

ELEKTRA

Written by
Frank Miller

First Draft

ELEKTRA

EXT. DOJO - NIGHT

A low structure crouched at the base of a dormant VOLCANO.
Black LAVA. Deep RUMBLE of primordial forces.

INT. DOJO - NIGHT

A GIRL, age nine, black eyes intense: ELEKTRA.
She stands motionless. Her karate robe loose on her thin, wiry body.
Watching: her SENSEI, aging, kind; her FATHER, robust.
A SCREEN slides open as if by magic. From behind it:
Her OPPONENT. Youthful. Tall. Emotionless.
He steps forward. Their eyes lock. They bow.
A sudden COMMAND--in Japanese--barked by SENSEI.
She is dwarfed by her opponent.
They parry.
Her hands flash. Cut the air in curves. Her form is perfect.
OPPONENT'S HAND taps the top of Elektra's head. An insult.
The little girl is indignant.
Then she seizes his hand in both of hers--
--and she twists it--
--and OPPONENT cries out in pain, shifting his feet to maintain balance--
--but she is a tiny tornado. Spinning.
A half dozen kicks to his ankle, his knee. Incredibly fast.
Surgically precise.
Like a tree falling. He drops to one knee. Startled.
They are eye to eye for one moment. She smiles.
He stabs at her, open hand.
She moves inside his blow.
A KICK to his jaw. Another. Another. Lightning quick.
She seems lighter than air as she rises. She almost hovers.
Spinning KICK. OPPONENT falls backward.
She stands over him.
Thrusts the heel of her foot to his throat.
Sensei BARKS again.
ELEKTRA backs off. Bows.
Then runs to her father, a happy, beautiful little girl.
Father pulls her lovingly to his chest. Proud tears fall.
This girl is something special.
And she has a special destiny.

EXT. LAVA FIELD - NIGHT

ELEKTRA and her father--HUGO--walk. Hand in hand.

HUGO

Elektra, the answer is no.

ELEKTRA

But nobody gets to see what I can do, poppa. Nobody but you and sensei and nothing impresses him.

HUGO

Is that what you want? To impress people?

ELEKTRA

Is there something wrong with that?

HUGO

You're meant for better things.

ELEKTRA

You're always saying that but you never explain what.

A shadow seems to fall across his face.

HUGO

You have to learn to be patient, darling.

ELEKTRA

How about while I'm learning you let me compete? I'll do really good. I know I will.

HUGO

You'd win every time, Elektra. And the world would know about you. Here--

He kneels. She'd like to say something but holds it in, obedient. She knows it's another lesson. He holds his hand palm-down an inch from the lava. Pale green GRASS has grown from the black rock.

HUGO

--stop your nonsense and think about where you are. Feel the ground.

She does.

HUGO

It's always warm. It always trembles. This is the youngest part of the planet. It hasn't even cooled, but it's alive. Life is growing here.

He holds her gently by the shoulders. His voice soft.

HUGO

This is what you will fight for. This and everything that comes from it. In the war.

ELEKTRA

What war? You never EXPLAIN.

HUGO suddenly stiffens. Senses something.

Pulls ELEKTRA to his side.

His calm eyes study the dark plain stretching on every side.

No sign of anything.

SUDDENLY--HUGO WHIRLS--DROPS ELEKTRA--

His HANDS are a blur--

--he catches an ARROW. It's point an inch from his eye.

His free hand catches ANOTHER ARROW. It would have hit Elektra in the neck.

HUGO swiftly hauls ELEKTRA to cover.

A sudden small EXPLOSION at their feet--

--A red-hot WOUND in the lava. Molten. In the shape of a CLAWED HAND.

EERIE LAUGHTER echoes across the plain. It fades.

ELEKTRA is terrified, confused. HUGO is calm, resigned.

HUGO

They've found us.

Elektra stares down:

Still the molten HAND bubbles and glows.

ELEKTRA (O.S.)

Who are they, poppa?

HUGO (O.S.)

Call them the HAND...

INT. DOJO - NIGHT

MOONLIGHT through translucent SCREENS. ELEKTRA kneels facing HUGO. HUGO slides a HILT and HANDLE onto the long BLADE of a KATANA.

HUGO (CONT.)

They are our ENEMY. They have come for both of us.

ELEKTRA

I don't understand any of this.

HUGO

There's no time, now. Sensei will explain. As best he can. He will be your guide. Trust him. Obey him.

Confusion. Bright tears in her dark eyes. She knows this is good-bye. He brushes a tear from her cheek.

ELEKTRA

I want to stay. I want to fight.

HUGO

You will fight. When you're bigger. When you're ready. You will be mighty.

ELEKTRA

Don't leave me, poppa. Don't die.

HUGO

I'll never die. Not so long as you carry me in your heart. Be true, Elektra, and I'll always be with you.

ELEKTRA

I won't go.

He kisses her.

A STRANGE GLOW streaks from him to her--PSYCHIC EFFECT. She swoons.

SENSEI enters. Curt nod from HUGO.

SENSEI lifts the girl and exits.

HUGO sits, KATANA in one hand. Calm. He closes his eyes. Waits.

EXT. DOCK - NIGHT

A TOUR SHIP stands at anchor. HORN BLASTS.

TOURISTS come and go.

IN THE CROWD: STERN FACES of disguised NINJA scan the tourists. Searching.

One NINJA SEES:

AN ELDERLY MAN and a YOUNG GIRL cross the dock.

NINJA shoves his way through the CROWD.

LONG NEEDLES slide from Ninja's SLEEVE to his fingers.

NINJA comes up behind ELDERLY MAN.

Yanks his shoulder, whirling him around.

YOUNG GIRL SQUEALS.

YOUNG GIRL
UNCLE DICK!

It's not Sensei and the girl's not Elektra.
NINJA curses, not paying attention as:
a rusty old FISHING SHIP pulls away from the dock.

EXT. FISHING SHIP - DECK - NIGHT

- SENSEI stares from the deck. He wears a fisherman's slicker.
He turns his eyes to the open sea.

INT. DOJO - NIGHT

HUGO sits, as before.
HUGO'S EYES snap open.
He stares at the wall.

EXT. DOJO - NIGHT

SHADOWED FIGURES of NINJA move toward the dojo. Silent.

EXT. OCEAN - NIGHT

WAVES toss the rusty old FISHING SHIP about like it's a toy.

EXT. SHIP'S DECK - NIGHT

Cranky SAILORS haul gear about.

INT. CABIN - NIGHT

SENSEI ENTERS as ELEKTRA JERKS AWAKE with cry.

ELEKTRA
POPPA!

She stares about the cabin, orienting herself.
Sudden horror.
She leaps from the cot and hurries toward the door.
SENSEI restrains her. Grip of iron. She thrashes.

ELEKTRA
We have to go back. DAMN YOU, WE
HAVE TO GO BACK! POPPA! POPPA!

PSYCHIC EFFECT. Her eyes go wide. She falls silent, staring:

INT. DOJO - NIGHT

Suddenly Elektra is there, facing her father HUGO.

ELEKTRA

Poppa, I don't understand--

He doesn't look up--

--but his ARM moves, arcing the KATANA--

--FLINGING it at ELEKTRA--

--she SHRIEKS--

--the KATANA sails THROUGH her--

--to stab hilt-deep into a WALL.

ELEKTRA looks at herself--she isn't cut.

She isn't really there. She's a phantom witness.

She turns to look at the KATANA.

A thin rivulet of BLOOD creeps from the wall along the blade.

KATANA inches downward, dragged by the unseen weight of a man.

HUGO somersaults through the air--

--and through ELEKTRA--

--to grab the KATANA and smoothly yank it from the WALL--

--dragging a dead NINJA with it. Black robe. Katana in hand.

HUGO shakes the blood from the sword and moves to the center of the room--

--and stabs his KATANA through the tatami mat on the FLOOR.

A low SCREAM. More BLOOD.

ELEKTRA stares on as a raspy CHUCKLE echoes.

HUGO looks up, glaring with hatred. The cold kind.

ELEKTRA wheels, looks behind her.

At KIRIGI.

Ageless. Raceless. A face so changed by plastic surgery as to be without character of any kind.

He leans in the doorway, relaxed, his smile a curved surgical slit.

KIRIGI

Hugo. It's been years. Since your wife, I mean. Lovely woman. And I understand your daughter is quite a beauty, too. I look forward to meeting her. I love children.

Only HUGO'S EYES show his rage. He won't be baited.

A THIRD black-robed NINJA approaches him from behind. Silent.

HUGO whirls his KATANA--

--and never taking his eyes from Kirigi--

--skewers the NINJA behind him.

ELEKTRA watches, helpless, horrified.

HUGO

She'll spit on your corpse, Kirigi.

KIRIGI
You're a dreamer, Hugo. You're
pathetic. You and your seven
friends. You can't win against us.
We outnumber you a thousand to one--

KIRIGI pulls forth an UZI MACHINE GUN.

KIRIGI(CONT.)
--and we fight dirty.

KIRIGI FIRES AND FIRES AND FIRES--
BULLETS RIP across HUGO'S CHEST--
ELEKTRA SCREAMS--
HUGO STAGGERS toward KIRIGI--KATANA raised--
KIRIGI BLASTS AWAY at HUGO'S ARM--
The KATANA clatters across the floor--
HUGO DROPS to his knees--KIRIGI brings the barrel of the UZI to
HUGO'S FACE--

INT. SHIP'S CABIN - NIGHT

SENSEI holds a still, wide-eyed ELEKTRA as Kirigi's GUNBURST
rings out. "No," she murmurs--
--and her screams of "POPPA" grow as she squirms from SENSEI's
grip--

EXT. SHIP'S DECK - NIGHT

--ELEKTRA rushes across the rocking deck--
--she tries to leap to sea but SAILORS grab her--
--she thrashes--crying--
--her scream lost in the pounding surf...

INT. DOJO - NIGHT

HUGO lies murdered.
KIRIGI walks to the corpse.
And spits on Hugo's face.

UNDER WATER - DAY

A FISH swims, until:
SENSEI'S HAND plunges down to grab it.

EXT. REEF - DAY

A coast somewhere remote.

SENSEI tosses the wriggling FISH to ELEKTRA's feet.
She looks down at the fish with revulsion.

SENSEI

Cook this. Then we eat.

ELEKTRA

I don't like fish.

But SENSEI is already walking away.
She looks down at the fish.

ELEKTRA

Yuck.

EXT. CAVE - DAY

Set high above the water. Its mouth a gaping black hole.

INT. CAVE - DAY

Dark. FIRELIGHT plays across prehistoric PAINTINGS on the wall.
The FISH is nothing but a skeleton on a flat ROCK.
ELEKTRA and SENSEI sit by a small FIRE.
SENSEI burps and scratches himself before he speaks.
ELEKTRA listens, rapt:

SENSEI

They won't find you here. This
island isn't on the maps.

ELEKTRA

I don't know who "they" are and I
don't know why poppa died. And I'm
tired of waiting to find out.

SENSEI

You haven't even started to wait.

ELEKTRA

You and poppa. Always talking in
riddles.

SENSEI

No riddles. It will all become
clear. You will find your place in
the war. On one side or the other.

ELEKTRA

Tell me about this war of yours.
Tell me why my father died.

SENSEI

First I have to tell you who he was.
I met him when he was not much older
than you...

ELEKTRA

You don't look old enough for that.

SENSEI

Clean living. Now shut up and
listen.

She does. He rises, pacing.
The fire is down to red-hot coals.
Sensei's voice ECHOES in the cave.

SENSEI

Hugo was an adept. Like you. Even as
a boy his power shone like sunlight.
I was less his teacher than a
midwife to that power. I envied him
as he grew to join the seven.

ELEKTRA

The seven?

SENSEI

Seven men. No girls yet. They are
all that stand between the Hand and
their triumph.

ELEKTRA

What does the Hand want?

SENSEI

Death. Endless death by fire.

ELEKTRA

I don't understand.

SENSEI

Hugo never told me the details.

She rises, furious.

ELEKTRA

Then what good are you?

SENSEI whirls at her, his voice a thunderclap.

SENSEI

Good enough to train him. Good
enough to train you.

SENSEI waves at the coals. A BONFIRE erupts, filling the cave
with heat and light.

SENSEI

If you have what it takes, I will
bring it out of you, Elektra. Here.
In this cave. You will study. You
will work. You will train. You will
eat bugs and snakes and live in
darkness and cold.

With that, SENSEI makes a fist.
The FIRE vanishes. Even the coals are cold.
The only light comes from the mouth of the cave.
SENSEI gestures again.
RUMBLE--CRASH!--a huge BOULDER now blocks the mouth of the
cave.

SENSEI

You will stay here. With me.
Trapped. Until you have the power to
leave. That rock is your enemy. When
you can defeat it, you will be as
ready as you will ever be.

He is almost a silhouette in the dark cave.

SENSEI (CONT.)

I do not expect you to succeed.

ELEKTRA crosses to the BOULDER.
She presses her tiny hand palm-first against it.
When she turns the young girl's voice is made of steel.

ELEKTRA

I will not fail, sensei.

MONTAGE - IN THE CAVE

Time passes in a rush:

- ELEKTRA spars with SENSEI, her blows and kicks faster, more sure;
- SENSEI knocks her to the cave floor, leaving her lip bloody-- she rises with angry determination;
- she catches a SNAKE;
- filthy, she swings a small FIST at the BOULDER;

- again she swings, her knuckles bloody, her tears silent;
- she makes a FIRE from twigs and huddles close to it, her clothes now rags;
- again she strikes the BOULDER;
- she spars with SENSEI, this time catching his hand before he strikes her;
- she lies huddled, shivering--a FLY buzzes, annoying her--she plucks it from the air--and eats it;
- ELEKTRA'S FISTS lash at the BOULDER--she drives herself beyond all pain, punching, punching...
- ...and now her ARMS become those of a full-grown woman, strong, muscular...
- ...and SENSEI watches as chips of ROCK fall at her bare, filthy feet...
- WHAM!WHAM!WHAM!--a shaft of SUNLIGHT strikes her grimy face.
- She is nineteen years old.
- Ten years have passed in the cave.

EXT. CAVE - DAY

RUBBLE that was once the BOULDER falls from the cave entrance to the sea.
 ELEKTRA stands squinting into the sunlight, her clothing rags, her hair and body caked with filth.
 She stares out at the sea.
 She jumps--
 --a beautifully executed dive.

UNDER WATER - DAY

ELEKTRA arcs underwater like a mermaid at play, the grime of years streaking from her body.

EXT. REEF - DAY

ELEKTRA rises from the sea, reborn, a figure of confidence.
 Beauty. Power.
 She stands waist-deep in the water.
 SENSEI stands at the shore.
 Her glare is a demand.
 SENSEI bows deeply to her.
 She pulls a FISH from the water.
 She throws it wriggling to sensei's feet.

ELEKTRA
Cook this. Then we eat.

EXT. REEF - NIGHT

SENSEI grills the FISH on a fire.
ELEKTRA stands, stares at the sea.

SENSEI
This will be good-bye, dear Elektra.
I've got nothing more to teach you.

ELEKTRA
I am ready, sensei. I won't fail
you.

SENSEI
You can only fail yourself. And the
whole world.

ELEKTRA
The Seven. How do I find them?

SENSEI
You WANDER...

EXT. OPEN SEA - NIGHT

DRIVING RAIN. ELEKTRA holds tight to a makeshift RAFT, tossed
by waves.

SENSEI (O.S.) (CONT.)
...you wander far from the places
men live. You do not sleep. You do
not eat. You simply wander...

EXT. PLAIN - DAY

BLINDING SNOW. It breaks to reveal:
ELEKTRA walks, barefoot, frostbitten.
She WHIRLS at a low GROWL.
A huge WOLF approaches.
And another.
The pack surrounds her.
The SNOW picks up again, blinding.
Blinding.
The snow breaks to reveal:
A dead WOLF.
Another.

ELEKTRA walks, her feet and body covered with wolf pelts.
 She stares off into the distance.
 Turns.
 Wanders.

SENSEI (O.S.)
 You wander without direction,
 without hope. Until searching
 without seeking, you find it...

ELEKTRA stares up at:
 A craggy, icy CLIFF that climbs to the clouds.

SENSEI (O.S.) (CONT.)
 ...and scale a wall that cannot be
 scaled.

