAY CONTINUOUS

The Killer is in the hallway. Ken gives chase and the Killer and he fight in the hallway in front of a vending machine.

Chuck comes out and draws his gun. The Killer uses the vending machine as a shield, and forces Chuck back into the apartment.

Chuck gets a couple of shots off, but they bounce off the vending machine.

The Killer goes out the window and down the fire escape.

EXT. APARTMENT COMPLEX CONTINUOUS

Ken comes out on the fire escape at the 7th floor, and the Killer is already on the 3rd floor. Ken comes down a pipe, sliding like a fireman.

They fight on the fire escape.

The Killer swings and SLAMS into a metal trash can, echoing with a metal on metal SOUND.

Chuck comes onto the 7th floor landing, and pulls his gun.

He squeezes off a couple of shots, but the shots miss.

The Killer jumps through the window onto the 3rd floor.

INT. APARTMENT 3RD FLOOR HALLWAY CONTINUOUS

The Killer runs down the hallway, and goes into an apartment, breaking down the door.

Ken gives chase.

INT. STRANGE APARTMENT CONTINUOUS

The Killer is inside, and he goes THROUGH the apartment window, landing on a truck going by outside.

Ken, stunned, has no choice he tries the same thing, following the Killer almost at the same time.

EXT. STREETS CONTINUOUS

The Killer lands on the moving truck, and Ken stops himself, hanging outside the window.

ANGLE ON KEN

Ken is hanging in mid air as the truck moves away.

ANGLE ON KILLER AS HE DRIVES AWAY

KILLER

It's not your time yet, Detective O'Hara.

Chuck runs up to where Ken is hanging, and helps him back into the apartment.

KEN

He could've killed me. Said it wasn't my time...

Chuck helps Ken up, and walks him carefully out of the street.

INT. POLICE STATION DAY

Ken and Chuck are sitting at their new computers, marveling at what they can do. Justice is standing there, after having installed them.

CHUCK

Yes! You put the naked ladies on this one?

JUSTICE

Just trying to make you happy, Detective.
Gotta run! Hey, who's the babe?

They turn and see Kelly walking in. She stops in front of them.

KEN

Kelly! What are you doing here? Where's
the uniform assigned to protect you?

KELLY

I'm working on this case with you, Ken.
I'm a target, where would I be safer than
with you two? Take me along or I'll just
follow you. You know that, Uncle Ken.

Chuck looks to Ken for confirmation. Ken nods reluctantly.

CHUCK

She's got a point. She's a target now.

KEN

Promise to stay out of our way?

KELLY

You got it, Uncle Ken.

CHUCK

Promise you won't ever call me Uncle
Chuck?

Kelly nods.

CHUCK

Cool. Let's run through the victim list
again.

They go over to where all the victims are tacked up to a bulletin
board.

EXT. STREETS DAY

A MONTAGE of the three of them following up clues together. As
they are walking down a street, Ken spots a small specialty shop,
and motions for Chuck and Kelly to wait for a second.

KEN

I'll be right back out.

He goes inside, points to something in the window, and pays for

it. He comes right back out.

KEN

(sheepishly)

My daughter, Lauren, she loves little pins. This will look cute on her...

TIGHT ON PIN

CHUCK

That's cute. I have one just like that at home...

They continue walking.

INT. CHINESE MEDICINE STORE DAY

Ken, Chuck and Kelly walk into a Chinese medicine store, and we can see them walking around inside, talking to the OWNER.

EXT. FAKE SHAOLIN SCHOOL DAY

Ken, Kelly and Chuck go into a fake Shaolin Temple-like school.

INT. MARTIAL ARTS SCHOOL DAY

Ken, Chuck and Kelly pull up in the squad car, and walk inside the Chinese school, which is filled with kids. They ask the INSTRUCTOR some questions.

INT. POLICE STATION DAY

Kelly and Chuck are working together on one computer, and we can tell that Chuck is interested in Kelly through his actions in this montage.

Ken is working with photos and X-rays of the wounds of the victims. He is measuring the wounds, and comparing them with the metal trash can on his desk (from the encounter with the Killer). The wounds on the pictures match up with the dent in the trash can.

EXT. PRISON DAY

Ken, Chuck and Kelly walk up to the front of the prison and go inside.

