

REVENGE OF THE NINJA

Story and Screenplay by

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From an Idea by

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FIFTH DRAFT

SCREENPLAY

Page 16 Missing

SCENE 1 OMITTED

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2. INT. DINING ROOM - NIGHT

2.

The OZAKI family face each other across a table as they sit cross-legged. They are having tea. CHO OZAKI is thirtyish, hard, muscular, tastefully dressed. He appears to be a family man, a business man of thought, refinement, and he is - but in Japan he was something else. A Ninja. He keeps this a secret, but not easily. His fingers, bones, and mind are lethal weapons - his addiction to pain, violence, death burns his blood.

KOYOKO OZAKI, his mother is old, feisty, irreverent, durable. She wears traditional Japanese clothing.

KANE OZAKI, Cho's son, is seven, wears his UCLA football jersey, jeans, tennis shoes. One of his eyes is bruised. His father glares angrily at him.

CHO

What do I have to do to make you understand?

KOYOKO bows easily, her voice matter-of-fact.

KOYOKO (in Japanese)

If there is fault here - it is mine.

Cho looks at her as she gently places a hand on Kane's arm.

CHO (in Japanese)

You encouraged this?

(she nods) - then in English)

I did not bring him to America to fight in alleys.

KOYOKO

America! America! It is all you talk of! Cho-san, it does not matter where you plant him, his seed is your seed.

CHO

(shakes his head)

He will not be what I was.

KOYOKO

(laughs at him)

It is not your decision, son - The "Way" will seek you out -

(MORE)

CONTINUED

2. CONT'D

KOYOKO (Cont'd)

2.

Believe me - it comes for you
now. So prepare Kane - before it
is too late.

Cho reaches for a Japanese doll, standing on its pedestal nearby.
It is a "nigyo", beautiful, classic - both a toy and a work of
art. Cho picks up the doll, shows it to Kane.

CHO

Kane, this is your future, not
fighting. Tomorrow our dolls arrive
from Japan - soon our gallery will
open. We have a new life here. Do
you understand?

Kane bows his head. Cho raises a sheathed sword from beneath
the table. A paper wrap is attached to the hilt, sealing the
blade inside the scabbard.

CONTINUED ON PAGE 5

2. CONT'D

2.

CHO

This is my sword from Iga. In Japan, we lived as a ninja family and we fought with our ninja enemies. Your mother was killed in one of these fights. If we had stayed there, we would still be fighting and fighting. This is not the life for you.

(he gestures to the seal)

I have sealed my sword. It means no more fighting. That is why we have come here.

(Kane nods)

Remember, you are not a samurai! And there is no bravery in fighting in alleys with fools.

(Kane nods)

If you misuse the skills I am teaching you, it can destroy you.

CUT TO:

3. INT. WORKOUT ROOM - DAY

3.

KANE ENTERS dressed in ceremonial dress, a sword tied to his belt. He bows to the room.

It is spacious, all white without decor except for several ancient Japanese weapons mounted on the walls.

KANE WHIPS OUT HIS SWORD and begins to move, step, swing - in a carefully choreographed sequence. The action is smooth, precise and beautiful.

CHO IS COACHING HIM, firing comments in Japanese and English. He kneels about fifteen feet away dressed in a "gi" and black belt.

KANE completes his traditional sword flourish and sheathes the weapon - BOWS - and turns toward the rear exit.

CATHY GLASS is standing there, smiling. She wears the top half of a "gi" belted with a bright pink scarf. She's young, strong, beautiful - unconventionally so. She's as muscular as a dancer. Her make-up is vivid, her hair natural, but there is a vulnerability to her, even though at the moment she is edgy as a caged cat.

CATHY

Kane, your grandmother says you're late for football practice.

KANE BOWS TO HER, TO HIS FATHER, and EXITS. CATHY closes the door, turns as Cho stands.

CONTINUED:

3. CONT'D

3.

CATHY

Good morning,
(he smiles - she shakes
her head)
You're gonna have to do more than
smile.