EXT. CLIFF - DAY

Climbing, ELEKTRA emerges from thick CLOUDS.
 Her FINGERS find purchase.
 She SLIPS--
 --dangles by one hand over a seemingly endless drop--
 --ICE jarred free falls silently--
 --Elektra regains her hold--
 --and climbs.
 And climbs.
 The WIND is wild, capricious.

SENSEI (O.S.)
 Know, Elektra, that all your rage
 and willfulness are as nothing
 against the hammering wind and the
 unforgiving wall. Know that you are
 nothing...

She clambers to a sloped section of the cliff.
 Climbs more easily.
 Grabs hold of an outcropping STONE--
 --the stone pulls free--
 --the cliffside CRUMBLES--
 --she TUMBLES, riding an AVALANCHE--
 --falling, falling...
 ...lost from sight, her scream smothered in the snow...

INT. FOREST - DAY

A cavalcade of snow and ice and rock.
 It shudders to a stop.
 Silence.
 Then--ELEKTRA'S HAND claws its way to the surface.
 She pulls herself free.
 Sudden AGONY.

Her leg is bent, all wrong. Broken.
 She is dazed. Groggy.
 She squints into the distance.
 A FIGURE approaches. A MAN.
 Tall. Powerful. Dressed head to toe in white.
 He carries a DEER over one shoulder as if it were weightless.
 He stands over ELEKTRA.
 Pulls back his white MASK.
 His skin is jet black. African. His eyes look her over
 dispassionately.
 Call him STEEL.
 Elektra looks down to SE_.
 His feet don't touch the ground. Impossible.
 She swoons, face down in the snow.
 He lifts her easily and carries both Elektra and the deer away.
 CLOSE ON STEEL'S FEET: As he walks, his feet still magically an
 inch from the snowy ground.
 The snow stops abruptly.
 GRASS, now, impossibly. FLOWERS.

EXT. FORTRESS - DAY

STEEL carries ELEKTRA and the DEER toward a rough-hewn mass of
 structures made of raw timber. Overgrown with vines.
 The grounds are almost tropically lush.
 She failed the climb.
 But she has arrived at a place of great magic.

INT. FORTRESS - NIGHT

ELEKTRA wakes, groggy. Takes it in:
 She lies on a plain COT in a spare, spartan room.
 Her LEG is in a splint.
 A weathered OLD MAN--call him STICK--thrusts a plate at her.
 STEEL stands behind him.

STICK

Eat.

On the plate: a bowl of thick SOUP and a leg of venison.
 She devours it, listening as:

STICK

She failed the climb. She doesn't
 belong here.

STEEL

We'll see, won't we?

STICK

We can't afford to be discovered.

STEEL

We need all the help we can get.

STICK leans close to ELEKTRA. He is truly ugly. Frightening.

STICK

Do you know who we are, girl? What we are?

ELEKTRA looks about. Now FIVE MORE MEN sit, watching. Their masks are off. A variety of ethnic types.

ELEKTRA .

No. I don't know who you are. But I want to be one of you.

STICK

It'll never happen, girl.

ELEKTRA

I can fight.

STICK

(with disgust)

She can fight.

STICK roughly grabs ELEKTRA by the face.

STICK

You don't know a damn thing. When you can walk, you leave.

PSYCHIC EFFECT. Sudden JOLT through STICK. His eyes look to burn holes through her.

STICK

Hugo...His daughter. You're his daughter. Elektra.

ELEKTRA

I am Elektra. I will be one of you.

STICK

You get one chance. Only one. Now eat.

She drinks soup.

She looks up.

And suddenly she is alone in the room.

EXT. FORTRESS COURTYARD - DAY

ELEKTRA walks across flagstoness, supporting her healing leg with a branch torn from a tree. A crude cane.

There is a CAST on her knee.

She turns a corner.

What she sees is astonishing. Even to her.

The SEVEN. In action. Practicing.

One of them heaves a large THROWING STAR at the next--

--who somersaults through the air, firing an ARROW--

--the ARROW slides through the center HOLE in the throwing star, carrying it toward a THIRD white-clad ninja--

--who ducks, grazing the ARROW with one FINGER--the ARROW bursts into FLAME--

--and streaks toward a FOURTH, who raises CLAWS that free the throwing star from the arrow--

--and send the arrow toward a FIFTH--

--who LEAPS--

--whirling through the air as if in flight--

--catching the still-flaming arrow between his toes--

--and flinging it at STEEL--

--who does not flinch as the arrow strikes him square in the chest--

--STEEL pulls it free, leaving no mark on his chest--

--STEEL flings the arrow at STICK, who swings a long STAFF--

--smashing the arrow to fragments.

STICK growls to ELEKTRA.

STICK

Now we see what you can do.

She holds her cane as a weapon, eager.

STICK

No. Not out here.

He thrusts one FINGER to her forehead.

STICK

In here.

The finger moves to her heart.

STICK

And here. Now we see what you are.

In your mind. In your heart.

A sudden JAB to her stomach. She bears it well.

STICK

In your guts.

INT. FOREST - DAY

ELEKTRA follows STICK.
The forest is dense and getting denser.
And darker.
STICK points to a narrow PATH.
She nods and proceeds alone.
She doesn't know why she's afraid.
The shadows swallow her.
STICK waits...

DOWN THE PATH

ELEKTRA is scared and all but blind in the darkness.
A HUGE SHAPE moves among the trees.
She whirls to face it.
It's gone.
A sudden SHRIEK--she whirls again--
--and catches a small BIRD in flight.
She releases the bird. It flies off.
Elektra silently chastises herself.
She walks on.
She looks over her shoulder at the sound of a deep GROWL.
Stumbles over something. Falls.
She has tripped over the bloody, bullet-ridden corpse of her FATHER.
His mouth tries to form a word. Only blood comes out.
He shudders and goes still.
Dead.
She opens her mouth to SCREAM.

BACK TO STICK

Stick listens to Elektra's SCREAM. Emotionless.

DOWN THE PATH

ELEKTRA is hysterical. Furious.
A tantrum.
Her father's blood is all over her.
She steadies herself as a HUGE SHAPE approaches behind her.
A sudden ROAR--
--a monstrous set of CLAWS swings at her--
--ELEKTRA flips away from it--
--lands awkwardly to face:
a charging MONSTER.
An abominable snowman.
Headless.
With a snarling face at its chest.
The face is a horrid characature of Elektra's own.
She dodges--
--but it is too fast--its claws rake her chest--

--KRAK!KRAK!--it snaps her arms like twigs--
--it pulls her close to its awful face--
--and buries its fangs in her neck.

EXT. PLAIN - DAY

ELEKTRA wakes. Whole.
Dressed in the furs she came with.
Alone in the snow. Bewildered.
Was it all a dream? The cliff, Stick, everything?
She rises. Awkward.
Her hands feel the cast at her knee.
She sits back down.
It sinks in.
The cast is proof.
It was real.
And she failed.
And Stick rejected her.
Like a little girl, she cries, wailing.
The SNOW picks up.
Blinding.

EXT. DESERT - DAY

BLINDING SAND. It breaks.
ELEKTRA drives a JEEP.
Approaching a low configuration of ADOBE HUTS.
AT ONE HUT DOORWAY: A BLANKET is pulled aside.
It's SENSEI.
Her glare tells him everything.
He nods, sadly.

INT. HUT - DAY

ELEKTRA sits silently as SENSEI fixes them tea.
He doesn't speak until he sits, facing her.
Compassion in his eyes. He dearly loves Elektra.

SENSEI

There's no shame in this, Elektra.
Stick's order is severe. And you
made it a lot further than I did.
(chuckles)
You didn't know I tried, did you?
Back when I was young and stupid. I
couldn't even find that damned
cliff.

ELEKTRA

I don't understand what I did wrong.

SENSEI

Nothing. You did nothing wrong.

She touches herself at the forehead. The heart. The stomach.

ELEKTRA

I failed. In my mind. In my heart.
In my guts. I have to know why.

SENSEI

You've never failed at anything
before, have you?

ELEKTRA

I have to know why.

SENSEI

It was your father. I was afraid of
this.

ELEKTRA

Poppa. He was in my dream. The dream
I had in the woods. When I failed.

SENSEI

Your father was a great man. But he
wasn't perfect. He held you too
closely. And you loved him too
dearly.

ELEKTRA

I will always love him. And with or
without Stick, I will punish the man
who killed him. He will die in my
hands. And like poppa said, I will
spit on his corpse.

SENSEI

You've just answered your own
question.

ELEKTRA

Riddles again. I need answers,
sensei.

SENSEI

No riddles. None. You can't see past
your own hatred. It makes you
stupid. And useless to Stick.

It's the sensei who shouted in the cave. Pacing, as does she.

ELEKTRA

I could be as good as any of them!

SENSEI

Give it up, Elektra! Make your peace with it! Go out there! Find a man your own age!

ELEKTRA

I'm not interested in that.

SENSEI

Look at you! You're young. You're the most beautiful creature I've ever seen. It's sick, you stupid girl!

ELEKTRA

No. The war. The war that poppa and you spoke of--I'm a part of it.

Again she jabs at her forehead, her heart, her stomach. As if trying to wound herself.

ELEKTRA (CONT.)

I'M A PART OF IT! I KNOW IT. I KNOW IT HERE--AND HERE--AND HERE!

SENSEI

So what will you do?

ELEKTRA

I will prove myself to Stick. Somehow.

SENSEI

There's nothing to prove. Accept that.

Her mind races. She's excited. Eager.

ELEKTRA

If I could strike a blow at the enemy. That would show him.

SENSEI

You'd fight the HAND? By YOURSELF? You ARE crazy!

ELEKTRA

No. No. Not fight them. Trick them.

SENSEI

They're a lot trickier than you, Elektra.

ELEKTRA

I'll join them. Learn their secrets.
It's perfect. I'll learn their
secrets and use them against them.
That'll show Stick.

SENSEI

They'll make a slave out of you.

ELEKTRA

I'm nobody's slave.

SENSEI

You don't know what they can do.
Every magic thing you saw on that
cliff--it's all real. And the Hand
has magics of their own. They'll own
you. Possess you. Control you.

ELEKTRA

Never.

SENSEI

They'll turn you into everything
your father fought against. You'll
betray his memory.

ELEKTRA

No. Never.

SENSEI

Stupid, stupid girl.

ELEKTRA

Will you help me find them?

SENSEI

NO!...but you won't need my help.
Sure as hell, they'll find you.

She walks toward the door, pausing at:

SENSEI

I beg you. Don't do this.

ELEKTRA

I have to, sensei.

SENSEI

Go then. And know that I love you.

She exits.

SENSEI sits on the floor. Helpless.

He shudders at the sound of her JEEP starting, roaring off.
Silent tears fall.

A dry CHUCKLE. One we've heard before. SENSEI looks up.
 KIRIGI squats, his face an inch from sensei's.
 Kirigi smiles.
 With a single blow he knocks the old man sprawling.

EXT. STREET - NIGHT

For the first time we get the sense that we're in South America.
 ELEKTRA walks. Not used to people.
 Past a bustling open-air MARKET.
 She buys a piece of FRUIT.
 Quick chatter with the seller. Elektra's spanish is perfect.
 SELLER points down the street to:
 a modest HOTEL.
 ELEKTRA walks toward the hotel, enjoying the fruit.
 A MAN follows her. Discreet.
 She notes this and smiles to herself. Expectant. Eager.
 She bites deeply into the fruit, enjoying it more than ever.

INT. HOTEL ROOM - NIGHT

ELEKTRA lies, eyes closed, in bed. A thin sheet across her.
 A GLOVED HAND slides her WINDOW open.
 Elektra tosses in bed, apparently lost in a dream.
 A GLOVED HAND reaches for her face.
 She is a blur of sudden movement--
 --grabbing the ninja's wrist--
 --wrenching him about--
 --her fingers playing at his throat.
 He cries out.
 He sags, unconscious.
 She PIVOTS--shoves him away--
 --into two more NINJA crouched against the wall.
 She sits casually on her bed.

ELEKTRA
 Would one of you please fetch my
 clothes?

The two NINJA scramble to her closet. Fetching her clothes.

BLACKNESS

A low MOAN, then:
 HANDS drag SENSEI.
 Shove him against a stone WALL.
 SNAP! SNAP!--SHACKLES at his wrists.
 He glares balefully as SOMETHING APPROACHES.
 A THICK WHITE LIQUID--smoking hot--pours across his face.

SENSEI GAGS--THRASHES--
--then his eyes go wild.
Terrified.

BLACKNESS

Sound of dripping WATER. Scurrying RATS.
Sudden FIRE.
Torch light.
Lighting a monstrous face. Scarred. Pocked.
Smiling.
The MASK.

INT. SEWER - NIGHT

The MASK stands facing ELEKTRA. She is flanked by the four
NINJA who came for her.
Her face calm.

MASK

Beautiful.

WHOOSH!--from the darkness--a THROWING STAR--
She catches it an inch from her face.
Tosses it down.
It stabs the floor between the Mask's feet.
Another smile:

MASK

Beautiful. And so talented. Is it
true, then--you trained with Stick?
Like your father.

ELEKTRA

Like my father.

MASK

And Stick cast you out.

ELEKTRA

And I don't take rejection well.

MASK laughs, emphysemic.
Turns, gesturing her to follow.

MASK

We require a test.

ELEKTRA

I'm sick of tests.

MASK

We are assassins, my dear. And you,
for all your skills--your hands are
bloodless. We have never seen you
kill.

He gestures at:
A deep PIT in the sewer floor.

MASK

Down there.

One NINJA proffers his KATANA to Elektra.
She disdains it.
Leaps into DARKNESS.

INT. PIT - NIGHT

She falls for twenty feet.
She lands silently.
A SHUFFLE in the darkness. A low GROWL.
A FIGURE in ninja robe and mask.
Wielding a SHORT SWORD.
She spins--KICKS--
FIGURE slams against a wall. Rebounds. Charging.
Swinging the SWORD--
--but ELEKTRA dances inside the swing, spinning--
--WHAM!--she drives an open HAND to his head, jerking it to the
side--
--again--WHAM!--KRAKK!--his neck breaks.
His head lolls on his shoulders.
SUDDEN FIRELIGHT from every side as TORCHES blaze to life.
LAUGHTER from above as ELEKTRA rips her opponent's MASK away--
--and recoils in SHOCK.
It's SENSEI.
She's killed SENSEI.
She looks upward:
MASK'S FACE shatters--a disguise--
--revealing the smiling face of KIRIGI.

KIRIGI

He told you we were tricky. Welcome,
Elektra. Welcome to the HAND.

FFT!--FFT!--FFT!--NINJA fire DARTS from small BLOWGUNS.
Too many for her to swat away.
She sags against a wall, dazed.

INT. SEWER - NIGHT

Furious movement:
NINJA drag ELEKTRA hurriedly down steps.
Further and further they go.
Deep into the earth.
And all the while KIRIGI keeps talking.

KIRIGI
You loved your FATHER, Elektra--and
so he DIED. You loved your SENSEI--
and so you KILLED him.

She is groggy. Her words are slurred.

ELEKTRA
Why did he attack me?

KIRIGI
You'll know soon.

ELEKTRA
It was a trick.

KIRIGI
It's your DESTINY. You are TAINTED.
TAINTED with the blood of every good
man you've TOUCHED. TAINTED--or so
the world ABOVE would judge you.

SNAP! SNAP!--SHACKLES at her wrists.
She is pinned to the same wall Sensei was.
ROBED FIGURES gather. A DRUM is struck.
A ritual begins.
KIRIGI is euphoric. Almost delirious.

KIRIGI (CONT.)
But in your heart you know that it
is the WORLD that is tainted--
POISONED by man's INVENTIONS of LOVE
and HONOR. I am going to open your
EYES.

ELEKTRA
I will spit on your corpse.

He slaps her.

KIRIGI
Open your eyes! EMBRACE the living
TRUTH! LEARN the way of the BEAST!

ELEKTRA
The BEAST?...

DEEP, POUNDING FOOTSTEPS approach.

KIRIGI

The BEAST is POWER. The BEAST is
MAGIC. The BEAST will make you FREE.
The BEAST will take you to his HEART
and you will live FOREVER. We are
his HAND--clawing at the FOUNDATION
of man's great LIE--clearing the
PATH for his glorious RETURN!

ELEKTRA

You're all crazy.