EXT. STREETS DAY

Ken, Chuck and Kelly are walking along the street. Someone comes up to them, map in hand, and asks for directions. They give him the directions, and the man thanks them, then walks away. When he gets a little ways away, he turns around and looks back.

It is the Killer, smiling!

We FREEZE FRAME.

INT. RESTAURANT NIGHT

Ken and Chuck together, sitting at a table in a restaurant. They are just relaxing, fooling around. Chuck is doing a magic trick, and Ken is laughing as Chuck makes the water disappear in a glass right in front of his eyes. They haven't completely become great friends, but they are getting there.

KEN

He didn't spring from nowhere. This guy had to have trained. He's too good!

CHUCK

No one teaches killing people.

KEN

He's testing different killing methods. We believe the arts effectiveness, but he's actually trying it out. He's got a list of victims...

CHUCK

And we just made the top forty.

KEN

I've got the feeling that he's almost done. I just wish we knew the sequence. Who was next.

He pauses for a BEAT, looking into his glass of beer.

CHUCK

Why'd you quit, Ken?

Ken looks at him for a long moment, trying to measure why Chuck is asking.

Finally, he sighs and resigns himself to telling the story, maybe for the very first time.

KEN

I was working serials, like you. I tracked the bastard, got inside his head, he had

killed 10 by then, and I took him down.
But I had seen too much, done too much. I
just never wanted to experience that kind
of evil again. Didn't want it in my
life...

CHUCK

He messed you up pretty good, right?

KEN

Almost killed me. Killed my marriage too.
I'm trying to salvage it, but... you saw
for yourself...

Chuck nods, remembering the scene at Ken's house.

CHUCK

I was married, long time ago. When I was
in the academy. It ended badly, and I
blamed it on the job, but that wasn't it.
I just didn't try hard enough.

KEN

Too bad.

CHUCK

I don't know much about you, Ken, but you
don't seem like the kind of guy to give
up. Am I right?

KEN

Yeah, I guess.

CHUCK

Then, you shouldn't give up on your
marriage, man. To this day, my only regret
is that I didn't save my marriage, when I
could have. All I had to do was call
her...

They sit in silence for a moment.

CHUCK

All you have to do is call her.

KEN

How is this parable about you suddenly
about me?

CHUCK

The moral of the story is just give her a
call, see if you can save it. You got the
chance. Take it.

KEN

Maybe I will.

CHUCK

You've got motive, and you've got opportunity. You're guilty.

He points to a line of phones at the back of the bar.

Ken looks at the phones, then back at Chuck.

KEN

You know nothing about me.

CHUCK

Don't want to know any more. Believe me.

Chuck produces a coin from Ken's ear.

CHUCK

Tell you what. Here's an ordinary quarter. If it lands heads, you call her. Deal?

Ken nods, and Chuck flips it. It comes up heads, and Ken loses.

Ken nods, grabs the coin from Chuck, going to the phones. Ken starts to put the coin in the slot, then realizes it is a two headed coin. He smiles and throws the coin back to Chuck, then digs a quarter out of his pocket and dials.

KEN

Megan? It's me. Can we get together and talk?

Ken looks over his shoulder at Chuck, who is still looking at him.

KEN

Yeah, all of us. I want to try.

Kelly walks into the restaurant, carrying some packages. Chuck hands her a glass of wine and toasts.

KELLY

To what?

CHUCK

To true romance!

They share a toast, with Ken in the b.g.

EXT. CITYSCAPE MORNING

The moon is setting, and the sun is rising. The sky is blood red.

EXT. RIVERFRONT MALL LATER

Ken, Megan and Lauren are walking together. Ken and his wife are talking, while Lauren is watching all the activity.

Shots of: Ken and Lauren playing video games

Ken and Megan watching Lauren play a game

Eating some cotton candy

Playing volleyball on the beach.

Bumper cars.

Shopping

Trying on goofy hats, etc.

As they are walking, Ken stops, remembering the pin. He gives Lauren the pin he bought while with Chuck, putting it on her sweater.

MEGAN

You seem different, Ken. Well, not different, more like the old Ken.

KEN

I told you, I'm trying...

They continue walking around the mall, and Ken and Megan hold hands.

EXT. BOARDWALK EVENING

It's the end of the day. Lauren is bouncing in the amusement area behind them, while Ken is walking with Megan. Megan spots a bench.