CHO

(still smiling)
You forgot your pants.

CATHY

You bet I did.
(moves forward)
I've been waiting since nine
o'clock last night.

CHO

(picks up a towel)
Sorry, I had to spend the evening
with Kane.

CATHY

I know - Koyoko told me about his
fight.

A beat. She suddenly slaps him hard across the face. He doesn't
react. She slaps again - still no reaction.

CATHY

React! Do something!

CHO

What do you have in mind?

CATHY

You know what I have in mind.

He laughs. She kicks. He sidesteps, catches her leg and hip,
pulls, pivots, tosses her towards the pillows.

SHE LANDS WITH A GRUNT, thrashes about to right
herself, then lays back in surrender. A beat. She smiles with
assurance.

Cho chuckles. She unbelts her scarf, lets her jacket fall
partially away from her body - she's naked underneath. There
is no reaction from him. She rises and moves to touch him.

CONTINUED:

3. CONT'D

3.

CATHY
God - you're tense.
(then)
I love it.

She unbelts his "gi" and drops it, runs her hands inside his jacket, presses into him.

CATHY
Who are you? What are you
hiding from?
(no reaction)
You know - I have a feeling
you killed someone - a woman -
a beautiful woman.
(he reacts)
You did - didn't you?

Her breathing rises excitedly. She kisses him hungrily. He kisses back, Their bodies crush together, fall to the mat.

HIS HAND PARTS HER JACKET. She moans.

HIS THUMB ROUGHS UP HER LOWER LIP, she gasps.

HER KNEE RISES. His hand slides inside it.

SHE PUSHES HIM OVER, STRADDLES HIM, removes her jacket - her back arched, breathing fast.

HIS EYES, DARK, hungry, move up slowly, follow his:

HANDS AS THEY MOVE OVER HER STOMACH, BREASTS, throat, face.
She's panting.

CATHY
What was it like?
(then a command)
Tell me!

HIS HAND TWINES IN HER HAIR. HE MOANS.

HER BACK ARCHES. She gasps.

HE PULLS HER DOWN, forces her over on her back, pushes her down out of sight amid the bedding. She moans.

CATHY
Yes - yes - Oh God, Cho, yes!

CUT TO:

4. EXT. MALIBU BEACH - NIGHT

4.

THE OCEAN ROLLS QUIETLY TOWARDS SHORE, black, heavy, moonlight at play on its slick wet body. SOUNDS OF ROMANTIC MUSIC drift from:

A BEACH HOUSE, an expensive spread twenty yards from the water. Orange light burns through walls of glass. Shadowed FIGURES dance inside. A FIGURE emerges, angles drunkenly across the porch, moves onto the beach. This is:

LACY FRATIANO, about nineteen, great body, great face, wearing Camp Beverly Hills rags. She has the hardness of the eye and lip which are common to those lovelies who are friends of reckless pleasure, big money, hard men.

Another FIGURE emerges from the house and follows her down to the beach. He is a tall, dark-haired male, about twenty-two, SAM LUCI.

Lacy wanders to the water's edge, laughs wickedly and strips. It's a stumbling effort. She calls over her shoulder.

LACY

Come on in, Sammy - peel it down!

SAM

Naw - I'd freeze my balls off!

Finally naked, she advances brazenly into the water, dives in. A moment.

LACY EMERGES LAUGHING, refreshed, and swims awkwardly out over incoming waves. She tires quickly, looks up, sees:

A MAN RISE OUT OF THE WATER, a faceless black silhouette of size, strength, hair.

SHE SCREAMS.

THE WAVE knocks her flat, swallows her. A beat.

SHE COMES UP GASPING FOR AIR, flailing, angry.

LACY

Damn you, Sammy! You're really a bastard, you know that!

(looks around)

Okay. Hide, you shit!

THE SHORE, the waves roll in, spread out against the beach. No sign of anyone.

CONTINUED:

4. CONT'D

4.

LACY SHIVERS.

LACY

Sammy!