Whatever it is, it's close, now.
Breathing like a bellows.
And now a bass-drum HEARTBEAT.

KIRIGI

It's too late for doubt, Elektra.
Too late for thought. Behold the
LORD. The JACKAL's son. The BEAST.

It's SHADOW falls across her. Huge. Misshapen.
It's CLAWED HAND holds a GOBLET of STEAMING WHITE LIQUID.

KIRIGI

He favors you with his mother's
MILK.

The disgusting MILK pours across her.
She thrashes. Gags.
Eyes widening in horror. She's seeing something.

KIRIGI

Drink DEEP. Let MIND and SOUL give
way to BONE and BLOOD. OPEN YOUR
EYES! SEE THE TRUTH!

The ROBED FIGURES begin a CHANT as:
ELEKTRA quakes, her mind filled with:

PSYCHEDELIC VISION

Starless BLACKNESS gives way to a SUNBURST.
PLANET EARTH, red-hot, tumbles through the sky.
Its surface: rivers of LAVA; erupting VOLCANOES--
--then green-blue OCEANS--
--CITIES sprout like weeds--

THE CHANT (O.S.)

In the beginning there was darkness
 Endless cold
 Then came the corruption
 The poison
 Light
 Life
 Flesh
 He is the heart of the darkness
 Given flesh to end flesh
 All flesh

A MUSHROOM CLOUD rises from a CITY--
 --then another--and another--
 --the MUSHROOM CLOUDS spread from horizon to horizon--
 --hundreds of them--
 --PLANET EARTH is ABLAZE--
 --now SNOW--cold, driving--across a barren, dead planet.

THE CHANT (O.S.) (CONT.)

Through flesh he built the tool of
 the darkness
 The tool that will break the filthy
 chain of noise and life and flesh
 And flesh
 All flesh
 Will burn and scream and die
 And the world will be cold
 Clean
 There will be peace
 Silence
 Darkness

INT. SEWER - NIGHT

ELEKTRA quakes. Deep shock. Fighting it. Eyes wide.
 KIRIGI slaps her. No effect.

KIRIGI

NO! Don't fight it--or your mind
 will shatter like your sensei's did.
 Accept it, Elektra--serve the BEAST
 and be spared--serve the BEAST and
 live FOREVER!

Still she quakes. Unchanged.
 KIRIGI slaps her. Again.
 No effect.
 KIRIGI shakes his head, sadly.

KIRIGI

Such a waste.

One NINJA comes forward.
Draws his sword. Awaits the order.
Now a slow smile across Kirigi's face.

KIRIGI
No. This is better. Let her stay in
hell.

NINJA
She could recover.

KIRIGI
No one ever has. Not from this. And
besides--in a few weeks it will all
be over. She will burn with all the
rest of them.

And still she stares, and quakes in terror.
KIRIGI moves to exit--then pauses.
Turns back to ELEKTRA.

KIRIGI
Of course. How stupid of me.

He takes her face in his hands.

KIRIGI
There is still one purpose you can
serve, you beautiful, beautiful
girl. You trained with Stick. That
means you found him.

He kisses her full on the mouth, forcefully.
PSYCHIC EFFECT.

KIRIGI
And now--so have I.

EXT. STREET - NIGHT

Dark. Deserted. Scattered GARBAGE. A nondescript SEDAN turns a
corner, not stopping as:
A BACK DOOR opens. A SHAPE tumbles forth. DOOR CLOSES. SEDAN
roars off.
It's ELEKTRA, bruised and battered by the tumble.
Her wild eyes staring senselessly, seeing horrors.

INT. ALLEY - NIGHT

Torrential RAIN. Flooding the alley floor. GARBAGE everywhere.
Sleeping DERELICTS huddled in bundles, body to body. And alone:
ELEKTRA. Filthy. Wretched.
Her wild eyes staring senselessly, seeing horrors.

Then, momentarily, her eyes clear. She looks down:
 A scurrying RAT.
 ELEKTRA'S HAND snatches it up.
 She neatly snaps its neck.
 She smiles.
 She drops the RAT and stares off, lost in nightmare again.

EXT. STREET - DAY

LOCALS. TOURISTS. Crowded. From the crowd:
 ELEKTRA. A crazy woman. Her clothing rags.
 Looks of revulsion from those around her.
 She stops at the same open-air MARKET she had before.
 Grabs a piece of FRUIT.
 Bites into it as SELLER shouts at her.
 SELLER accosts her.
 She casually knocks him to the sidewalk.
 A HAND grabs her wrist.
 She looks up. It's SENSEI, smiling.
 She smiles back.
 SNAP!--the cop handcuffs her.
 It's really a burly COP, who leads smiling, crazy ELEKTRA away.

EXT. MOUNTAIN RANGE - DAY

An unmarked JET soars past icy CLIFFS.
 Buffeted by fierce WIND.

INT. JET - DAY

Bouncy ride. PILOT is close to panic. KIRIGI is determined.

PILOT
 We have to back OFF!

KIRIGI
 Hold on. We're close.

KIRIGI sets coordinates. The whole cabin RATTLES now.

KIRIGI
 There.

PILOT
 There's nothing DOWN there!

KIRIGI
 Do as I say. He's there.

PILOT
 THERE'S NOTHING DOWN THERE!

KIRIGI
DROP THE BOMBS OR DIE!

EXT. JET - DAY

A dozen BOMBS drop from the jet.

INT. JET - DAY

KIRIGI looks down, delighted, as:
Distant, below, FLASHES of LIGHT from EXPLOSIONS light an
apparently empty plain.

EXT. FORTRESS - DAY

Now a blasted shell. FIRES burn.
STEEL and other NINJA lie dead.
STICK crawls from RUBBLE, a bloody mess.
He crawls across a bed of FLOWERS.
And SNOW begins to streak across him.
And FLOWERS wither and die.

EXT. JUNGLE ROAD - DAY

Dirt road. Bumpy. A battered old TRUCK rumbles along.

INT. TRUCK - DAY

Bumpy ride. ELEKTRA is shackled, along with a dozen other
WRETCHES. All women.
All insane.

EXT. ASYLUM - DAY

TRUCK is waved through a high GATE by GUARDS.
RAZOR WIRE tops the fence.
TRUCK rumbles toward a low grey compound.
Not a nice place.

INT. CELL BLOCK - DAY

ELEKTRA and the other WRETCHES are led past CELLS holding
INMATES. All women.
Some stare blankly.
Some gibber insanely.
Some laugh.

INT. SHOWER - DAY

An obese GUARD fires WATER from a high-powered HOSE--
 --at ELEKTRA and her fellow WRETCHES, all naked, pounded
 mercilessly by water.
 Elektra stares forward, eyes dead.

INT. LOCKER ROOM - DAY

Grey institutional TUNICS are forced on each of the WRETCHES.
 ELEKTRA offers no resistance as hers is put roughly on her.
 Obese GUARD watches, his eyes on Elektra.
 Lustful.

INT. COMMISSARY - DAY

A huge pig of a NURSE--call her BETTY--eats a thick STEAK.
 Next to her, OBESE GUARD does the same.
 A distance from them:
 WOMEN INMATES drink revolting grey SOUP.
 ONE WOMAN stares transfixed, tracking a FLY that buzzes.
 ELEKTRA'S HAND grabs the FLY.
 She hands it to the woman.
 Who smiles and eats it.

INT. CORRIDOR - NIGHT

OBESE GUARD saunters up to a SECURITY DOOR.
 AT THE DOOR: SKINNY GUARD looks up from a MAGAZINE. He wears a
 Walkman-style HEADSET.
 OBESE GUARD hands SKINNY GUARD a carton of cigarettes.
 SKINNY GUARD buzzes OBESE GUARD through.
 Hands him a ring of KEYS.
 SKINNY GUARD turns the volume up on his Walkman.

INT. CELL BLOCK - NIGHT

Silent, then:
 KEYS JANGLE. OBESE GUARD walks past CELLS.
 AT ONE CELL: A WOMAN INMATE eyes OBESE GUARD fearfully as he
 passes. She knows what his presence means.
 The new one is very pretty.

INT. CELL - NIGHT

KEYS JANGLE. CELL DOOR slides open.
 OBESE GUARD enters to SEE:
 ELEKTRA sits in the middle of the floor, staring blankly.
 He barks at her, in Spanish. No response.
 He backhands her, sending her sprawling.

She touches a spot of BLOOD at her lip. Curious.
He drags her by her hair to her cot. She is limp. A rag doll.
Panting, he runs a hand under her tunic.
She stares at it. Raises an eyebrow.

INT. CORRIDOR - NIGHT

SKINNY GUARD sits, as before.
CRASH!--CRASH!--CRASH!--finally he hears it.
Whips off his headphones.
Pulls an ALARM SWITCH.

INT. CELL BLOCK - NIGHT

ALARM RINGS--CRASH!--The KEYS skitter from Elektra's cell,
across the floor.
WOMAN INMATE tries desperately to reach for them.

INT. CELL - NIGHT

ALARM RINGS--CRASH!--OBESE GUARD slams against the BARS,
thrown.
Staggers, reaching for the PISTOL at his hip.
ELEKTRA swats the PISTOL from his hand--
SPINNING KICK to his head--
OBESE GUARD slams against a concrete WALL--
ELEKTRA grabs him by the THROAT--
--pulls her other hand back in a FIST--

INT. NEXT CELL - NIGHT

ANOTHER WOMAN INMATE reacts as:
ELEKTRA'S FIST CRASHES through the wall.

INT. ELEKTRA'S CELL - NIGHT

ELEKTRA pulls her arm free of OBESE GUARD.
He slides away.
She looks at her hands. Making fists.
Full of energy. Alert.
She is herself again.

INT. CELL BLOCK - NIGHT

ELEKTRA wrenches the BARS--
--WOMAN INMATE almost has the KEYS--
--a booted FOOT slams down on her wrist.

WOMAN INMATE looks up:
SIX GUARDS fill the block, their guns trained on ELEKTRA.
ELEKTRA lets go of the bars.
They have been bent, however slightly.

INT. CORRIDOR - NIGHT

GUARDS pull ELEKTRA along. She's handcuffed.
At first she seems passive, then--
--she SLAMS herself against one GUARD--
--buries her face in his chest--he CRIES OUT--
--another GUARD brings the butt of his RIFLE across her skull--
--she sags, unconscious.
The GUARD she bit touches his chest. She drew blood.
And he's missing a button.
He's looking around on the floor for it as they drag her away.

EXT. ASYLUM - DAY

A JEEP pulls to the GATE.
An Hispanic COLONEL in combat uniform steps from it.
He is greeted by GUARDS and BETTY, the nurse.

INT. CONCRETE ROOM - DAY

Small. No windows. Metal door.
ELEKTRA sits, calm. Bound in a STRAIT JACKET.
Her shoulders move strangely.
The STRAIT JACKET falls away.
She reaches to her mouth.
Pulls the metal BUTTON from it.
Turns it in her fingers.
REACTS, hearing approaching FOOTSTEPS.
Puts the BUTTON back in her mouth.

INT. CORRIDOR - DAY

COLONEL, BETTY and company move to the metal DOOR.
Pull a deadbolt back. Swing door open.
ELEKTRA sits. Somehow she's gotten the strait jacket back on.
She smiles up to the COLONEL.
He gestures and GUARDS haul her out.
Her smile is delicious.

INT. SHOCK ROOM - DAY

COLONEL lights a CIGARETTE as--
BETTY throws a SWITCH and--
ZAP!--SHOCKS rip through ELEKTRA. She jerks, mouth open, making
no sound.

She is strapped to an awful, antique SHOCK MACHINE.
COLONEL is getting exasperated. He speaks first in Portugese.
Then in Russian. Then, in English:

COLONEL

Who are you? What is your name?

No response.

A nod from the COLONEL.

BETTY throws the SWITCH--she's enjoying herself--
--ZAP!

COLONEL

Are you American?

No response. ZAP!

COLONEL

I know that you are an assassin. The
rarest kind. The first of your kind
that we have captured.

(with a hiss)

O Invisizel.

BETTY seems rattled. Her voice is low.

BETTY

O Invisizel...

COLONEL

I don't believe the legends--it's up
to you to tell me the truth. Who are
you?

ZAP!

COLONEL

Who do you work for? What is your
mission?

ZAP!

COLONEL

This won't kill you. Not for days.
Days, do you understand?

ZAP!

COLONEL

You will answer my QUESTIONS!

ELEKTRA

No, sir. I will leave this place.
And I'll kill each of you on my way
out.

BETTY pulls the switch. She's terrified.

ZAP!--ZAP!--ZAP!--

--Elektra sags, head pitched forward--

--then raises her head, smiling--

--the BUTTON between her teeth--

--and SPITS--

WHOOSH!--the BUTTON STABS into the colonel's EYE--he clutches at it, screaming as BLOOD streaks from his eye--

--ELEKTRA'S HANDS slither in the CUFFS as--

--BETTY pulls the SWITCH--

--and ELEKTRA comes free in a shower of SPARKS--

--and wrenching a WIRE from the SHOCK MACHINE--

--WHIPPING it--

--COLONEL goes for his GUN--

--BETTY SHRIEKS--

--WHIP! WHIP--the WIRE flashes--

--and ELEKTRA pauses, confident, as--

--COLONEL collapses to the floor, clutching at his slashed throat--

--and BETTY does the same.

ELEKTRA glares at:

The DOOR. COLONEL'S BODY blocks a GUARD from shoving it open. GRUNTS as the guard shoves, visible through a WINDOW on the door.

INT. CORRIDOR - DAY

DOOR EXPLODES as ELEKTRA crashes through.

GUARD sprawls amidst GLASS from the door's window.

ELEKTRA'S FOOT stomps down on his neck--CRUNCH.

ELEKTRA whirls to SEE:

MORE GUARDS approaching. Aiming their GUNS.

ELEKTRA grabs dagger-shaped SHARDS of GLASS from the floor--flings them--

--striking the GUARDS--

--the GUARDS fall, screaming, clutching their chests, their necks--

--one GUARD thrashes on the floor, his face bloody--

--more GUARDS approach, opening FIRE--

--ELEKTRA runs from them toward a large, barred WINDOW--

--BULLETS strike near her feet as her run speeds up--incredibly fast--

--she LEAPS--

EXT. ASYLUM WALL - DAY

ELEKTRA CRASHES OUTWARD, dragging the BARS with her in a shower of GLASS--

EXT. ASYLUM GROUNDS - DAY

ELEKTRA lands in a roll that becomes a run--out of sight--
--as GUARDS rush from the ENTRANCE in pursuit--

EXT. FENCE - DAY

GUARDS rush up to find:
a HOLE torn in the wire mesh of the fence.
She's escaped.
GUARDS climb through the hole to pursue her--
--only to be stopped by thick JUNGLE GROWTH. Impenetrable.

INT. JUNGLE - DAY

Dark. Dense FOLIAGE. Rare SHAFTS of sunlight.
RUSTLE of leaves. CRASH of timber.
Something's coming closer.
LEAVES EXPLODE, filling view.
Falling away, revealing:
ELEKTRA, her arms like scythes, slashing, her forward movement
unbroken, her institutional tunic in shreds.
Calm. Determined.
Unstoppable.
Then the LEAVES close in again, and only the SOUNDS continue as
she cuts her way through the jungle.
ANGLE - ONE TREE: ELEKTRA'S HANDS grab a branch.
Heft her up.
The feet follow.
She climbs the tall tree like a monkey.

EXT. JUNGLE - DAY

ELEKTRA emerges from the jungle canopy.
Squints in the SUNLIGHT.
Looks about.
PULL BACK TO REVEAL: The jungle is huge.
Endlessly huge.
But there. In the distance. A wide RIVER.
And are those BOATS?

EXT. JUNGLE - DAY

ELEKTRA moves from high TREE to high TREE.
Streaking across the roof of the jungle.

EXT. RIVER - NIGHT

ELEKTRA emerges from the edge of the jungle.
Crouches at the edge of the RIVER.

It's a mighty, angry river. A good place to drown in.
ELEKTRA turns as BARGE HORN BLASTS.
She dives into the river.

UNDER WATER - NIGHT

She's tossed about by wild currents.
She holds her breath, determined.
A black SHAPE above.
A BARGE.
She fights the current and moves to the barge.
Clings to its bottom.
Crawls toward its side.