MEGAN

Can you sit for a little while, please?

KEN

I'd like that.

They sit down on the bench, side by side. They both want to talk, but neither knows how to begin. Ken is playing with the pin he gave Lauren, which is on the sweater she is wearing.

KEN

Megan... I know it's been tough, and I haven't been trying hard enough. I want to

change that.

MEGAN

You know, it was never about not loving you.

Ken looks at her, surprised. He thought she had stopped loving him.

KEN

I don't know how to explain it. I... just shut off the world...

MEGAN

You shut me out, and I can't, I refuse, to live like that.

KEN

It was the biggest mistake I ever made. I won't do that again I need your support, all the time.

MEGAN

You have it. You always have.

KEN

So, what do you say? Can we live together, a family.

MEGAN

I want to try.

KEN

Me too. How about moving back in this weekend? I'll try to free up from this case to help.

MEGAN

Sounds like a plan. Lauren would love to move back home...

KEN

How about you?

MEGAN

Yeah, me too.

Ken and Megan share a tender, beautiful kiss.

Lauren runs up and is overjoyed by the sight of their kiss.

Lauren smiles happily, content.

In the middle of this kiss, Ken's beeper goes off.

KEN

Damn!

He looks at the beeper, and clicks it off.

KEN

Sorry.

MEGAN

That's OK. Comes with the territory.

KEN

Don't forget! This weekend.

MEGAN

This weekend. Be careful.

KEN

You got it.

He hands Lauren over to Megan, and they sit on the porch, watching him go. Megan kisses Lauren on the forehead, and smooths her hair.

INT. OFFICE LATER

Ken, Chuck and Kelly show up at the crime scene. Ken and Chuck immediately take control of the situation, while Kelly hangs back.

The body is on the floor, covered with a sheet.

CHUCK

Talk to me.

OFFICER

Another one, Detective. No weapons, no prints, no witnesses, nothing.

While Chuck is talking to the Officer, Ken is looking around the crime scene.

Chuck lifts the sheet off the body, grimaces, then puts it back.

OFFICER

Oh, there's something written on the floor. I couldn't make it out...

CHUCK

Thanks. We'll look around for a while.

Chuck and Ken immediately look at the blood pooled around the body. There do indeed seem to be letters scrawled on the ground, in the blood.

CHUCK

Can you read it?

KEN

No. You?

CHUCK

It looks like a "C" and an "A..."
(to photographer)

Get some good shots of this, and blow them
up for me, OK?

The Photographer nods.

Kelly is off at the back of the room, and she notices the picture
frames knocked off the wall. She bends over and carefully, wearing
gloves, places them back on the wall. One prominent picture is
missing, and there is blood on the wall where it was.

KELLY

What do you make of this? There's blood on
the wall.

Now he's interested.

CHUCK

The mystery picture. Who do you think is
in it?

KEN

Get a shot of the wall, and as soon as the
scene is processed, get these pictures
over to the office too, OK? You did good,
Kelly.

INT. POLICE STATION DAY

Ken, Chuck and Kelly are together in a large meeting staring at
the pictures of the crime scene.

One of the pictures, blown up very big, is the letters written in
the blood. It's obvious that the letters are C-H-A. On a bulletin
board next to the pictures they are writing out all the possible
"Cha" words.

CHUCK

I tell you, he's trying to write the
Killer's name.

One list is possible last names (like Champlaign, etc.). They have
a phone book out opened to the CHA pages.

Kelly reads the list of "ch" names:

KELLY

Chamberlain. Chambers. Chambless.
Chameleon...

KEN

It doesn't ring right.

CHUCK

He's not writing Champagne, that's for
sure.

Kelly pulls out a dog-eared dictionary, and leafs through the
pages.

KELLY

Maybe he's spelling something else.
Chamber, chamberlain, chambermaid...

KEN

The chambermaid did it...

KELLY

Chamber music, chambray, chameleon...
chamfer, chaoisa, chamomile, champ,
champagne, champion...

KEN

Wait a minute!

CHUCK

Champion! Son of a bitch!

KEN

It was right here the whole time.

KELLY

What?

CHUCK

All the victims were or are champions.
He's killing them all.

He goes to the victims' photographs on the wall.