She starts to swim for shore. The man rises in front of her, his face and body unidentifiable, coated with greasy black pigment. She screams. He takes hold of her hair, winds his fist in it, pulling her to him. She whimpers.

LACY

Who are you? What do you want?

(he runs a hand over
over her breasts)

Oh God! Please - don't!

(he swims towards
deep water pulling
her, she fights him,
gets nowhere)

Oh gawd, don't! I can't swim!

(he continues)

Oh Jesus! Someone help me.

(she screams
violently)

THE WAVES THUNDER AGAINST THE SHORE, her screaming is lost.

LACY BEGINS TO SOB, cling to him. They're beyond the breakers. He touches her, kisses her cheek, throat. Then his hand slips below the water, still kissing. She gropes for him, floundering.

LACY

No! No! Don't let go of me!

She fights, sinks, rises gasping, choking.

THE HEAD OF THE MAN surfaces a short ways off, a black place.

LACY CHOKES, FIGHTS, goes under. A beat. Her hands break the surface clawing, sink. A beat. Bubbles rises to the surface.

THE HEAD OF THE MAN DIPS under the water and:

THE OCEAN CONTINUES TO ROLL towards the shore.

CUT TO:

5. EXT. ENCINO HOME - DAY

5.

BERNARDI, a big, rough man, lies on his back on a plastic raft in a swimming pool. He smokes a cigar. DEBBIE, a shapely girl in a bikini comes over to the edge of the pool.

CONTINUED:

5. CONT'D

5.

DEBBIE
You want another beer?
(he nods)

She enters the house. A beat.

A MALE ARM lunges up out of the water, circles Bernardi's throat.

THE CIGAR GOES FLYING.

BERNARDI CURSES, struggles, not long. The arm drags him down.

6. UNDERWATER SEQ. - DAY

6.

BERNARDI IS DRAGGED to the bottom of the pool. He struggles helplessly, his mouth, nose gorging with bubbles.

A STEEL CHAIN lies on the bottom of the pool. It is looped through the grill of a drain. An open padlock lies beside it. Bernardi's head is shoved down beside the chain. Two hands wrap the chain around Baernardi's throat. Bernardi's eyes fill with horror. The hands slide the padlock through the chain, lock it. Bernardi struggles against the chain, choking.

7. CLOSE SHOT

7.

The cigar SIZZLES in a puddle of water beside the swimming pool. A dripping hand picks it up, crushes it, drops it in the water. It sizzles, spits, goes out.

8. ANGLE ON HOUSE

8.

Debbie comes walking out with a stein of beer. She looks around with puzzlement. Bernardi has disappeared.

CUT TO:

9. INT. HANCOCK PARK HOUSE - DAY

9.

ELAINE and TONY CAIFANO make love on a huge waterbed. Their sweating naked bodies are tangled in the sheets, pillows. Caifano is young, still a kid, eager. Elaine has worked on her back before, does it well. A shadow moves onto the bed.

A SMALL CAPSULE LANDS on the bed beside them.

THE LOVERS don't notice it.

THE CAPSULE EXPLODES with a mild "POP" covered by:

ELAINE'S GASPING climax.

CONTINUED:

9. CONT'D

9.

FUMES SHOOT FROM the capsule, spread into clouds.

ELAINE COUGHS, looks up startled, starts to choke fitfully. Tony Notices nothing. He's not finished. Elaine turns, SHRIEKS and fights to get free. Tony won't let go. She fights, then passes out. Tony gasps, chokes, passes out, still on top of her. A beat.

A MALE HAND HOLDING A KNIFE SLASHES a long gash in the waterbed. Water gushes forth and:

THE BODIES OF ELAINE, TONY sink slowly beneath the water.

SCENE 10 OMITTED

11. EXT. HANCOCK PARK HOUSE - DAY

11.