EXT. BARGE - NIGHT

Tossed by the wild river.
Its cargo covered by a large TARPAULAN.
The tarp is marked with a large RED CROSS.
AT THE BARGE'S SIDE: ELEKTRA'S HAND finds purchase.
She pulls herself up.
Ducks beneath the TARPAULAN as a SOLDIER rounds the corner.

UNDER THE TARP - NIGHT

ELEKTRA crouches, wary, her back to a large CRATE.
Her eyes on the SOLDIER'S FEET as they pass.
His FOOTSTEPS fade.
She relaxes against the crate.
Then she notices, stenciled on its side:

CCCP

As well as WARNINGS, all in Russian.
What has she found here?
She looks up to SEE, between piled CRATES:
A Soviet ANTI-AIRCRAFT CANNON.
Smuggled goods from a dead superpower.

EXT. RIVER - NIGHT

The BARGE heads on toward the lights of a PORT.
Another follows.
And another.
And another.

EXT. DOCK - NIGHT

SIX BARGES sit at dock. SOLDIERS keep watch. Unload CRATES.
ELEKTRA is a shadow as she dashes unnoticed toward a low
WAREHOUSE.

EXT. WAREHOUSE ENTRANCE - NIGHT

ELEKTRA crouches behind cover, taking it in.
An OFFICE LIGHT is on.
SIX SOLDIERS stand at attention at the entrance.
There's something happening here.
Elektra moves to the building's SIDE.

EXT. WAREHOUSE SIDE - NIGHT

ELEKTRA moves like a cat. Silent.
Passing greasy WINDOWS. BARKED ORDERS, muffled, from inside.
AT ONE CORNER: A SOLDIER lights a CIGARETTE as--
--ELEKTRA'S SHADOW falls across him.
WHUKK!--the CIGARETTE falls to the ground.
The soldier falls face-first next to it, unconscious.
Elektra has subdued the soldier.
She moves to a WINDOW, listening, watching:

INT. WAREHOUSE - NIGHT

CARLOS HUEVOS finishes giving orders. His OFFICERS exit.
He turns to face his guest:
A haunted man with Slavic features. Face etched with shame.
Call him KINSKI.
Huevos plays with a NUCLEAR TRIGGER as if it were a toy.

HUEVOS

HUNDREDS of these beauties, you say?
HUNDREDS?

KINSKI

Nearly a thousand. Everything the
Soviets left in my country is now
yours.

HUEVOS

And it couldn't have found a better
home, my friend.

KINSKI

Understand what you are holding,
General. That is a trigger to a
weapon of mass destruction.

HUEVOS

A beautiful weapon. A perfect weapon. This, a few wires and circuits and a dab of plutonium, and BOOM!

KINSKI jerks backward, fearful. HUEVOS LAUGHS.

HUEVOS

SKIN MELTS! BONE turns to ASH!
BEAUTIFUL!

KINSKI

That is a poor joke, sir.

HUEVOS

Life is a bad joke, comrade. Look at you. Seventy years under Soviet rule and your people are starving in the streets. And what can you do? You have no industry. Your workers are lazy cows. You have only one export product worth a damn to anybody and what is it? NUKES! Built for a war that never happened and it's a damn pity it didn't!

KINSKI

You're raving. You don't mean this.

HUEVOS

I mean every word, comrade. I have seen God. And I know what he wants. All it will take is a small war that will grow and grow until the fire is everywhere.

With that, HUEVOS draws his PISTOL--
--and shoots KINSKI between the eyes.
Alone in the room, Huevos produces a FLASK.
Drinks deep.
His eyes go rheumy red. A horrid SMILE.
A dribble of steaming WHITE across his chin:
THE MILK OF THE BEAST.

EXT. WAREHOUSE SIDE - NIGHT

ELEKTRA recoils, shocked--
--then turns as FOOTSTEPS APPROACH.
The SHADOW of a SOLDIER crosses the ground, approaching.
ELEKTRA notes the rags she's wearing.

EXT. WAREHOUSE ENTRANCE - NIGHT

SOLDIERS REACT to a sudden CRY.
HUEVOS emerges, GUN ready--
--as SOLDIERS head to the side of the warehouse.

EXT. WAREHOUSE SIDE - NIGHT

HUEVOS and SOLDIERS rush up to SEE:
Both SOLDIERS Elektra encountered. Sprawled, unconscious.
One of them stripped naked.
No sign of Elektra.
As HUEVOS shouts orders and SOLDIERS fan out:
PULL BACK TO REVEAL: ELEKTRA, dressed in the soldier's uniform.
She vanishes into shadow.

EXT. SHOPPING AREA - DAY

A large MURAL of smiling CARLOS HUEVOS looms.
Bustling activity. Trashy tourist-trap SHOPS. TOURISTS come and go.
CROWD REACTS as a POLICE CAR SQUEALS up.

EXT. SHOP - DAY

A south american SHOP KEEPER frantically hails a POLICE CAR.
COP steps out, follows SHOP KEEPER's frantic gesture at:
a DISPLAY WINDOW featuring MANNEQUINS dressed in SUMMER DRESSES.
Except for the last mannequin.
It's dressed in the soldier's uniform we last saw Elektra wear.
She has swapped them.
A CROWD is gathering.
IN THE CROWD: ELEKTRA, moving away from the action.
Wearing the missing SUMMER DRESS and a large HAT.
CLOSE ON ACTION: ELEKTRA'S HAND neatly picks a WALLET from the pocket of one tourist.
She casually empties the wallet of CASH and slides the wallet back into the TOURIST'S pocket. He never notices.

EXT. "JUNGLE SAFARI" SHOP - DAY

ELEKTRA passes a middle aged American COUPLE in corny safari dress as they exit.

INT. "JUNGLE SAFARI" SHOP - DAY

ELEKTRA pulls a small, nasty-looking CROSSBOW from a rack. She checks its action. She notes an OIL PAINTING of CARLOS HUEVOS in the display. Amidst a bouquet of FLOWERS. She smiles at it.

INT. COMMAND CENTER - DAY

A dark place with strange, high-tech machinery
ON A SCREEN: NEWS FOOTAGE of CARLOS HUEVOS standing in a jeep during a TICKETAPE PARADE; WALL MURALS of Huevos; A huge STATUE of Huevos dominating a square; HUEVOS, pressing flesh with a cheering CROWD and lifting a BABY up for a kiss.

BEAKER (V.O.)

This is General CARLOS HUEVOS as he'd like us to see him. Humanitarian. Man of the people. In the history books of his country, there's no record of his bloody ascent to power--nor of the hundreds he's had murdered.

GRAINY VIDEOTAPE of a MAN dragged thrashing from his home; SOLDIERS clubbing a distant figure with truncheons; a FIRING SQUAD.

Across the screen walks BEAKER. American. Slight. Thin-lipped.

BEAKER (CONT.)

He is, nonetheless, our ally. At least for the present. But his sabre-rattling could plunge the region into a war that would threaten American interests.

GARRETT! Don't you DARE smoke in here!

A fierce, small SPOTLIGHT hits JOHN GARRETT. Rugged. Big. He squints into the light as he replaces a CIGARETTE to a pack and pockets the works.

GARRETT

Yes, Mr. Beaker.

GARRETT ignores a nudge from his sneering partner PERRY.

BEAKER

Our mission, then, is a bit of a balancing act. On the diplomatic front, U.S. Ambassador Reich will try to ease regional tensions--while we will covertly monitor Huevos' comings and goings and provide such intelligence as may be required should it become necessary to actualize Huevos' removal. I heard that, Garrett.

Again the SPOTLIGHT. Garrett winces.

GARRETT

Sorry, sir

BEAKER

You'll watch your mouth or I'll see to it you go back to prison where you belong. Is that understood?

GARRETT

Yes, sir.

INT. LOBBY - ELEVATOR BANK - DAY

GARRETT and PERRY emerge.

They cross to the ENTRANCE, passing a military GUARD who waves them out.

PERRY

Don't take it PERSONAL, Garrett.
He's COMPENSATING.

GARRETT

What, you a PSYCHOLOGIST now?

PERRY

I saw a SPECIAL on it. He was probably the kind of kid other kids give WEDGIES to. You know, when somebody pulls your UNDERPANTS up so hard it hurts. I used to do it to guys like Beaker all the TIME.

GARRETT shakes his head, disgusted.

GARRETT

He's a pompous little twit.

PERRY

Look on the bright side. These
backwater towns can be a real GAS.
Give the local girls a few shots of
tequila and you're on your WAY.

GARRETT

You're a CLASS ACT, Perry.

EXT. OFFICE BUILDING - NIGHT

They cross to Garrett's RENTAL CAR. Get in.

PERRY

What's the matter with you? You
don't like girls?

GARRETT

I don't like anybody.

GARRETT'S CAR SCREECHES out in a reckless U-Turn, cutting off a
bus.

INT. SEDAN - MOVING FAST - DAY

PERRY

Jesus, Garrett. You could've gotten
us KILLED.

GARRETT

So what's wrong with dying?

EXT. PRESIDENTIAL PALACE - DAY

A LIMO bearing DIPLOMATIC PLATES with a tiny AMERICAN FLAG
waving from its ANTENNA rolls through a SECURITY GATE.
It pulls to a stop at the ENTRANCE.
Out steps U.S. AMBASSADOR REICH. Distinguished. Elderly.
He is greeted by a uniformed COLONEL and ushered inside.

INT. PALACE HALLWAY - DAY

COLONEL and REICH pass uzi-wielding SOLDIERS posted at every
doorway.
We get a better look at the COLONEL: he's KIRIGI.

INT. BANQUET ROOM - DAY

HUEVOS eats like a pig. Sincere, REICH presses his point. KIRIGI stands, attentive.

REICH

Your territorial demands are ridiculous, sir. And the President is frankly alarmed at your sudden military build-up. You're threatening the stability of the entire region.

HUEVOS

Americans. Always poking your noses where they don't belong.

REICH

You are courting disaster, sir. Sanctions.

HUEVOS

Sanctions. Sanctions are for cowards. Let your president meet me man to man.

REICH

You are provoking a situation you will not be able to control. You must understand that the sanctions-- as painful to your people as they would be--

HUEVOS

My people will suffer for me. My people will die for me. My people love me. You've seen the videos.

REICH

Yes, sir. You must understand that the sanctions would only be the first stage.

HUEVOS

Then the smart bombs!

REICH

The president is committed to the stability of this region.

HUEVOS

SMART BOMBS! FUEL BOMBS! But you never have the nerve to use the BIG ONES! ALL THOSE MISSILES! SITTING IN SILOS! IT'S SO DAMN FRUSTRATING! SOME TIMES I LIE AWAKE NIGHTS, JUST THINKING ABOUT IT! IF YOU DON'T WANT TO USE THEM, GIVE THEM TO SOMEBODY WHO DOES!

REICH

I can see we're getting nowhere.

REICH moves to rise. KIRIGI holds Reich's wrist, pinning it to the table.

HUEVOS rises, swaggering.

HUEVOS

By the time your president has read enough OPINION POLLS and made enough DEALS to get PERMISSION from the UNITED NATIONS--by the time he fires a single snotty little SMART BOMB--there won't be anything left to blow UP!

REICH

You're INSANE!

HUEVOS

I HAVE SEEN THE LIGHT! AND SO WILL YOU!

KIRIGI pulls Reich's SLEEVE up--
--and stabs a HYPO full of the MILK into Reich's ARM.
KIRIGI releases him. REICH reels.
REICH falls to his knees as the milk takes effect.

HUEVOS

Some day you'll thank me for this,
my friend.

EXT. AMUSEMENT PARK ENTRANCE - DAY

Silent CHILDREN file out of a BUS guarded by SOLDIERS.
One stone-faced SOLDIER hands each CHILD a HELIUM BALLOON bearing the face of HUEVOS.
They are led like concentration camp inmates toward the rides and twinkling lights of the park.
An OLD WOMAN in rags carries a large, ratty PURSE through the entrance.
She turns to look as a MOTORCADE bearing a smiling HUEVOS pulls up.

EXT. MERRY-GO-ROUND - DAY

SOLDIERS escort CHILDREN.

A CAMERA CREW sets up.

KIDS pass a COTTON CANDY stand.

One KID looks up longingly at the cotton candy.

GARRETT is recognizable in his disguise behind the booth as he offers the kid a cone. PERRY, also disguised, is nearby.

A SOLDIER wrenches the kid away before he can get the cone.

PERRY

That was SWEET of you, Garrett.

GARRETT

Shut up.

EXT. ROCKET RIDE - DAY

A spinning ride that overlooks the merry-go-round from a distance.

OLD WOMAN mounts the ride and settles in.

It begins to spin. Faster.

EXT. MERRY-GO-ROUND - DAY

CARLOS HUEVOS mounts the ride.

SOLDIERS haul one terrified LITTLE GIRL to Huevos' lap.

FLASH BULBS go off.

CAMERA CREW tracks the action as:

The merry-go-round begins to spin.

Faster.

EXT. ROCKET RIDE - DAY

It's at full speed now.

OLD WOMAN draws the CROSSBOW from her purse.

She's Elektra, in disguise.

OLD WOMAN takes aim.

The merry-go-round is a fleeting blur, far below.

OLD WOMAN fires the crossbow.

An impossible shot.

The crossbow BOLT streaks through the air.

EXT. MERRY-GO-ROUND - DAY

CAMERA CREW REACTS--

SOLDIERS PIVOT--

GARRETT leaps from behind his stand--

LITTLE GIRL looks up at:

The crossbow BOLT.

It's buried deep in the neck of CARLOS HUEVOS.

He gags and topples from the ride.
 Dead.
 SOLDIERS swarm about, shouting. Confused.
 One SOLDIER points upward with a cry.
 GARRETT looks up to SEE:

EXT. ROCKET RIDE - DAY

OLD WOMAN launches herself from the still-spinning ride.
 An amazing mid-air SOMERSAULT--
 --she lands squarely--
 --fires the CROSSBOW--
 --a BOLT to an advancing soldier's NECK--
 --a second soldier fires his MACHINE PISTOL--
 --OLD WOMAN topples backward--
 --but is unharmed- body armor--
 --but SOLDIER doesn't know this.
 He leans over her--
 --KRAKK!--with a single blow she breaks his neck--
 --she grabs his MACHINE PISTOL--
 --and rolling across the ground--
 --she fires the MACHINE PISTOL--
 SOLDIERS collapse and take cover--
 --she leaps from sight, hidden by the ride.

BENEATH ROCKET RIDE - DAY

OLD WOMAN scrambles with amazing speed.

EXT. ROCKET RIDE - DAY

OLD WOMAN emerges from the other side.
 Breaks into a run, passing:
 GARRETT, who draws a huge PISTOL from his coat--
 --and gives chase. PERRY follows.

IN THE CROWD - DAY

TOTAL PANIC from TOURISTS and LOCALS.
 SOLDIERS shove their way--
 --but don't know where she went.
 GARRETT barrels through the crowd, eyes on:
 The OLD WOMAN.
 She races toward a small structure of public TOILETS.
 GARRETT follows. PERRY keeps up.

INT. PUBLIC TOILET - DAY

DOOR CRASHES OPEN.

Garrett and Perry charge in.

They see the old woman's MASK, BODY ARMOR, and GARMENTS scattered.

Even her fake FACE.

GARRETT gestures for silence. Scans the situation.

He sees a pair of FEET visible below the door of one STALL.

Shoves the door. It's locked.

He kicks it in, revealing:

A SCREAMING SPANISH GIRL.

She runs off.

ANGLE--PERRY bursts out laughing as ELEKTRA--now in her summer dress, undisguised--is revealed cling to the CEILING.

She drops, flattening PERRY.

GARRETT takes aim, looking for a shot--

--but she LIFTS Perry as a shield--

--Garrett can't get a clear shot--

--ELEKTRA spins, snapping Perry's arm--

--and knocking him across the room with a second blow--

--he CRASHES into the WALL, FIRING his PISTOL--

--the BULLET FLIES toward ELEKTRA--

--her HAND is a BLUR as she SPINS--

--she CRASHES into the WALL--

--her HAND falls open, revealing:

SHE CAUGHT THE BULLET.

GARRETT has her in his sights--

--their EYES lock--

--sudden PSYCHIC EFFECT--

--he HESITATES--

She snakes to him, knocking his GUN aside--

--and she stabs a finger to his neck.