CHUCK

Boxing. Wrestling. Tough Man. Karate.
Kendo. Kickboxing. Shit! These are all
champions but they wouldn't have fought
each other. They have their own
competitions.

Ken is silent for a moment, then raises his head to look directly
at Chuck.

KEN

They fought together once.

CHUCK

Huh?

KEN

Yeah, and the link is her father, my instructor.

CHUCK

What are you talking about?

KEN

You hear of the Master's Challenge?

CHUCK

Damn it!

KEN

Remember the tag line?

KELLY

"The Tournament of Champions"

They look at each other. They've made the connection, now they have to find the killer.

CHUCK

I've got some magazines with those pictures in it.

He pulls a magazine out of his drawer, and leafs through it. He finds the picture he was looking for.

CHUCK

Here it is!

KELLY

That's it. This is the photo from the Master's Challenge.

CHUCK

Recognize anyone?

KEN

Most of them are staring at steel, in drawers at the morgue. Think our boy is in this picture?

INT. POLICE STATION LATER

The picture from the Master's Challenge is blown up very big and tacked up on the wall. Six of the Champions are already dead, and

there are two left.

Ken goes up to the blown up picture, with a red pen in his hands. As he says the name of each victim, he puts a red CROSS across their faces.

KEN

Eddie Cunningham, boxer. Victim. Dutch Schultz, tough man. Victim. Kurt McKinney, point Karate. Mark Cramer, Kickboxing, victim. Master Tokaido, victim. Kevin Haley, Judo, victim.

Ken circles two of the heads, men not accounted for.

KEN

Who are these guys?

Chuck comes into the room, a file in his hands.

CHUCK

The first guy is Chad Atkins, kung fu stylist, disqualified during the Tournament of Champions for excessive contact. Broke some poor guy's ribs.

KEN

I like him so far.

CHUCK

Don't fall in love, it'd be a tough arrest. Computer says he died in a car accident three years ago.

KEN

Shit.

Just then, Chief Hutchins comes into the room for an update.

HUTCHINS

So, what's the story?

CHUCK

Six murdered.

CHUCK

Of the remaining two in the picture, one is dead, car crash, confirmed.

KEN

That leaves this guy, Willie Namath. He fits the profile age, height and weight. Kelly, you recognize him?

KELLY

No. It happened too fast, and... I don't know...

CHUCK

This Namath guy has a sheet you wouldn't believe. He's been picked up a bunch of times for assault, and even did time for assault with intent to kill.

KEN

No model citizen.

OFFICER

It gets worse. We had him here last month on something unrelated. Couldn't hold him...

KEN

Fuck me...

CHUCK

We won't let him go this time.

HUTCHINS

He's our guy, right?

CHUCK

Everything points to him, Chief.

HUTCHINS

Let's get him. I'll set up the strike team.

KELLY

I don't know. Something isn't right...

Nobody listens to her. Chuck and Ken grab their guns and are getting ready to leave. Kelly goes out with them.

EXT. POLICE STATION LATER

Ken and Chuck are hurrying down to the squad cars, Kelly in pursuit.

They get to the car, ready to hop inside.

KELLY

Do I get a gun?

Ken turns around, shocked that she is even there.

KEN

Sorry, Kelly. You can't go along. You'll have to stay here until we find this guy.

KELLY

You said yourself I was safer with you two.

CHUCK

Yeah, but we're walking into the valley of the shadow of death here. We won't be able to protect you.

KELLY

You know I can take care of myself.

KEN

Discussion's over, decision's been made. It's for your own good, Kell.

KELLY

Right. That must be why I feel so good.

KEN

Let's go.

Chuck and Ken leave, and Kelly stays behind, fuming. She is not happy with the situation. She watches them leave.

We STAY on Kelly, as she watches out the window.

EXT. POLICE STATION MOMENTS LATER

Cops are loading up into squad cars, their lights flashing.

Kelly, despondent, walks off in a completely other direction. She does NOT go back into the police station like they asked her to. We HOLD ON Kelly as she walks off.

EXT. KEN HOUSE LATER

A U-Haul pulls up in front of Ken's house. Megan is driving, and she gets out, then goes to the passenger side. Lauren gets out, and they start to move their things back into Ken's house.

Their house, again. She pulls out a cellular phone and dials it, sending a page to Ken.