SLATTERY, a uniformed cop, crosses the driveway towards:

LT. JACK DIME (L.A.P.D. Homicide Division) paces beside a black-and-white. Its bubble-lights spin, flash. Another cop, RIOS, sits inside. Tony and Elaine's bodies lie on a stretcher in front of Dime. A few cars are parked in the b.g. The POLICE are keeping the few SPECTATORS at a distance. An ambulance is nearby.

A LARGE MERCEDES is parked by the curb. A man, CARMINE FRATIANO, gets out, then two bodyguards. ARCHIE and BELLINI. Fratiano starts towards Dime.

Dime is solid, fortyish, without style, but purposeful, sometimes humorous. A decent man in an indecent business, he's content to do his job. He likes it. His pride is that he does it well - usually. He gestures to the PARAMEDICS to wait with the bodies.

Rios watches Fratiano.

RIOS
(to Dime)

Is this Caifano?

DIME
No - his lawyer - Carmine Fratiano - a big timer. He tries to give the mob respectability.
(they move towards Fratiano)

- I need the coroner's office to tell me how these people drowned.

CONTINUED:

11. CONT'D

11.

RIOS

Come on. lieutenant, you're not going to worry about how these mafia types die off, are you?

No response from Dime. He keeps walking. Rios grunts, shrugs and picks up the radio mike.

DIME, FRATIANO MEET. A beat. Fratiano glances at the bodies, back at Dime. Fratiano is tall, well dressed in a vulgar, expensive manner. He's nervous, smiles.

FRATIANO

(cool)

Mr. Caifano got a call - said you wanted to talk.

DIME

I do.

(gestures to bodies)

That's Tony Caifano and his girlfriend. He doesn't look so tough now, does he.

FRATIANO

Never did - lying down.

DIME

They're part of your family, Fratiano.

Fratiano just looks at him.

DIME

Talk to me, you son-of-a-bitch! First your boss's girlfriend buys it - then his uncle - and now his nephew. Somebody's muscling you hard!

FRATIANO

That's our concern.

DIME

And mine.

FRATIANO

Bullshit! There's a celebration downtown every time one of us gets the clap.

CONTINUED:

11. CONT'D

11.

DIME (agreeing)
 Sometimes I'm part of it.
 (then)
 - but not while I'm working!

FRATIANO
 (a beat)
 What do you want, Dime?

DIME
 A name - an address. Anything.
 (then)
 I've got nothing.

FRATIANO
 I'm not pleased to hear that -
 because we've got what you've
 got - nothing.

Dime glares at him. A coroner's ambulance pulls into the drive.

CUT TO:

12. INT. DIME'S OFFICE - DAY

12.

It's a place of work - pale ochre and acid green - maps, bookshelves, bulletin board, cabinets, chairs, wastebins.

DIME is pacing the room, talking to DETECTIVE SLOAN, a short man in a cheap suit, chewing on a matchstick.

DIME
 You know Joey Wall, Caifano's
 bodyguard?
 (Sloan nods)
 We found him last night - at the
 Marina Raquetball Club - in the
 shower. He was nothing but ham-
 burger. Sickening, disgusting!
 (Sloan nods - chews
 the match)
 That's five in one week - all
 Caifano's people - stiffs! No
 guns, no bullets! What's happened
 to these mob types? Can't afford
 bullets anymore?

Sloan shrugs, heads for the door, as DAVE HATCHER, wearing a "gi", black belt, sneakers, enters. Hatcher's in his twenties, well built, good looking. A policeman instructor teaching hand to hand fighting techniques, he's serious, a disciplinarian.

CONTINUED:

12. CONT'D

12.

DIME

Dave Hatcher?

(Hatcher nods)

I'm Lieutenant Dime. So - you're
the department's martial arts ex-
pert. I hear you're tired of
teaching - want to get involved.

HATCHER

(he nods)

What's the scam?

Dime picks up a large manila envelope, removes some x-rays.

DIME

No scam - take a look. This is
the chest of a man named Wall.
The sternum - shattered in nine
places - clavical -
(points it out)
- split in two - the third,
fourth, fifth ribs, crushed.

HATCHER

Jesus!