He sags, unconscious.

As he does her hand flashes to his jacket--

--removing his wallet.

She stares down at him.

Curious.

EXT. AMERICAN EMBASSY - NIGHT

An AMERICAN FLAG waves.

It's so quiet you can hear the crickets.

Then, the distant RUMBLE of an explosion.

INT. EMBASSY - REICH'S QUARTERS - NIGHT

The lights are off in the room. KIRIGI sits casually, smiling at a distant FIRE that devours a building.

KIRIGI

Rioting. Arson. Does the heart good,
doesn't it?

Across from Kirigi sits AMBASSADOR REICH. Hollow eyed.
Reich nods, but his eyes never leave:
a DECANter of white, steaming MILK on a coffee table.
KIRIGI pours a GOBLET of the MILK.
Kirigi twirls the goblet, sniffing it like a wine taster would.

KIRIGI

We never wanted to lose Fuevos. But
we carry on--and you, my
friend...you are an even greater
prize. Because of you, we can move
the time table up--we can strike so
much SOONER. You're so very precious
to us.

KIRIGI moves seductively to REICH.
He holds the GOBLET to Reich's mouth.
Reich almost drools.

KIRIGI

Go ahead. It's easier the second
time. And it's better.

REICH drinks deep.
He SHUDDERS.
His EYES go bloodshot RED.
His smile is a horrible, helpless thing.

KIRIGI

Our only PROBLEM is the WOMAN. And
you can HELP us with that.

REICH

Anything. Anything.

INT. COMMAND CENTER - DAY

ON THE SCREEN: RIOTERS fight SOLDIERS. An angry GENERAL roars
into MICROPHONES.
GARRETT squints into that damn SPOTLIGHT.
BEAKER is in a snit.
PERRY sits, his arm in a cast, his face bandaged.

BEAKER

Our job, gentlemen, is STABILITY.
STABILITY.

GARRETT

Yes, Mr. Beaker. Stability.

BEAKER
STABILITY. To PROTECT OUR COUNTRY'S
INTERESTS. DO YOU KNOW HOW MANY
AMERICAN DOLLARS ARE AT STAKE?

GARRETT
I'm sure it's quite a lot of money,
sir.

BEAKER
And LOOK at this! RIOTS! ANARCHY!

GARRETT
Yes, sir.

BEAKER
ANARCHY will do more harm to our
interests than a WAR would have. And
we will be HELPLESS to re-establish
order if some unseen enemy can
strike at WILL. AND YOU HAD HER IN
YOUR SIGHTS!

GARRETT
Sir, she caught a bullet.

BEAKER
If that were true, I wouldn't be
yelling at you right now, would I,
Garrett?

GARRETT
I don't mean she was shot, sir. I
mean she actually caught a bullet.
In her hand.

BEAKER
You're only making things worse for
yourself, telling me nonsense like
that.

GARRETT
I know it sounds crazy, sir. But
it's true.
(to Perry)
You were there. Tell him.

PERRY
Hey, I didn't see anything. I was
just doing my best to serve the best
interests of the agency and was
subdued in the process.

GARRETT
You're a damned liar.

PERRY
(to Beaker)
Just between you and me, sir, when
he had the chance to kill her--it
looked like love at first sight to
me.

That does it. GARRETT decks PERRY with a bar room PUNCH.

BEAKER
That's ENOUGH, Garrett. You're on
NOTICE.

GARRETT
Yes, sir.

BEAKER
FIND THAT WOMAN. AND I MEAN QUICKLY.
FIND OUT WHO SHE'S WORKING FOR. This
country is BRIMMING with
malcontents. INTERROGATE them. GET
THEM TO TALK. BY WHATEVER MEANS
NECESSARY.

PERRY rubs his hands together, eagerly.

PERRY
Yes, sir. By whatever means
necessary.

EXT. HOTEL - NIGHT

The best place in town. ELEKTRA enters, wearing a trench coat,
hands in pockets. Brief exchange with a DOORMAN, in spanish.
She crosses to an ELEVATOR.
Her face is drawn, in pain.

INT. HOTEL ROOM - NIGHT

ELEKTRA sits, hands in pockets, as:
A WAITER brings in a bottle of CHAMPAGNE in an ICE BUCKET.
WAITER pops the cork. She snaps off a thank you. WAITER exits.
ELEKTRA pulls her HAND from her pocket.
Stopping the bullet has left her hand bruised and horribly
swollen.
She shoves her hand into the ice and drains the champagne in
the sink.
With her free hand she rifles through GARRETT'S WALLET.
She looks at his DRIVER'S LICENSE.
His SIGNATURE.

ELEKTRA

Who are you, John Garrett?

She holds his DRIVER'S LICENSE to her lips.
PSYCHIC EFFECT. She closes her eyes...

EXT. BUILDING - NIGHT

Dull LIGHT from basement WINDOWS. Repeated SOUND of POUNDING

INT. BASEMENT - NIGHT

GARRETT watches, disgusted, as:
PERRY has a grand old time beating the crap of a slight man
named GONZALES.
GONZALES is curled on his knees, coughing helplessly.

PERRY

Just LISTEN to that cough. That's
what those CIGARETTES will get you,
Garrett. Me, I live CLEAN and I'm
damned glad I do.

GARRETT

Lay off him, Perry. He doesn't know
anything.

PERRY

That true, old man? That you don't
know anything?

GONZALES starts to answer--

--but PERRY kicks him in the head, sends him sprawling.
More COUGHING.

GONZALES

I can tell you again. It wasn't my
group. We are intellectuals. But I
can tell you who it was. As many
times as you want to hear it.

PERRY

You start with that "Invisizel" crap
again and I'm going have to stop
being so nice about this.

GARRETT

He's not the first one to say it.

GONZALES

A CROSSBOW shot--from a SPINNING
RIDE--across HUNDREDS OF YARDS. It
was O INVISIZEL. O INVISIZEL.

PERRY flattens him.

GARRETT
Christ, Perry. That's enough.

PERRY
I TOLD him not to SAY that. You
don't BELIEVE that garbage, do you?

GARRETT
Hell, no. But he believes it. And so
did the others. We got nothing else.
I say we check it out.

PERRY
You check it out. I'm having a ball
right here.

EXT. CEMETERY - DAY

A TWENTY GUN SALUTE.
HUEVOS' CORPSE is on display.
FAMILY MEMBERS sob and wail.
SOLDIERS stand guard all over the place.
IN THE CROWD: ELEKTRA, her face veiled, her dark eyes
searching.
She senses something.
She drifts into a group of REPORTERS surrounding AMBASSADOR
REICH.
Reich's manner is stern, forceful.
There's a wild light in his eye.
As he speaks ELEKTRA reacts. It's sinking in.
She realizes what Reich has become.
He is a slave to the Beast.

REICH
No, the administration did not agree
with every one of his policies.
That's no secret. But Huevos and his
people are America's allies--and
we're the kind of folks who are
willing to make the tough decisions.
To stand by our friends. With
whatever it takes.
(sudden smile)
And I mean WHATEVER it takes.

ELEKTRA watches REICH climb into his LIMOUSINE.
Then WHIRLS, glaring:
ACROSS THE CROWD: KIRIGI, in military dress, his eyes locked on
hers.
An AIDE is trying to get his attention.
KIRIGI has no choice but to go with the aide.

EXT. ASYLUM - DAY

GARRETT drives a JEEP to the GATE.
He hands PAPERS to a GUARD.
GUARD waves him through.

INT. ASYLUM - DAY

GARRETT sits in a small room facing a haggard, haunted man.
He is one of the GUARDS Elektra wounded with flying glass,
during her escape.
A jagged, ugly SCAR runs the side of his face.
GUARD grinds out a CIGARETTE on the table.
Takes another from Garrett's pack.

GUARD

I am a very lucky man. Lucky to be
alive to sit here speaking with you.

GARRETT

You spoke to a lot of people, after
the incident. You said she was "O
Invisizel".

GUARD winces at the term. Nods. Repeats it, his voice low.

GARRETT

The invisible ones.

GUARD

I thought they were a MYTH--to
FRIGHTEN fellow CHILDREN by the CAMP
FIRE. But it's TRUE. She was not
human. She came with no past. She
never slept. She never said a word,
just glared with eyes that were
black, endlessly, utterly black. And
when she...when she showed us what
she was, it was like a HURRICANE.
You couldn't even see her move.

He runs a finger along his SCAR.

GUARD

She did this with a piece of WINDOW
GLASS, thrown TWENTY FEET. She RAN
faster than a BULLET could fly. She
smashed through STONE and FLESH and
METAL as if they were PAPER.

GARRETT

What did she look like?

GUARD

Beautiful. Too beautiful for this earth.

GARRETT

Yeah. Just checking. Just making sure.

GUARD

You've SEEN her?

GARRETT nods.

GUARD

Then in God's name RUN, my friend.
LEAVE this country and FORGET her!
She is O INVISIZEL. She is DEATH
ITSELF.

INT. HOTEL ROOM - NIGHT

GARRETT enters, an OVERNIGHT BAG slung over one shoulder.
Tosses it on a COUCH.
Low GRUNTS and MOANS are heard.
Garrett passes PERRY'S room, SEES:
PERRY, between the sheets with a local WOMAN.
Perry smiles cheerfully to Garrett.

PERRY

Hey, Garrett. How's it hanging?

With a grumble of disgust Garrett moves on.

INT. GARRETT BEDROOM - NIGHT

GARRETT takes his shirt off. GRUNTS and MOANS, muffled.
He sits on his bed to take off his boots--
--but he's sat on something.
He picks it up.
It's his WALLET.
And ELEKTRA is kneeling right next to him on the bed.

ELEKTRA

I thought you'd want it back.

GARRETT starts to rise--
--ELEKTRA presses one FINGER gently to his neck--
--and Garrett FREEZES.

ELEKTRA

Don't try to move.

With her finger she guides him backward until he lies on his back.

She looms over him.

GARRETT

What do you want?

ELEKTRA

I need your help.

GARRETT

We aren't exactly on the same side.

ELEKTRA

Not yet. You don't understand yet.
But it has to be YOU, Garrett.

GARRETT

You don't know anything about me.

She moves closer, her face an inch from his.

ELEKTRA

I know everything about you. I know
the BOY who took PUNISHMENT for
other children. I know the MAN who
gave up the woman he LOVED. I know
the SOLDIER who chose to follow his
CONSCIENCE even though it meant
COURT MARTIAL and PRISON. I know you
think they broke you.

GARRETT

You get the hell out of here.

ELEKTRA

And now it's time for you to know
me.

She kisses him. Taking her time.

PSYCHIC EFFECT.

Elektra pulls away from Garrett.

GARRETT SHUDDERS, eyes wide.

He can't believe what he sees.

GARRETT'S POV - PSYCHEDELIC

ELEKTRA'S FACE SHATTERS like glass--

--a sudden RUSH of IMAGES, too fast--of HUGO--of KIRIGI--of
STICK--of the HAND OF THE BEAST--of MUSHROOM CLOUDS--of CARLOS
HUEVOS--of AMBASSADOR REICH--more MUSHROOM CLOUDS--
--then suddenly--SLAP!--PERRY, swinging an open hand.

INT. GARRETT BEDROOM - NIGHT

GARRETT still lies on his back. PERRY slaps him.
The local WOMAN stands terrified in the doorway, a SHEET pulled around her.
GARRETT grabs Perry's wrist, scans the room.
No sign of Elektra.

PERRY

Great scream, Garrett. Wake the
dead. You want to tell daddy your
bad dream?

GARRETT sits up. His eyes still hold the horror.

GARRETT

Bad dream. Right. That's all it was.

But the wallet's still there.
GARRETT picks it up. Studies it.
PERRY is on his way out, when:

GARRETT

...No. It wasn't any nightmare. It
was real. She was here. And she's
going after Ambassador Reich next.
And she wants me to help her. Crazy.
She's wrong about me. I'm no damn
hero.

PERRY

What the hell are you talking about?

GARRETT

It was real. She was here. She
thinks they're going to start a
nuclear war. Wipe everybody out.
Everybody. Crazy.

PERRY

Who was here?

GARRETT

Elektra. That's her name. Elektra.
And she's wrong about me. Nuclear
war. Hell. I don't believe it.

PERRY

Right, Garrett. Great talking to
you. Sleep tight.

PERRY and WOMAN exit. GARRETT paces.

GARRETT
Crazy. Screwing with my MIND. It's
all BULLSHIT.

He looks down:
ELEKTRA, age nine, stands, glaring up at him.

GARRETT
You get the hell out of here.

She vanishes.
GARRETT sits. Buries his face in his hands.

EXT. AMERICAN EMBASSY - NIGHT

GARRETT'S SEDAN SCREECHES up to the entrance.
GARRETT and PERRY are ushered in.
GARRETT is practically dragging Perry.

INT. REICH'S OFFICE - NIGHT

REICH wears night clothes. Looks annoyed.
GARRETT sits, desperate to convince.
PERRY just looks nervous.

GARRETT
Thank you for seeing us at this
hour, sir. I wouldn't have troubled
you if I didn't think you were in
serious danger.

REICH
A matter of life and death, you
called it.

GARRETT
Yes, sir. Life and death. Yours.
This woman I mentioned. Elektra. She
intends to assassinate you.

REICH
She told you this? Why?

GARRETT
I think it would take a psychologist
to figure that out, sir. She's got
this FANTASY--something about a MILK
that changes people's PERSONALITIES
and a plot for global DEVASTATION.
It doesn't make much sense.

REICH
It sounds crazy to me.

GARRETT

Yes, sir. But she has proven herself to be quite lethal. My partner and I have seen her do things that are unbelievable.

REICH

What sorts of things?

BEAKER appears at the doorway. Enters quietly. PERRY notices. GARRETT doesn't.

GARRETT

Well, sir, she caught a bullet out of mid-air. With her bare hand.

REICH

A bullet. With her bare hand.

GARRETT

Yes, sir.

REICH

That would be extraordinary.

(to Perry)

And you saw this as well?

PERRY

I wish I could say I did, sir. For my partner's sake.

(to Garrett)

Wish I could back you up, buddy. But the truth's the truth and I think you were seeing things. There's no denying this woman is dangerous and maybe she did talk to you tonight, but I'd be remiss in my duty if I was to go along with everything you're saying.

GARRETT

You son of a BITCH.

BEAKER

GARRETT. That's ENOUGH.

(to Reich)

I'm very sorry for this, sir.

Garrett's a fine field agent--but he's been under quite a strain.

REICH

I do understand. Haven't we all.

GARRETT and PERRY head to the DOORWAY.

As GARRETT passes BEAKER:

BEAKER
I'll see you in my office at six
a.m. sharp.

GARRETT
Yes, sir.

BEAKER
You're finished, Garrett.

GARRETT
Yes, sir.

BEAKER closes the door behind him.
KIRIGI emerges from shadow behind Reich.
He's heard it all.

INT. SEWER - NIGHT

FIRELIGHT. SHADOWS across STONE.
KIRIGI squats, facing TWO NINJA.

KIRIGI
We must not be compromised. If they
find out about her, they could find
out about us.
(as a command)
The two who saw her. Tonight.

One holds a photo of GARRETT. It bursts into FLAME.
The other, a photo of PERRY. It bursts into FLAME.
KIRIGI nods. NINJA exit.

EXT. CHEAP HOTEL - NIGHT

GARRETT'S CAR SCREECHES to a stop. GARRETT and PERRY step from
it and move for the entrance.

PERRY
GAR. BUDDY. PAL. We're PARTNERS.
Just HEAR ME OUT, will you?

WATCHING FROM SHADOW: One NINJA, CROSSBOW in hand, aiming it--
--then the ninja STIFFENS--
--and rises, turning around, a crossbow BOLT in his own back.
Shot from behind.
ELEKTRA emerges from shadow, clad in black, CROSSBOW in hand.
ELEKTRA rushes NINJA--
--Quick as lightning she draws the ninja's own SWORD from his
sheath--
--and swings it--

--the ninja's HEAD, hooded, bloodless, tumbles across the sidewalk--
--to roll to a stop under Garrett's CAR.
ELEKTRA drags the rest of the corpse back into darkness.

EXT./INT. STAIRWELL - LOOKING THROUGH WINDOW - NIGHT

Creaky, filthy. GARRETT and PERRY climb.
VISIBLE OUTSIDE is ELEKTRA, climbing the wall like spider, fingers between bricks.