EXT. GUY HOUSE LATER

Ken and Chuck are outside the house, backed by a SWAT team in the yard, and around the sides.

Ken and Chuck nod at each other, and double time it to the front door. They get up on the porch, and pause for a moment.

INT. HOUSE CONTINUOUS

Chuck KICKS the door open, and comes through quickly, scanning the room with his eyes and his gun.

The GUY is sitting at a desk, and as soon as he sees Chuck, he SPRINTS for the stairs.

Ken comes into the house, and together they chase the Guy up the stairs.

INT. SECOND FLOOR BALCONY CONTINUOUS

Ken and Chuck chase the Guy out onto the balcony and ATTACK. Ken and Chuck get hit, and a FIGHT starts.

The Man is a pretty good fighter, but he is no match for Ken and Chuck. They subdue him fairly quickly, just in time for the SWAT team to storm into the area, their weapons drawn.

They surround the Man, even though the Man is already handcuffed and defeated.

CHUCK

Thanks, guys. I think we can take it from here.

INT. DANCE CLUB DAY

Kelly is sitting in the dance bar, alone.

She is drinking, still depressed and frustrated by not being involved.

There are lots of people around her, dancing and partying. Her mood is in stark contrast to the party going on around her.

A distinctive BEEP sounds, O.S., and Kelly looks up to see what it is.

Off in one portion of the bar is a metal detector, and SOMEONE has gone through the bar's metal detector, and set it off.

KILLER

It's a metal joint, in my hand...

Kelly watches the person, and when he turns around Kelly sees the Killer, recognizes him!

It's Chad Atkins from the picture!

FLASHBACK to the picture.

The man who the computer said was dead!

His metal fingers are setting the metal detector off!

As soon as Kelly sees the Killer, the Killer sees her. This time, however, the Killer doesn't stop.

He's going after Kelly.

The Killer turns to where Kelly was sitting, and she is no longer there.

ANGLE ON KELLY

Who is hiding on the dance getting lost in the crowd.

The Killer comes through the crowd, searching for her.

Kelly moves through the crowd, looking behind her, anxious.

The Killer, stalking her.

The music abruptly stops, and the dance floor clears of dancers.

The Killer spots Kelly and moves towards her, grabbing her by the shirt, lifting her up off the chair!

It's not Kelly!

He scans the crowd for Kelly, she's nowhere to be seen. He too exits the building.

EXT. PARKING LOT CONTINUOUS

The Killer looks around the parking lot. No one is there. There are a couple of PARTY GOERS, laughing and happy.

Kelly is not there.

The Killer, knowing that he has to leave, goes to his car in the parking lot.

He starts his car and drives off the lot, pulling into traffic.

As soon as he leaves the parking lot, Kelly sits up in the driver's seat of her car. She starts her car and follows him.

EXT. STREETS MOMENTS LATER

Shot of the Killer's car coming down the street, following at a safe distance by Kelly's car.

It is a very run down house in a run down neighborhood. None of the windows are broken, but the place matches the rest of the houses on the street.

The Killer drives home, and goes inside in a hurry.

Kelly drives up and parks, watching and waiting. She starts to get out of her car as soon as he is inside, but he comes out of his house right away!

EXT. GUY HOUSE LATER

The police cars are loaded up and pulling off.

EXT. KILLER HOUSE LATER

Kelly is out of her car, watching the house. The Killer suddenly comes back out, his clothes changed, gets into his car again and roars off.

Kelly waits for a moment, watching the street all the while, then runs to get into the garage right before the garage door goes down.

INT. KILLER HOUSE CONTINUOUS

Kelly is making her way through the house, looking in various rooms. It is all very spooky, very frightening. The house is well kept inside, but very old.

She is exploring, looking for clues, evidence, anything.

Kelly comes across a phenomenal computer set up, acupuncture dummy, and a bulletin board filled with pictures of the killings, news clippings, lists upon lists of victims, and so on.

KELLY

Will the mystery guest please sign in?

She picks up the phone next to the computers and dials a number.

INT. SQUAD CAR CONTINUOUS

Ken and Chuck are riding in their car, returning to the station.

KEN

Seemed a little easy, don't you think?

CHUCK

Way too easy. The guy barely fought back,
and he wasn't much of a fighter...