DIME

(holds up a second x-ray)
This is his right leg - the femur,
largest bone in the body - cracked
like a toothpick.

CONTINUED:

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12. CONT'D

12.

HATCHER

I don't know - I have a Japanese friend, an expert in these things - I'll see him this afternoon.

DIME

Bring him to me.

(a beat)

Help me - I'll help you.

CUT TO:

13. EXT. CHO'S APARTMENT/GALLERY - DAY

13.

A ROLL ROYCE PULLS UP in front of the gallery which fronts a side street in Little Tokyo. Traffic is active; PEDESTRIANS are primarily Japanese; storefronts are the same.

BRADEN, YUKI get out, move to the gallery door. They're casually, stylishly dressed. Braden is lean, tanned, expensive. A man of elaborate thought and action: a collector of secrets, bank accounts, fine women and other precious gems. He's good looking, hard bodied. Irreverent. Humorous. Jaded. Yuki is Eurasian, young - with a vulnerable smile and a lean, muscular body that is a genuine work of erotic art. Braden opens the gallery door - they enter.

14. INT. OZAKI GALLERY - DAY

14.

CHO glances from a huge packing crate as Braden, Yuki enter. The gallery is all black, like a dark limbo, with all black furniture. One half displays contemporary Japanese popular arts; neon paintings, sculpture, chrome, air-brush, high-tech - gaudy and erotic. The other half displays classic dolls; "ningyo" and "kokashi", wooden dolls in the shape of a phallus. Each is handmade, a collector's item. Cho smiles, bows slightly, as Braden, Yuki move in slowly looking around, impressed.

BRADEN

My God - I don't recognize the place.

Cho moves to a wall switch, clicks several of them. The gallery darkens, glows with colored light from the neon sculptures, and hidden lights which cast spotlights on:

THE CLASSIC DOLLS: They're exquisite in their Edo period costumes, finely painted faces - samurai, lords, kabuki dancers.

BRADEN, YUKI SMILE.

CONTINUED:

14. CONT'D

14.

BRADEN

They're perfection.

BRADEN SMILES, TURNS TO CHO as Yuki drifts off to the dolls.

BRADEN

I knew there was a reason I made you my partner. You couldn't have made a better selection.

CHO

Nothing would have been possible without you.

BRADEN

Oh no! Money's easy to find - good men aren't.

He extends his hand. They shake, then watch.

YUKI AS SHE MOVES ALONG the line of dolls, stops puzzled in front of a warrior dressed all in black and wearing a masked hood. A beat, she turns to Cho, Braden.

CHO

It's a ninja - professional soldier specializing in espionage and assassination - about four hundred years ago.

BRADEN

Worst bastards in the world! Right?

YUKI DOESN'T SEEM TO HEAR, looks at Braden.

BRADEN NODS.

YUKI PICKS UP THE NINJA DOLL, inspects it closely. Cho smiles.

CHO

That's what everyone thinks. But the ninja were not all bad - for some their life was devoted to religion, meditation.

BRADEN

I read somewhere that ninja still exist in Japan. Do they?

CHO

No! There are no more ninja. They have disappeared.

CONTINUED:

14. CONT'D

14.

BRADEN

Don't you have some ninja weapons on the wall of your workout room?

CHO

For decoration. It's a collection, only.

BRADEN

But you know how to use them, don't you?

CHO

No. I practice karate only - for sport - for self-defense.

YUKI GIGGLES JOYOUSLY as she removes the ninja doll's clothes to reveal that it is complete in all aspects - belly button, penis, pubic hair, toenails, etc..

CHO, BRADEN LAUGH good naturedly at her innocent delight, then Braden turns to Cho.

BRADEN

She's one of the most precious pieces in my collection - delights in everything - can't even conceive of sin.

DOOR OPENS, HATCHER ENTERS, greets everyone.

CHO

Hello Dave, be with you in a minute.

BRADEN DOESN'T WANT TO DISTURB them. He makes ready to leave, slaps Cho on the shoulder.