PERRY

I'm just saying we're STUCK with each other so we better bury the HATCHET.

GARRETT

You give me a hatchet, I'll bury it for you. Right in your FACE, I'll bury it.

EXT./INT. HOTEL - LOOKING THROUGH WINDOW - NIGHT

ELEKTRA scrambles to a perch on the window's LEDGE as VISIBLE THROUGH WINDOW GARRETT and PERRY enter their ratty room.

PERRY

Come on. You brought it on yourself. I TOLD you not to bring up what happened. What we thought we saw, I mean.

INT. RATTY ROOM - NIGHT

GARRETT tosses his SHOULDER HOLSTER and GUN on a counter. He grabs a can of beer from the refrigerator and moves to a couch and sits down.

GARRETT

I saw it. It happened. She caught that bullet.

PERRY

Listen to yourself. You sound crazy.

PERRY moves to the bathroom, out of sight, leaving the door open as they continue.

GARRETT

I saw it. And you saw it. And you lied about it.

PERRY

And you TOLD him and look what happened. What was I supposed to do?

GARRETT

Ah, go to hell.

GARRETT moves to take a slug from his BEER--
 --but it drips across his SHIRT.
 GARRETT stares at the CAN:
 A neat, small HOLE has been cut in it.
 GARRETT throws himself across the FLOOR--
 --grabs his PISTOL from its holster--
 --thumbs back the HAMMER--
 --and moves toward the bathroom...

GARRETT

Perry. I think we've got trouble.

INT. BATHROOM - NIGHT

GARRETT enters, SEES:
 PERRY, slumped dead, kneeling before the toilet, his head in the bowl.
 A KNIFE is thrust hilt-deep through the back of Perry's skull.

INT. RATTY ROOM - NIGHT

GARRETT charges in, PISTOL aimed, combat stance.
 A low CHUCKLE fills the room--
 --and there's a robed NINJA casually sitting on the COUCH--
 --GARRETT pulls the TRIGGER--
 --and his pistol FALLS TO PIECES.
 GARRETT crouches--
 --and pulls a BAYONET from a sheath on his boot--
 --tosses it from one hand to the other, building his courage.

GARRETT

TRICKY son a bitch. Come on. I'm ready. I'm READY, you BASTARD. Come ON.

That CHUCKLE again.
 The NINJA takes his time getting up.
 He stands before GARRETT, his arms wide. Begging for it.
 GARRETT moves to stab him--
 --NINJA drives a FINGER into Garrett's SHOULDER, drawing BLOOD.
 Garrett's BAYONET falls from stiff fingers to stab the FLOOR.
 Garrett's ARM is paralyzed.
 Garrett swings his one good FIST--
 --NINJA catches the fist--WRENCHES it--
 --with a HOWL Garrett drops to his knees--
 Both of Garrett's arms hang uselessly by his sides.

Helpless, Garrett watches as--
 --NINJA'S FOOT plucks the BAYONET from the floor, holding it
 between toes--
 --NINJA tosses the BAYONET from his foot to his hand.
 GARRETT tries a KICK--
 --all he gets is air--
 --NINJA delivers a devastating blow to Garrett's groin--
 --GARRETT writhes, helpless, on his stomach, his paralyzed arms
 dangling--
 --NINJA squats on Garrett's back--
 --NINJA grabs GARRETT by his hair, forcing his head back--
 --ready to slash his throat--CHUCKLING--
 --but ELEKTRA'S HAND grab's NINJA'S WRIST--
 and GARRETT WATCHES AS:
 --ELEKTRA WRENCHES NINJA'S ARM--BREAKING IT--
 --then yanking it from its SOCKET--
 --and heaving it across the room--
 --NINJA staggers, one-armed--
 --drawing a SHORT SWORD with the one hand he has--
 --ELEKTRA smiles at the NINJA, displaying her HAND, fingers
 straight--a taunt--
 --she easily DUCKS a sword swipe--
 --SWATS the next swipe away with an open HAND--
 --and she drives her hand into the ninja's CHEST--
 --twisting her hand at his heart--CRUSHING it--
 --NINJA falls on his back--
 --dying, he reaches into his robe--
 --MOVEMENT under the robe--
 --and suddenly SMOKE curls from NINJA...
 She turns to GARRETT, angry with herself.

ELEKTRA

Stupid. I'm stupid. I should have
 taken his head off.

With that, ELEKTRA hefts GARRETT to one shoulder--

ELEKTRA

You always have to take their heads
 off. There's no end to their tricks.

GARRETT

Whatever you say.

--she carries him with impossible ease--
 --she dashes to the WINDOW--
 --just as the fallen ninja EXPLODES.

EXT. HOTEL - NIGHT

They ride the EXPLOSION--
 --and FALL amidst GLASS and FIRE--
 --to the STREET--
 --ELEKTRA'S LEGS flex, cushioning the impact--

--they tumble together, head over heels--
--she winds up on top--
--she drags him out of sight as a CROWD gathers.

INT. ALLEY - NIGHT

ELEKTRA heaves GARRETT against a wall.
He's regained strength in one arm and uses it to rub life into his other arm.
There's glass and blood on both Elektra and Garrett.

ELEKTRA
Do you see now, John Garrett? It's the truth. It's real. Everything I showed you is real.

GARRETT
No. There's no way. You're crazy.

ELEKTRA
You can't close your eyes to it.

GARRETT
Just go away. You've got the wrong man.

ELEKTRA
I have touched you. I know I'm right.

Again, the gesture: she touches her head, her stomach, her breast.

ELEKTRA (CONT.)
I know it. I know it here. And here.
And here.

SIRENS approach. The SHADOWS draw themselves about her.

ELEKTRA
Come to the darkness with me. Join me.

He pulls himself up--
--and turns away from her.

GARRETT
You're wrong about me.

ELEKTRA
I will haunt you, Garrett.

EXT. STREET - NIGHT

GARRETT staggers toward FLAMES and flashing LIGHTS.

INT. COMMAND CENTER - DAY

The SPOTLIGHT. GARRETT is obedient. Utterly submissive.

BEAKER

Last night's incident is the only reason you aren't staring at prison bars, Garrett.

GARRETT

Yes, Mr. Beaker. I appreciate that.

BEAKER

Don't thank me. You know what I'd do if I had my way.

GARRETT

Yes, sir.

BEAKER

But the AMBASSADOR has interceded. He is convinced that the woman's ATTACK on you was an attempt to SILENCE you. He believes you were telling at least PART of the truth.

GARRETT

Yes, sir.

BEAKER

And that the other NONSENSE you brought up was the result of FATIGUE.

GARRETT

Yes, sir.

BEAKER

That this woman is deadly and psychotic and that she will try to kill him. That nothing else you said is operable.

GARRETT

Yes, sir.

BEAKER

Do you agree with this assessment?

GARRETT

Yes, sir.

BEAKER

Will we be hearing anything more
about psychic powers?

GARRETT

No, sir.

BEAKER

Or catching bullets.

GARRETT

No, sir.

BEAKER

Or plots for Armageddon.

GARRETT

No, sir. Nothing like that.

BEAKER

And if you see this woman again,
what will you do?

GARRETT

I will do what I have been told to
do, sir.

BEAKER

You will kill her?

GARRETT

Yes, sir. I will kill her, sir.

SNAP! The SPOTLIGHT dies.
BLACKNESS.

EXT. AMERICAN EMBASSY - A BALCONY - DAY

AMBASSADOR REICH and GARRETT walk. The CITY sprawls below,
bathed in sunlight.

GARRETT

Thank you for giving me this chance,
Ambassador. And I'm very sorry I
made such a fool of myself the other
night.

REICH

That's quite all right, my boy.
Don't give it another thought.

GARRETT

You're very kind, sir.

REICH

Not at all. You were RIGHT about that woman. You came through for me, at great professional risk. And you know that's the kind of thing that means a lot to an American.

GARRETT

Yes, sir.

REICH

You told me she asked you to take a risk for her, didn't you? The woman, I mean. What was her name again?

GARRETT

Elektra.

REICH

I'm sorry. I didn't quite get that.

GARRETT

Elektra. She said her name was Elektra.

REICH

Elektra. What do you make of her?

GARRETT

She's crazy. Psychotic. And she's good at killing.

REICH

And she's very beautiful, I hear.

GARRETT

Excuse me, sir--but where could you have heard that?

REICH

I HEAR things. RELAX. That worm BEAKER isn't here.

GARRETT

Yes, sir. She's very beautiful.

REICH

What else do you can you tell me about her?

GARRETT

Not much. Only what's in my reports.

REICH

Come now, Garrett. Don't hold back.
We both know better than that.

GARRETT

I'm not sure I follow you, sir.

REICH

What about her near-SUICIDE at age
SIX? Her BEATING of a grown MAN at
age TEN? He nearly DIED!

It tumbles out of Garrett, his tone childlike:

GARRETT

That was in a match and he started
it. And Poppa said the man came
through okay.

REICH

Thank you, Garrett. You've been very
forthcoming.

(gestures)

I don't believe you've met KIRIGI.
He's an associate.

GARRETT almost jumps out of his skin. There's KIRIGI, at his
side, keeping step. Wearing a business suit. DISTANT SOUND of
young Elektra screaming "POPPA! POPPA!".

KIRIGI

Oh, we've met. In a manner of
speaking.

GARRETT realizes that he is in deep trouble.

GARRETT

Why haven't you people killed me
yet?

KIRIGI

We were going to, at first. But she
FOUGHT for you.

REICH

She must SEE something in you. God
knows what, but she sees it.

KIRIGI

And she'll come back for you. And
we'll be ready for her.

GARRETT

Why tell me this?

KIRIGI

So you'll know we're watching. In case you develop some BACKBONE-- you'll know that we're always within striking distance.

With that, KIRIGI suddenly forces a KISS on GARRETT. PSYCHIC EFFECT.

Kirigi smiles.

KIRIGI

No. You'll be no trouble.

KIRIGI and REICH walk off, leaving GARRETT. GARRETT fumbles for a CIGARETTE. Shaky hands. He drops it. He leans to fetch it.

PERRY (V.O.)

Man, you are a MESS, buddy.

GARRETT stands. PERRY leans casually at the ledge next to him, next to a large PLANTER. The KNIFE is still stuck through Perry's head. GARRETT lights his CIGARETTE.

PERRY (CONT.)

Not that I'm looking so great either, but at least I've got an EXCUSE.

GARRETT

I don't have to listen to you, Perry. You're dead.

PERRY

GAR. BUDDY. I'm trying to do you a FAVOR. To talk some SENSE into you. You're missing the whole POINT.

GARRETT

The hell I am. You're dead and I'm crazy. She drove me crazy.

PERRY

BIG WRONG, GAR! Sure, I'm dead and you're crazy. I'll give you that. But don't blame that SWEETHEART of yours. You'd be FINE if you'd just get with the FLOW. This BLOW THE CRAP OUT IT ALL business is ALL RIGHT.

GARRETT

Perry. Go to hell. You'll like it there.

PERRY

Try to do a guy a favor and what do you get?

INT. EMBASSY - DAY

A WOMAN--ELLIE watches from behind a glass PARTITION. Garrett is alone, talking to himself. Yelling.

EXT. BALCONY - DAY

GARRETT swings a FIST--
--into a large PLANTER perched on the ledge.
It begins to topple. Garrett rights it.
Perry is gone.
Garrett shakes his head. Rubs his hand, in pain.

GARRETT

This is all too damned weird.

GARRETT WHIRLS as somebody clears her throat. Now what?
It's ELLIE, plainly embarrassed. She's seen the whole thing.

ELLIE

Excuse me, sir. I'm Ellie. It's my job to make your stay comfortable. Your room is ready. If you could follow me.

He does.

INT. EMBASSY HALLWAY - DAY

They walk. ELLIE is charming, quite attractive. But Garrett takes no notice of that.

ELLIE

The ambassador thought you might want to freshen up before your security duty.

GARRETT

Security duty?

ELLIE
Oh, dear. He didn't tell you? Isn't
that just like him. The VICE
PRESIDENT himself is coming...is
something WRONG, sir?

EXT. ELEKTRA'S HOTEL - DAY

A MILITARY JEEP rolls by, manned by SOLDIERS with MACHINE GUNS.

INT. HOTEL HALLWAY - DAY

A MAID pushes a CART to Elektra's door.
Spots a DO NOT DISTURB sign, dangling from the doorknob.
Moves on.

INT. HOTEL ROOM - DAY

ELEKTRA squats on the floor.
A SHORT SWORD is positioned in front of her.
She stares forward. Eyes fixed. Concentrating.
A bead of SWEAT rolls down her forehead.

EXT. EMBASSY WINDOW - DAY

It's open. CURTAINS billow.
GARRETT'S HANDS slam the window shut.

INT. GUEST QUARTERS - DAY

Plush. A large FIREPLACE. GARRETT paces, nervous, troubled.
He hears a painful SIGH.
He looks up to SEE:

GARRETT'S POV

The CEILING. ELEKTRA EMERGES from it, descending.

INT. GUEST QUARTERS - DAY

GARRETT
Oh. Christ. No.

He scrambles to the FIREPLACE--
--grabs a POKER, turns to face her, wielding the poker like a
club.
She stands facing him, not moving.

His voice is hushed. Desperate.

GARRETT

Don't say it. Just leave the way you came--or kill me now. Whatever. But stop looking at me. And don't say it.

ELEKTRA

The vice president of the United States. A heartbeat away from having the power. The end of the world, Garrett.

GARRETT

Shut up. Get out of here.

ELEKTRA

We're almost out of time. You're on one one side--or the other.

GARRETT

Stop it. Damn you, just leave me alone.

ELEKTRA

One side or the other. Make your choice.

GARRETT

LEAVE ME ALONE!

GARRETT charges, swinging the POKER--
--it goes right through her.
She's an illusion.

ELEKTRA

Damn you.

And she is gone.
And behind where she was he sees KIRIGI. Lying on his bed, legs crossed, smiling.

KIRIGI

Very good, Garrett. We're very pleased.

INT. HOTEL ROOM - DAY

ELEKTRA sits, as before. Her head sags forward, defeated. Then she picks up her SHORT SWORD. Holds it pointed before her. Determined. She'll go it alone if she has to.

EXT. AIRPORT - DAY

A MAN walks from AIR FORCE ONE to a crowd of REPORTERS. He is young. Handsome. Vice President KEN WIND. An excited REPORTER steps forward.

REPORTER#1

This visit is quite a SURPRISE, Mr. Wind. Why did the President send you?

KEN WIND

I'm here to underscore the administration's DETERMINATION that the PEACE PROCESS will prevail--and I WELCOME this opportunity to represent America's RESPECT and CONCERN for the good people of this troubled region.

REPORTER#2

Is there any TRUTH to the local government's claim that Ambassador Reich is trying to SABOTAGE the negotiations?

WIND

I'm sorry. I can't answer any more questions. Let me just say that true STRENGTH does not come from GUNS or MONEY--it comes from men and women of GOOD WILL working toward a common cause. That's why I'm here. That's what we must and will achieve. Now thank you. I have to be going.

SECRET SERVICE men hustle KEN WIND toward a motorcade. He is greeted by local military officials. And by REICH. They step into Reich's LIMO. It drives off.

INT. LIMO - DAY

REICH

It's good to see you, Ken. You look well.

WIND

I wish the circumstances were better, Willy.

REICH

Everything is going to be FINE. The locals are just getting a little edgy, that's all.

WIND

I've read the transcripts. You're PROVOKING them. With RIDICULOUS demands. What the devil has gotten into you?

REICH produces two glasses of THE MILK from the limo's BAR.

REICH

There's more going on than you think. But I know what I'm doing. And I'm glad you came. But let's let that wait till we get to the embassy, shall we?

WIND

You know that your job is on the line. There could even be charges. The chief is furious.

REICH

Have I ever failed this administration?

WIND

No. And that's what's so damned bewildering. It's as if you want a war.

REICH nods in the direction of the DRIVER.

REICH

We'll have more privacy at the office. Please.

(offers glass)

Here. I'm sure you'll find this refreshing.

WIND

You know I don't drink.

REICH

Oh, there's no alcohol in it. It's just a local yogurt concoction. It's quite good.

WIND

Pungent, isn't it?