Just then, Ken's receives a beeper message. He looks down at the alphanumeric display. It reads:

"Found real killer. 132 Lynn Ave. I'm inside, hurry. Kelly."

KEN

Shit! Let's go!

EXT. STREETS CONTINUOUS

Ken and Chuck's car does a 180 and roars off in the opposite direction.

INT. KILLER HOUSE CONTINUOUS

Kelly is still searching through the house. It's creepy, but she has to keep looking. All the rooms so far have been deserted.

She opens a door, and a figure comes out of the closet at her!

She screams, only to see that the "figure" is a coat on a hangar that fell from the closet.

She breathes a sigh of relief and closes the closet.

To come FACE TO FACE WITH THE KILLER!

KILLER

Well, Kelly. How nice to see you again.

KELLY

(frightened, stammering)

Have we met?

KILLER

Don't be coy. I've done some research on your career. You were a national champion, right?

KELLY

That's right.

KILLER

How interesting.

He smiles.

EXT. STREETS CONTINUOUS

Ken and Chuck are in the car, careening through the streets, trying to get to the Killer's house as soon as they can.

INT. KILLER HOUSE CONTINUOUS

SLAM! Kelly goes flying back against the wall, hitting it with incredible force!

The Killer, still smiling, advances on her.

INT. SQUAD CAR CONTINUOUS

Ken is driving fast.

CHUCK

Hit it!

KEN

Call for backup!

EXT. STREETS CONTINUOUS

The car careens around the corner, flying down the street.

EXT. KILLER HOUSE MOMENTS LATER

Ken and Chuck pull up to the house. All is quiet. They run up to the house, and kick the door in.

INT. KILLER HOUSE CONTINUOUS

They rush into the house, Chuck's gun drawn, flashlights lit, piercing the gloomy inside.

CHUCK

Police! Kelly!

No answer.

They go into the house.

In the first room, they find the computer set up. It's even more impressive than what Justice had. Several computer monitors are on, complete with all kinds of supporting hardware.

As they go into the room, Kelly's body falls out of a closet, landing on the floor with a THUD!

Chuck reaches Kelly, and touches her. She's cold!

CHUCK

Oh, no.

Chuck puts a hand up to his mouth, trying to block out the image.

Ken SNAPS his head up, seeing Kelly.

KEN

No!

Ken goes over to where Kelly is, and just as he gets there, he hears the computer behind him.

KILLER VOICE

A lovely family you have, Ken.

Ken WHIPS his head around to look at the computer.

A new picture comes up, and it is of Ken, his wife and daughter obviously taken during their afternoon out. Then, the picture of Ken turns into the picture of the Killer, and he pulls out a knife to kill the wife and daughter.

KILLER VOICE

Someone has to take care of your family,
Ken.

Ken runs to the computers and immediately snatches up the phone to call his wife, to warn her.

INT. KEN HOUSE CONTINUOUS

The phone is ringing, and Megan comes out of the dining room, where she was talking, to answer the phone. She is smiling as she picks up the phone, very at ease.

MEGAN

Hello?

INT. KILLER HOUSE CONTINUOUS

KEN

Megan? Are you OK?

INT. KEN HOUSE CONTINUOUS

MEGAN

I'm fine. This is so like you, letting

someone else do the dirty work.

KEN

What are you talking about?

MEGAN

Your friend got here about an hour ago,
told me you couldn't get away, and helped
me move everything in...

INT. KILLER HOUSE CONTINUOUS

KEN

What friend?

(beat)

Megan, listen to me. Where is he now?

INT. KEN HOUSE CONTINUOUS

Megan, still holding the phone, leans back to look into the living
room.

The Killer is sitting with Lauren, his arm around her.

She is smiling and talking happily, and the Killer seems to be
fully concentrated on the young girl.

Megan pulls back into the kitchen.

MEGAN

He's sitting next to Lauren. They're
getting along...

INT. KILLER HOUSE CONTINUOUS

Ken cuts her off.

KEN

If you can get away, do it. If not, don't
let on anything's wrong, and I'll be there
right away. I won't let him hurt you,
Megan. I promise. I love you.

INT. KEN HOUSE CONTINUOUS

MEGAN

I'm scared, Ken.

INT. KILLER HOUSE CONTINUOUS

KEN

I know, baby. I'll be right there.

MEGAN

(in phone)

Don't hang up, let me call Lauren.

She turns to look back into the living room, and comes face to face with the Killer, who is standing with his arm around Lauren.

KILLER

Is that my good buddy, Ken? Let me talk to him...

He takes the phone away from her, smiling.

KILLER

Come for me, Ken. I'm waiting in the Forge. By the way, it's just us now, no one else. Just you, or they're dead.

The Killer hangs up.

Ken stands there for a moment, looking at the phone. Chuck, standing next to him, has heard the entire conversation.

Ken grabs the computer and is about to SMASH it down on the floor when Chuck stops him.

CHUCK

Ken, that's evidence.

KEN

There's not going to be a trial.

Ken SLAMS the computer down onto the hard floor, and it SHATTERS into a million pieces.

Ken starts out of the house. Chuck starts to follow him, but Ken whips around and stops him.

KEN

It's just me and him now.

CHUCK

Bullshit. We're a team, man. I'm going with you.

KEN

No, you're not.

Ken starts for the door, and Chuck grabs his shoulder.

CHUCK
We're cops, man. We don't do this!

Ken grabs Chuck, and Chuck grabs him. They come together, face to face.

KEN
This is my family here! I can't take the chance...

He PUSHES Chuck back, and he stumbles and ends up on the couch. Ken heads for the front door.

When Ken gets to the front door, Chuck calls out...

CHUCK
Ken!

Ken turns around, ready for a battle. Chuck pulls his gun out of his holster.

Then turns it around and throws it to Ken.

CHUCK
Kick his ass!

Ken acknowledges Chuck as he catches the gun, then runs out the door.

EXT. STREETS LATER

Ken is in the car, rushing to the Forge.

EXT. THE FORGE LATER

Ken's car comes FLYING up the road to the Forge, dust pluming behind it. Looming in front of them is an abandoned warehouse/factory complex. The only other car there is Megan's.

Ken hops out of the car, checks Megan's car, then they both run up to the entrance of the Forge. They go in.

INT. THE FORGE CONTINUOUS

Ken walks into the forge, and there, with his back turned, is the Killer.

Waiting for him.

Ken moves forward, carefully but still quite fast.

Ken has Chuck's gun drawn, and he is ready to shoot.

He advances on the Killer, who still has his back turned.

KILLER

Greetings! You wouldn't shoot me in the back, would you?

KEN

(under his breath)

Shit!

KILLER

Especially when I am the only one who knows where Ken's lovely wife and daughter are.

They HOLD in this position for a BEAT, and Ken, the frustration evident in his face, FIRES the gun, emptying it.

ANGLE ON THE KILLER

The shots all landed, right next to the Killer's head.

He turns around, a HUGE smile on his face.

KILLER

Welcome to hell.

KEN

Where are they?

KILLER

I don't want them, I want you.

KEN

They aren't champions, they are innocent.

KILLER

They are part of the plan, Ken. Just like you and me.

KEN

Your grand plan?!? Man, we figured you out long ago you couldn't hack it as a fighter, so you started killing the real champions. The psychologist said something about penis envy.

KILLER

Banter all you want, the end game has begun.

He whirls and takes off. Ken gives chase, and they fight for a brief moment, then the Killer disappears.

Ken looks around, moving through the forge.

The Killer appears again, and they fight some more.

The Killer is leading him somewhere.

The Killer then disappears again.

Vanished.

ANGLE ON KEN

He is looking through the factory complex. He passes through cavernous rooms, and small office areas, the glass in the windows and lights long since smashed.

He doesn't see anything or anyone out of the ordinary.

Ken continues searching, and he comes to a decrepit section of the Forge, and across the floor Ken sees...

The Killer standing with his back to Ken.

Megan and Lauren are tied up in the b.g., in a showplace position behind the Killer.

A BUNDLE is strapped to the wall behind them.

Ken moves back into the shadows of the walls, hoping that the Killer doesn't see him. There is no indication that he has seen him, but then the Killer says.

KILLER

Come closer, Detective O'Hara.

Ken advances on the Killer.

The Killer has a timer in his hands, and he holds it up.

KILLER

Far enough. I have placed a crude bomb next to your wife and daughter. We have 15 Minutes for the Grand Championship match. Life or death, it's in your hands.