REICH

You'd better get used to it. They serve it at every session--and it's quite rude to turn them down. Go ahead. Drink up.

WIND touches it to his lips.

REICH

Small sips. It's quite rich. A little goes a long way.

EXT. AMERICAN EMBASSY - DAY

MOTORCADE pulls up. WIND and REICH are ushered in.

INT. EMBASSY LOBBY - DAY

WIND and REICH pass through the lobby without incident. GARRETT is among the security force. On edge.

Scanning the crowd.

EMBASSY PERSONNEL come and go.

Everything seems business as usual.

A uniformed security guard--MORALES--big, tough--confers with GARRETT.

MORALES

The grounds and building are secured, sir. A cockroach couldn't get in here without I.D.

GARRETT

Don't underestimate her, Morales. Don't relax for a second.

MORALES

Yes, sir. Hold on...

MORALES nods at an AIDE, leaning at a water fountain. Female. Stunning figure.

MORALES

Is she new here? I mean, look at those legs. I sure as hell would've noticed those legs.

GARRETT

Morales, there's no time for that...

Suddenly alarmed, GARRETT moves from MORALES, discreetly drawing his GUN.

GARRETT

Damn it, I know those legs.

AIDE strides to an ELEVATOR BANK. It's ELEKTRA.

She steps in the ELEVATOR.

The doors are closing as--

--GARRETT forces the doors open--trains his GUN on her--

--she gasps in terror--

--it's not Elektra. It's ELLIE, who took him to his room.

ELLIE

GARRETT--you LUNATIC--you damn FOOL!

Put that DOWN!

The elevator DOORS close--

--GARRETT forces them open--

--GARRETT rushes back into the lobby to SEE:

MORALES entering the MEN'S ROOM.

GARRETT rushes after him.

INT. MEN'S ROOM - DAY

MORALES turns as GARRETT enters, gun trained, combat stance.

MORALES

Jesus, Garrett. Can't a guy take a leak around here?

GARRETT

Go ahead. Drop your pants.

MORALES

What?

GARRETT

Drop your pants. Let's see what you've got.

MORALES smiles widely.

The smile splits his face. Literally.

Suddenly Morales ERUPTS in chunks of PROSTHETIC--

--and ELEKTRA leaps upward from inside her disguise--

--a piece of the DISGUISE covers GARRETT'S FACE for a moment--

--he tosses it off--

--to see an AIR VENT clatter to the floor.

She's gone into the shaft.

GARRETT climbs in after her. Tough squeeze.

INT. AIR SHAFT - DAY

ELEKTRA scrambles along, very fast. Her SHORT SWORD is strapped to her back.
Behind her GARRETT squeezes along, slowly, his size a disadvantage.

INT. RECEPTION AREA - DAY

KIRIGI trails WIND and REICH--
--then stops, looking over his shoulder. Sensing something.
WIND and REICH enter Reich's office. The door closes.
KIRIGI stands, hands in pockets, smiling. Eager.
RECEPTIONIST types, oblivious.

INT. AIR SHAFT - DAY

GARRETT runs into another VENT, screwed tight.
He shoves. It won't give.
He slides his BAYONET from his boot.
Uses it to pry at the vent.

INT. ELEVATOR SHAFT - DAY

VENT gives way--
--and falls forever.
GARRETT pokes his head from the shaft.
And stares at the dangling CABLES.
One of them wobbles.
With a grunt he grabs hold of the CABLE--
--swings into space--
--and CLIMBS, marine-style, not using his legs.
UP THE SHAFT: ELEKTRA leaps from the cable to a pair of CLOSED DOORS.
She stands at the sill.
She thrusts her FINGERS between the DOORS.

INT. ELEVATOR BANK - DAY

A SECURITY GUARD runs up. SOUND of METAL, rending.
DOORS CRUMPLE OPEN, revealing ELEKTRA.
GUARD goes for his GUN--
ELEKTRA bounds--somersaults--
--KICKS the guard with both feet--
GUARD flies across the room--

INT. OFFICE AREA - DAY

GUARD CRASHES through a DOOR, sprawls unconscious.
A SECRETARY SCREAMS.

INT. CORRIDOR - DAY

SCREAM CONTINUES. ELEKTRA rounds a corner as--
--two SECURITY GUARDS rush up, GUNS drawn.
ELEKTRA draws her SWORD--
--WHIRLS it in a blinding gesture--
GUARDS FIRE--
--BULLETS FLY--
--GLANCING from the BLADE--
--to strike the corridor WALLS at either side of Elektra.
GUARDS aim again, too late--
--she sails through the air--
--her FEET lash out--
--kicking both guards unconscious--
--she hits the ground at a run, never losing momentum.

INT. RECEPTION AREA - DAY

REICH appears at the office door, concerned.

REICH
I heard shots.

KIRIGI
Don't worry. She'll have to get past
me.

Door closes.
Kirigi concentrates--then looks upward as--
--a VIBRATION moves across the WALL, jostling a framed PHOTO.

KIRIGI
No...

INT. REICH OFFICE - DAY

KIRIGI rushes in. REICH and WIND stare on.
REICH is leaning against the wall.
KIRIGI PUNCHES a HOLE in the WALL.

INT. CORRIDOR - DAY

KIRIGI'S FIST smashes through the wall, barely missing ELEKTRA,
who pirouettes along the wall, SWORD in hand--
--KIRIGI'S FIST smashes through again, barely missing--

INT. REICH OFFICE - DAY

ELEKTRA'S SWORD BLADE slides through Reich's chest.
 He stares at it, stupidly, and dies.
 The BLADE withdraws--
 --then appears again--cutting through the wall as KIRIGI ducks away--

INT. CORRIDOR - DAY

KIRIGI'S HAND crashes through the wall--
 --grabbing ELEKTRA by the throat--
 --his OTHER HAND crashes through the wall to grab her wrist--
 --enough of the wall is gone now for the two to see each other.
 ELEKTRA drives her FINGERS into Kirigi's EYES--
 --ELEKTRA braces her FEET--
 --and SHOVES--

INT. REICH OFFICE - DAY

ELEKTRA CRASHES through the WALL, atop KIRIGI--
 --her SWORD clatters across the floor--
 --KIRIGI still has her by the throat--
 --his eyes are bleeding but he's smiling--
 --ELEKTRA stabs her FINGERS at his CHEST--drawing blood--
 --FLAM!--a gunshot--ELEKTRA jerks erect, startled.
 Elektra looks at a spreading blotch of blood at her chest.
 She turns.
 GARRETT aims his GUN.
 And FIRES.
 She slumps to the floor.
 There's blood from her mouth.
 KIRIGI raises one hand to finish the job--
 --but suddenly SECURITY GUARDS rush in, filling the room.
 Kirigi hesitates.
 He watches, frustrated, as they go about securing Wind and checking the bodies.
 One GUARD leans over ELEKTRA, a finger to her neck.

GUARD

She's ALIVE! This one's still ALIVE!
 MEDIC!

Garrett stares at:
 KEN WIND, who stares confidently, eagerly, at some vision only he can see.
 Wind raises a glass of THE MILK to his lips.

INT. RECEPTION AREA - DAY

GARRETT exits, in a daze, as MORE SECURITY GUARDS and a MEDICAL TEAM rush in.

EXT. AMERICAN EMBASSY - DAY

GARRETT watches as ELEKTRA is carried on a stretcher and loaded into an AMBULANCE.

AMBULANCE tears off.

GARRETT stands, staring after the ambulance. His face is contorted with emotion.

He doesn't notice ELLIE until she takes him by the hand.

ELLIE

You're a very brave man, Garrett.

GARRETT

Yeah. I'm a real hero.

ELLIE

You saved the vice president of the United States. You saved his life.

GARRETT

Sure. Thanks. I'd better go.

She blocks his way. Moves close.

ELLIE

I'm sorry I yelled at you. I was just scared.

GARRETT

It's all right. Forget it.

ELLIE

It's that woman. She meant something to you. You don't want to be alone right now, do you?

He shakes his head sadly, hating himself more than ever.

GARRETT

No.

INT. EMBASSY - KIRIGI'S QUARTERS - DAY

Barechested, facing a MIRROR, KIRIGI washes the blood from his face and chest.

Elektra's fingers have left puncture wounds.

Kirigi stares at his reflection. Calm.

SMOKE rises from his wounds--

--and they are gone.

INT. EMBASSY - GUEST QUARTERS - DAY

On the bed ELLIE is gently, expertly seducing Garrett.

ELLIE
It's all right. It's all right. Just
pretend I'm her...

She's a passionate lover, wild, beautiful.
And suddenly the WINDOWS are filled with BLINDING LIGHT.
A FIREBALL consumes the room.
They are reduced to ASH.
And then everything is back to normal again and she's Ellie
again.

ELLIE
What is it? What's wrong?

GARRETT pulls away from her.

GARRETT
Why are you doing this?

ELLIE
Don't ask. Just accept it.

GARRETT
I have to know why.

ELLIE
Accept your reward, Garrett. You've
served us well.

She's one of them.

ELLIE
Yes, Garrett. Whatever way you want.
Whenever you want.

GARRETT
Until the end.

ELLIE
Until the beginning.

GARRETT rises.

GARRETT
I need some air. I need to think.

ELLIE produces a small VIAL of THE MILK. Runs it under her
nose.

ELLIE
I can make it easy.

GARRETT

Not yet. I just need to think. It's quite an adjustment to make.

ELVIE

I'll be here

EXT. STREET - DAY

GARRETT walks. A haunted man.
A FLOCK of PIGEONS take the air as he approaches.
He watches one PIGEON--
--and the SKY goes BLACK behind it--
--then RED--
--and in a FLASH the pigeon is incinerated.
And now GARRETT stands in a horrid NUCLEAR AFTERMATH LANDSCAPE.
SCREAMS everywhere.
Staggering SILHOUETTES of people horribly disfigured,
thrashing, burning, dying.
GARRETT falls to his knees.
Buries his face in his hands.
Then slowly, he looks up, tears streaming his face.
ELEKTRA stands before him, backlit by NUCLEAR FLAME.
Her expression is surprisingly kind.
But her gesture is a command:
She holds out her hand.
He takes it in his.
And he rises.
And the street is normal again.
The hallucination is over.
Garrett glares, calm now, determined.
Fierce.
A man reborn.

INT. COMMAND CENTER - NIGHT

ELEKTRA'S EYES flash, looking to the side. Intense.
PULL BACK: She's suspended in fluid. Naked in a configuration
of SENSORS and WIRES. A TUBE runs to a MOUTHPIECE attached to
her face.
But she's conscious. Alive. And watching as:
BEAKER shows her to GARRETT.

GARRETT

She's conscious. Still alive. I
didn't kill her.

BEAKER

No. A FAILURE on your part, to be sure. Typical of you. But you're a very lucky man. Were she DEAD we wouldn't have SEEN what we have SEEN. This woman has opened up MYSTERIES. Just look at this.

He points to her chest. There are no wounds.

BEAKER

The exit wounds were here--and here. Exit wounds. The big kind. But they were gone by the time we acquired her from the hospital.

GARRETT

Now how do you figure that, sir?

BEAKER

We don't. Not just yet. Nor do we understand how she is so resistant to tranquilizers. That's all we're feeding her besides oxygen, you know.

GARRETT

So she's fit. Ready for action.

BEAKER

To say the least. It's got our boys in BIOMILITARY in an absolute UPROAR. We've got a RESEARCH TEAM en route from the states to look her over, but for now we're thinking GENE-SPLICING.

GARRETT

Nah. My money's on MAGIC, not gene-splicing.

BEAKER

Magic.

GARRETT

Yes, sir.

BEAKER

I guess that's why you are in the position you are in--and why I'm in the position I'm in, isn't it, Garrett?

GARRETT
Sure, that's a REASON why. But it's
not the MAIN reason.

BEAKER
And what would that be, Garrett?

GARRETT grabs BEAKER by the throat.

GARRETT
Because you're a snotty little ass-
kissing twit, Beaker. And now you're
going to do what I say. You're going
to clear me and her by security. And
don't use any cute codes because I
know them all and I'll break your
scrawny neck if you get cute.

BEAKER
You're a fool, Garrett. This will be
the END for you.

GARRETT
Yeah, I know that.

BEAKER
This is TREASON. You'll DIE for
this!

GARRETT
So what's wrong with dying?

With that, GARRETT launches a KICK--
SHATTERING the enclosure that surrounds Elektra.

EXT. OFFICE BUILDING - NIGHT

GARRETT guides ELEKTRA to his SEDAN. He's got his coat wrapped
around her.
He puts her in the car.

INT. GARRETT'S SEDAN - NIGHT

GARRETT slides into the driver's seat. Starts the engine.
She stares at him, still dazed.

ELEKTRA
I need to eat.

GARRETT
Whatever you say, baby. I'm yours--
body and soul.

ELEKTRA
It's about time.

EXT. OFFICE BUILDING - NIGHT

GARRETT'S SEDAN screeches off and away, leaving rubber.

EXT. AMERICAN EMBASSY - NIGHT

A full force of TROOPS surround the place. Nobody's breaking in tonight.

INT. BANQUET HALL - NIGHT

CLOSE ON ACTION: KEN WIND on the phone. Intense.

WIND
General, there's no time for that.
And no time to explain. My man will
be there in twenty minutes. You must
give him the device.

(listens)

No. The chief must not be
implicated. And yes, I take full and
absolute personal responsibility for
the consequences. Now quickly,
general. I can't go into the
details, but global stability is at
stake.

(listens)

Thank you, general. And my best to
Pepper and the kids.

WIND hangs up the phone.

PULL BACK: WIND beams to the full DIPLOMATIC STAFF, seated at a
long banquet table.

KIRIGI stands by his side.

His audience is rapt, excited.

THE MILK is served.

WIND
My friends, it begins tonight.

APPLAUSE.

WIND

Who would have thought that it would be here--in this backwater land, so sad, so impoverished, so far from the seat of power--that the destiny of the human race would be decided? And it's all because of you. You, my dear friends, God bless you.

APPLAUSE.

WIND

When I was a very young man, I took a look at the sadness and suffering around me. And I decided to dedicate my life to public service. For twenty years I have fought corruption and greed and stupidity...and never once did I realize the root cause of it all. Not until I came here--and like a lightning bolt it struck me. All the confusions and complications fell away. It's all so SIMPLE, so OBVIOUS. The problem is people.

APPLAUSE.

WIND

People. Sweating, farting, meat-eating, land-destroying, air-destroying, cruel, stupid, murderous people. Sprawling across the planet, cluttering its natural perfection with endless flesh, countless factories and diners and mini-malls and toxic waste dumps and concentration camps. People. Committing endless horrors. Ruining everything. People. The problem is people. All of them.

APPLAUSE.

WIND

And all of them must die.

APPLAUSE.

WIND

And all it will take is a war that will grow and grow until the fire is everywhere.

APPLAUSE.

WIND

And then those of us who have seen
the pure white light will be SAVED.
To live forever in the heart of the
BEAST!

APPLAUSE. WIND raises his glass.

WIND

A toast, then. At midnight, the
first blow is struck.

EXT. WASHINGTON, D.C. - NIGHT

AERIAL VIEW of the historic district featuring the CAPITOL
BUILDING, the WHITE HOUSE, and the WASHINGTON MONUMENT.

EXT. STREET - NIGHT

A nondescript MAN walks to a GARBAGE DUMPSTER.
He carries a LUNCHBOX.
He makes sure nobody's watching.
He tosses the LUNCHBOX in the dumpster and walks on.

EXT. WHITE HOUSE - NIGHT

The MAN walks by the GATE.
He stops.
He stares at the White House.
He smiles.

INT. OVAL OFFICE - NIGHT

THE PRESIDENT--elderly, somber--sits facing a FOUR STAR
GENERAL.

PRESIDENT

I'm having trouble believing what
I'm hearing, Tom.

GENERAL

Yes, Mr. President. General Torque
is now on suspension pending a full
investigation. Were it not for Mr.
Wind's impeccable reputation--and
your own trust in him--I'm sure the
transaction would never have
occured.

PRESIDENT

What exactly is the nature of this device?

GENERAL

A counter-terrorist weapon of last resort. A miracle of miniaturization.

PRESIDENT

Its destructive power?

GENERAL

Roughly that of your average tactical warhead.

PRESIDENT

A "briefcase nuke".