The Killer presses the button on the timer, the red LED numbers begin to count down.

KILLER

There's no going back now. Shall we begin?

ANGLE ON LAUREN AND MEGAN

They are struggling with their bonds, but it's no use.

ANGLE ON KEN

He sees the situation, and knows that he has to fight.

The Killer settles into a fighting stance.

KEN

They are nothing to you.

KILLER

Exactly, but they are everything to you.
Now you have the motivation to fight me
with everything you have. You are like the
samurai, ready to die.

KEN

I hope you're ready to die, motherfucker.

Ken walks up close to him, and assumes a fighting position.

They fight!

The Killer KIAIS loudly and attacks.

As the fight goes on, it becomes clear that Ken is overmatched,
and he is going to lose. Ken is a superb fighter, but so is the
Killer. The Killer gets hit a little bit, but he is doing more
damage to Ken that he is taking.

It's going to take a little time, but Ken is going to lose.

And that means he is going to die, and so are his wife and
daughter.

KILLER

I still haven't met my match.

KEN

You're going to meet your maker.

KILLER

Not today.

They continue to fight, and it is spectacular.

But, Ken is losing. Only by a little bit, but the Killer is just a
little faster, a little better. He is no match for the Killer, who

is a phenomenal fighter.

The Killer senses that he has the advantage, and starts to take the fight to Ken. Soon, Ken is in real trouble, and the Killer is setting him up for the kill.

Angle on Timer: it's getting close.

ANGLE ON MEGAN AND LAUREN

They are terrified.

ANGLE ON KEN AND KILLER

Ken is helpless, and the Killer reaches back, preparing the killing strike, a smile on his face.

The Killer strikes the killing blow, and...

Chuck comes out of nowhere and KICKS, blocking the strike. The Killer still hits Chuck in the leg, and he collapses on the ground.

CHUCK

Go after them!

The Killer, enraged, attacks Chuck, hitting him at will.

Ken, meanwhile, heads for Lauren and Megan.

The Killer spots Ken running for his family, and leaves Chuck, cutting Ken off.

KILLER

You couldn't save Kelly, your partner,
your family... And you can't save
yourself...

They fight each other, and the heavens open.

Lighting flashes and the Gods watch, the fate of the world in the balance.

Ken, unbelievably, is getting the upper hand. He is taking a great deal of punishment, but it's with a purpose.

He is taking a shot to give a better shot, and for the first time in his killing spree, the Killer is hurt.

Soon, Ken is taking less punishment, and meting out more.

ANGLE ON TIMER: IT'S ALMOST GONE!

The Killer starts looking for somewhere to escape, to get away from this fighting machine that doesn't care about pain, about injury.

KEN

Nowhere to run, asshole.

He SLAMS the Killer over and over, finally finishing him off with a series of beautiful techniques.

ANGLE ON TIMER: 30 SECONDS LEFT!

Ken steps over the Killer on his way to save Megan and Lauren, when the Killer REARS up and grabs Ken's leg, trying to stop him.

Ken turns back to him and puts him away, for good this time.

He turns and runs to where Megan and Lauren are.

ANGLE ON TIMER: 10 SECONDS!

MEGAN

No! There's no time!

Ken keeps coming.

MEGAN

Stop! Back up! NO!

She knows the bomb is going to go off, and she wants to save Ken.

ANGLE ON TIMER: 5 SECONDS!

Ken will have none of it. He runs to them, loosening the rope and grabbing them, trying to shield them from the force of the bomb!

ANGLE ON TIMER: COUNTDOWN TO ZERO!

The bomb EXPLODES!

Ken THROWS Megan and Lauren to the ground, protecting them from the blast.

But the blast is not what they expected.

It's no bomb at all it's a firework, that has thrown millions of pieces of silver confetti into the air.

It's beautiful, and it's harmless.

They are alive, and they are unhurt.

Ken goes to them, throwing his arms around them.

Chuck appears in the midst of the silver shower, smiling and holding up his hands. He is hurt, but still alive.

KILLER VOICE

No slaughter of the innocents, O'Hara.

The Killer's voice is coming from a small, digital recorder, linked to the package.

The CAMERA pulls back, revealing the entire Forge, Chuck and the Killer in the foreground, Ken and his family.

FADE

OUT

THE END