GENERAL

More like a lunchbox nuke, sir. Like I said, a miracle of miniaturization.

PRESIDENT

I can't believe Ken would conceive of using such a thing anywhere--even as a threat. Stay right here, Tom. I have to talk to him.

EXT. STREET - NIGHT

A rumbling GARBAGE TRUCK pulls up to the DUMPSTER. Its ROBOT ARMS lift the DUMPSTER, emptying it into the truck. IN THE FALLING GARBAGE: the LUNCHBOX.

INT. OVAL OFFICE - NIGHT

PRESIDENT is on the phone, furious.

PRESIDENT

I've never known you to be so ARROGANT, Ken. I won't STAND for this!

(listens)

What do you mean it's too LATE?

EXT. WHITE HOUSE - NIGHT

GARBAGE TRUCK rumbles by.
MAN raises his hands to it, as if in prayer.
VISIBLE THROUGH CAB WINDOW: the garbage truck DRIVER shakes his head at the loon.

EXT. WASHINGTON, D.C. - NIGHT

AERIAL VIEW: A sudden, blinding FLASH.

INT. OVAL OFFICE - NIGHT

FIREBALL CONSUMES PRESIDENT.

EXT. WASHINGTON, D.C. - NIGHT

The CAPITOL BUILDING is blasted to ash.
The LINCOLN MEMORIAL shatters like glass in a wave of flame.
The WASHINGTON MONUMENT crumbles.
PEOPLE are reduced to SKELETONS, then ash.
A blood-red MUSHROOM CLOUD rises over the city.

EXT. AMERICAN EMBASSY - NIGHT

KEN WIND stands rapt, staring at the night sky.
ELLIE appears, her expression triumphant.

ELLIE

Mr. President. What are your orders?

KEN WIND

Ready Air Force One. It's time to go home.

ELLIE

Yes, Mr. President. Anything else?

KEN WIND smiles.
Pulls her to him.

INT. HOTEL - NIGHT

GARRETT lets a WAITER in, who pushes a CART loaded with various kinds of cooked FISH. A feast.
As GARRETT scrambles to find the tip, WAITER eyeballs ANOTHER CART. Nothing left but fish SKELETONS.

GARRETT
She really likes fish.

INT. BATHROOM - NIGHT

SHOWER RUNS. GARRETT appears at the DOOR.

GARRETT
FOOD's here, kid. Don't want it to get cold...

He can't help staring.
She stands in the shower, exquisite.
She notices him.
He approaches her.
She stands stock still. Unreadable.
He reaches to touch her--
--and she grabs him by the wrist.
Her fingernails cut his wrist.
She's wide-eyed, quaking in horror.
Something strange is going on.
She stares off. Seeing something ghastly.

ELEKTRA
THOUSANDS. THOUSANDS DEAD BY FIRE.
IT'S STARTED! IT'S STARTED!

INT. HOTEL ROOM - NIGHT

ON THE TV: GRAINY FOOTAGE of post-nuclear DEVASTATION.

NARRATOR
The body count is placed in the THOUSANDS--including the PRESIDENT and the entire CABINET--radiation levels make investigation IMPOSSIBLE--a NATIONAL DISASTER--HOW did it HAPPEN? WHO was behind it?

Then KEN WIND, facing microphones.

REPORTER
Mr. President--what are you going to DO?

WIND

Let me just say to whoever's behind this--there's going to be hell to pay.

ELEKTRA and GARRETT watch.

ELEKTRA

Study that face, Garrett. He is the man who gives our lives meaning.

GARRETT

If he makes it out of the country we'll never get him. It'll be all over. He'll find an excuse. Are you well enough? Are you ready?

ELEKTRA twirls her SHORT SWORD in an impossible maneuver. Sheathes it.

ELEKTRA

I'm ready. What about you?

GARRETT

Hell, yes. Ready for action. Ready for the worst. I knew you'd be the death of me. Let's go.

EXT. AIRPORT TERMINAL - ENTRANCE - NIGHT

WIND exits his LIMO, ELLIE at his side. KIRIGI meets them. The only other automobiles are security vehicles. SOLDIERS are spaced across the yard.

KIRIGI

The entire section of the airport is closed off. Nobody's getting close to you, this time.

WIND

I see you've beefed up SECURITY.

KIRIGI

Those are only the ones you can see, my friend. Believe me, should she step inside the perimeter--she will find herself in a death trap.

INT. TERMINAL - NIGHT

WIND, AIDE and KIRIGI walk. Only uniformed AIRPORT STAFF occupy the place, attentive at their posts. Large GLASS WALLS show NINJA outside.

KIRIGI

The plane is fueled and ready. And oh, the POLLS show your waiting PUBLIC to be in a mood that is positively WARLIKE.

KIRIGI WHIRLS as:

VISIBLE THROUGH THE GLASS WALLS--ARROWS strike down NINJA--
--they fall silently.

KIRIGI rushes WIND and AIDE away.

EXT. TERMINAL - NIGHT

GARRETT uses his BAYONET on one NINJA--

--draws his PISTOL on another--

--but holds back as a CROSSBOW ARROW downs the ninja.

ELEKTRA pivots, nails another one.

ELEKTRA

No guns. Not yet. Too noisy.

GARRETT

Whatever you say.

They enter the terminal.

INT. TERMINAL - NIGHT

ELEKTRA enters in a roll, crouches--

--fires a series of ARROWS--

--TERMINAL STAFF collapse--

GARRETT

Are you out of your MIND? Those are INNOCENT PEOPLE!

--SIX of the staff remain, leaping from behind counters--

--brandishing WEAPONS of every variety.

They are NINJA, in disguise.

They quickly surround GARRETT and ELEKTRA.

ELEKTRA

Like I told you. They're full of surprises. Stay calm now. Let them come to you.

CROSSBOW in one hand, SWORD in the other, ELEKTRA whirls with blinding speed.
GARRETT gets to clobber one with his fist.
But the rest are hers.
It's all strangely quiet.

INT. TERMINAL - ESCALATOR - NIGHT

ELEKTRA and GARRETT climb the escalator.
Abruptly, ELEKTRA fires her CROSSBOW at the CEILING--
--the ARROW hits something soft.
BLOOD drips down the arrow.
They push on.

INT. TERMINAL - CORRIDOR - NIGHT

ELEKTRA and GARRETT run.
Without breaking stride ELEKTRA swings her SWORD--
--cutting a long STREAK in the wall.
PLASTER gives way as several NINJA collapse from the wall to sprawl across the floor.
SUDDENLY--BULLETS tear at the floor.
A squad of NINJA approaches from behind.

ELEKTRA

Cover me!

GARRETT fires upon the attacking NINJA as--
--ELEKTRA moves from fallen NINJA to fallen NINJA.
Her hands move under their robes.

ELEKTRA

NOW! Come ON!

GARRETT and ELEKTRA push on as--
--the attacking group of NINJA rush toward the fallen NINJA--
--and SMOKE pours from the fallen NINJA.
BOOM!--the fallen NINJA go up in an EXPLOSION--
--the explosion knocks GARRETT and ELEKTRA from their feet--
--and drops the roof on the attacking NINJA.
Stopping them. At least for the moment.

INT. TERMINAL - GATE - NIGHT

Two JANITORS block the way of GARRETT and ELEKTRA.
They slide the HEADS off their MOPS, revealing long BLADES.
They are more disguised NINJA.
Elektra makes short work of them.
GARRETT and ELEKTRA rush to the GLASS WALLS as they SEE:
AIR FORCE ONE begin to taxi away.

GARRETT
We're too LATE!

ELEKTRA
NO!

EXT. TERMINAL - RUNWAY - NIGHT

GLASS FLIES AS ELEKTRA CRASHES OUTWARD--
--running--gaining speed--
--incredibly fast--
--she LEAPS--
--to the plane's TAIL--
--it's picking up speed--

INT. TERMINAL - GATE

THREE NINJA emerge from the rubble, guns blazing--
--GARRETT tumbles behind cushioned CHAIRS--
--he catches a BULLET in his leg--

EXT. RUNWAY - NIGHT

ELEKTRA clammers along the plane's SIDE--
--she hacks at the LANDING GEAR with her SWORD--
--a WHEEL flies free--
--ELEKTRA tumbles away, bouncing across the macadam like a
ragdoll--
--to lie bloody as the PLANE makes a nasty turn, SPARKS flying
from its bottom--
--and the plane roars in a spiral course back toward the
TERMINAL.

INT. TERMINAL - GATE - NIGHT

GARRETT blasts one NINJA away--tumbles--
--fires again--
--the SECOND ninja falls--
--GARRETT struggles to reload his PISTOL--
--then FREEZES as the THIRD has him dead to rights--
--not seeing the approaching PLANE--
--CRASH!--GARRETT rolls away as PLANE SMASHES into the GATE--so
much for that NINJA--
--GARRETT scrambles to load his GUN again as--
--KIRIGI emerges from the PLANE--CHARGING with inhuman speed--
--GARRETT loads his GUN--he almost gets a shot off--
--but KIRIGI is on him--
--lifting him easily--
--tossing him through another GLASS WALL.

EXT. RUNWAY - NIGHT

GARRETT lies bloody amidst shattered glass.
KIRIGI walks casually toward him.

KIRIGI
After all we've done for you,
Garrett.

Dazzled, GARRETT struggles to reach his GUN.
CRUNCH!--KIRIGI steps on his wrist, crushing it.

KIRIGI
Your HEART. It's beating so FAST.
It's a good, strong heart. I'll show
it to you before I crush it.

His eyes still on GARRETT--
--KIRIGI snatches an ARROW that was about to strike his throat.
Kirigi turns to smile at:
ELEKTRA, who staggers down the runway.
She drops the CROSSBOW.
She holds the SWORD.

KIRIGI
(to Garrett)
Excuse me. I'll have to leave you to
Ellie.
(over shoulder)
ELLIE!

GARRETT turns to SEE:
ELLIE, with WIND behind her, framed by the shattered glass wall
of the terminal.
GARRETT scrambles for his GUN with his one good hand--
--but ELLIE lifts him and heaves him back inside.
GARRETT'S GUN still lies amidst the broken GLASS.

INT. TERMINAL GATE - NIGHT

GARRETT sprawls, a mess.
He rises to one elbow--
--just in time for ELLIE to kick him in the jaw.
KEN WIND watches, smiling.

WIND
I don't know which show's going to
be more fun to watch.

ELLIE
This one, Mr. President. I promise.

--as she wrenches Garrett's LEG, breaking it.

ELLIE

You should have come back to me,
Garrett.

WIND

I'll bet that really hurt.

EXT. RUNWAY - NIGHT

ELEKTRA and KIRIGI face off.
ELEKTRA stabs, swings the SWORD--
--KIRIGI ducks and dodges with ease--
--then sneaks inside to flatten her with a blow to the neck.

KIRIGI

Just like your father. You don't
know when you're beat.

Quick KICKS and BLOWS, staggering her--
--she manages to cut his FACE--
--before he wrestles the SWORD from her--
--and now she hunches, unarmed, battered--
--and KIRIGI plays with the sword as if it were a toy--
--teasing her--
--CUTTING her here, then there...
...then thrusting the SWORD into her MIDSECTION--
--she sags to her knees, the SWORD still in her.

KIRIGI

I only wish we had more time, you
stupid, stupid girl.

INT. TERMINAL - GATE - NIGHT

GARRETT CRASHES to the feet of KEN WIND.
ELLIE steps up to shove a HEEL in his back--
--then grab his LEG--and WRENCH it--CRUNCH!

WIND

I think that was your SPINE,
Garrett.

ELLIE KICKS GARRETT in the face--
--again--
--again--

EXT. RUNWAY - DAY

KIRIGI KICKS ELEKTRA in the face--
--she falls across shattered GLASS--
--and Garrett's GUN--
--he steps in to finish her--

--she lifts him from his feet with a kick to the groin.
He staggers back, in pain.

KIRIGI

Just like your father. You never
give up.

With a CRY--ELEKTRA pulls the SWORD free from her midsection--
--and rises to her feet, unsteady.
She holds the SWORD in her LEFT HAND.
Her RIGHT HAND is hidden behind her back, out of sight.

ELEKTRA

Not just like poppa. No.

They parry. She's grinning at him even as her blood streams
down her leg.

ELEKTRA

Not just like poppa. A little bit
like you.

Her RIGHT HAND comes from behind her, aiming GARRETT'S GUN.

ELEKTRA

I can play dirty.

She FIRES--
KIRIGI swats the first bullet away--
ELEKTRA FIRES--
KIRIGI twists, a BULLET HOLE in his chest--
ELEKTRA heaves the SWORD--
--it FLIES through the air--

INT. TERMINAL - GATE - NIGHT

GARRETT suffers another KICK--
--but ELLIE'S FOOT jerks away--
--and she collapses, the SWORD through her--
KEN WIND moves to get away--
--but GARRETT'S HAND grabs his ANKLE.
WIND falls to the ground, reaching for the SWORD--
--but GARRETT is atop him, wrestling him--
--grabbing the SWORD--

WIND

GARRETT--I am the PRESIDENT of the
UNITED STATES!

GARRETT

Yeah, I heard.

Garrett stabs downward--
--killing Ken Wind.

EXT. RUNWAY - NIGHT

ELEKTRA FIRES and FIRES--
KIRIGI collapses.
ELEKTRA clambers atop him.
Drives her FIST into his CHEST.
He stares in horror as:
She crushes his heart.
His eyes are wide and alive as she stands above him--
--and spits in his face.
His eyes go dead.
She moves to shadow as NINJAS descend upon the scene.

INT. SEWER - NIGHT

NINJA shrink in terror as--
--a thrashing SHADOW OF THE BEAST streaks across WALLS lit by
FIRELIGHT--
--the cry is angry and endless...

EXT. HOSPITAL - DAY

A sunny, pretty day. BIRDS CHIRP.
SUPER: THREE MONTHS LATER

INT. HOSPITAL - CORRIDOR - DAY

A NURSE strides purposefully, her back to us.
But we recognize her figure: Elektra.
She turns into a ROOM, passing a COP who stands guard.

INT. HOSPITAL ROOM - DAY

ELEKTRA, disguised as a NURSE, enters.
GARRETT lies in bed. Crushes a CIGARETTE out as she enters.
She sits at the edge of his bed, her eyes locked on his.

GARRETT

I knew you must've gotten away. I
knew you were still out there. But I
sure as hell never expected to see
you again. It's quite a chance
you're taking and God knows why. I'm
no use to you now.

She runs a hand across his leg. Meets his eyes again.

GARRETT

They're useless. Some place below my shoulder blades my spine is nothing but mush. Hell, kid. It's all right. I know the score as well as you do. I knew it coming in. And legs wouldn't save me from the firing squad anyway.

She nods. Tears in her eyes.

GARRETT

Will you look at that. I got to you, didn't I?

ELEKTRA

Yes. You got to me.

She leans close.

ELEKTRA

I love you, John Garrett.

She kisses him, passionately.

Her FINGERS move gently to a spot at the base of his skull. .

He shudders.

She pulls away.

The LIFE SUPPORT EQUIPMENT shows Garrett's life signs go flat. Garrett is dead.

She sits with him, unmoving.

Crying freely, unashamed.

EXT. CLIFF - DAY

BLINDING SNOW.

It breaks, revealing:

ELEKTRA, climbing.

The WIND is FEROCIOUS, almost tossing her from the cliffside--
--but she holds on.

And she climbs.

ELEKTRA (O.S)

And so I leave John Garrett and the last of his world behind me. And I wander, until searching without seeking, I find it. And I scale a wall that cannot be scaled.

She GLARES, determined.

An AVALANCHE, just below her--

--one OUTCROPPING--her only chance--

--her fingers find it--

--and then the outcropping GIVES--

--but another HAND grabs Elektra's--

--and pulls her up.
She stands at the top of the cliff.
She faces STICK. He's lost an eye and most of his face.
And from the snow emerge two of the other WHITE NINJA. One
lacks an arm.
They're a battered bunch. Survivors.

ELEKTRA (O.S.)

Unseen, the war goes on. The Beast
will strike again. He cannot be
killed, only thwarted. But wherever
he strikes, I will be there. We will
be there. Once the Seven, now the
Four.

STICK does not let go of her hand.
He leads her into the blinding snow.

ELEKTRA (O.S.)

We will be there. And we will be
ready.

THE END