BRADEN

Okay, partner - This gallery's going to be the best thing that's happened to L.A. since Marilyn Monroe.

YUKI accidentally cuts her finger on the doll's sword and :

BLOOD RUNS DOWN HER FINGER.

CUT TO:

15. INT. WORKOUT ROOM - DAY

15.

CHO KICKS, STRIKES as Hatcher retreats across the mats. Both wear "gi", black belts, and are sweating, serious. Fighting without gloves. Hatcher reacts angrily, hammers Cho with a foot.

HATCHER DRIVES CHO TO THE WALL, steps back, angry.

HATCHER

God damn it! Dime is one of the few straight guys in the department. I want him on my side.

CHO

I want no part of the police!

HATCHER

All he wants to do is ask you some questions for Christ's sake! Your secret will be safe.

CHO SMILES. A beat. He erupts off the wall, kicks, strikes, drives Hatcher spinning, staggering the length of the room.

HATCHER slams against the wall.

CHO STANDS COCKED as Hatcher tries to stand, pitches forward, slams into the adjacent wall, drips off it into a pile of pillows. A beat. He smiles at Cho.

HATCHER

You son-of-a-bitch - that was it, wasn't it? Kappo! The art of bone breaking.

(Cho smiles)

Is there any style you don't know?

(then)

"Yubjutsu?"

(Cho nods)

You could kill me with your thumb!

CHO

A toenail.

HATCHER

(laughs, then sobers)

Did somebody pay you to kill Wall?

HATCHER, CHO STUDY EACH OTHER. A beat.

CHO

Did somebody pay you?

CONTINUED:

15. CONT'D

15

HATCHER

Not me. The meanest thing I've
ever done is win a tournament.

(rising)

Somebody who knows Kappo murdered
him - don't tell me that doesn't
make you curious?

(a beat)

Come on - Dime needs your help -
before someone else is killed.

Cho shakes his head.

CUT TO:

16. EXT. JAPANESE VILLAGE (LITTLE TOKYO) - DAY

16.

FIVE BEAUTIFUL FISH KITES weave above the shoppers. They are
manipulated by five small boys who are racing along with their
eyes to the sky.

CARMINE FRATIANO stands beside a decorative fountain surrounded
by a large cement pool. Fratiano turns angrily as:

THE KITES FLOAT DOWN, the boys stumble back, turn to get their
bearings, see Fratiano, panic, and roar off as:

MARSHALL CAIFANO and TWO BODYGUARDS, FRANKIE and JOHNNY approach.
The bodyguards are young, lean, hard men of muscle, violence.
Caifano is more so, massive, in his fifties. He wears his age
like he wears his power, casually, with assurance. Caifano stops
facing Fratiano. Frankie and Johnny drift a short ways off.

CAIFANO

(quietly)

What't the trouble? I got
appointments.

FRATIANO

(almost whispering)

Sorry, Marshall, but it can't
keep! The word on the streets is
that there's a ton of "H" arriving
from Japan - soon! Some yakusa
types intend to move in on our
market.

CAIFANO

Yakusa?

CONTINUED:

16. CONT'D

16.

FRATIANO
Mafia - Japanese style.
(Caifano nods)
I think it's talk, but I wanted
to tell you personally.

CAIFANO NODS, looks around at:

17. POV - SHOPPERS

17.

Assorted SHOPPERS, all Japanese - mostly tourists - all enigmatic from appearances, and harmless.

18. ANGLE ON CAIFANO

18.

CAIFANO GRUNTS.

CAIFANO
Damn Japanese, they break Detroit,
now they want us.
(to Fratiano)
Maybe they're the ones hustling
us, killing my people.

FRATIANO
Maybe.

CAIFANO
Find out who they are.

Caifano turns, moves off. Frankie, Johnny move in to join him.
A THIN WHISTLE pierces the general noise, air cut by steel.
There's a THUD and:

FRATIANO'S HEAD is nearly driven off his shoulders. He staggers
backwards, trips, falls in the water.

FRANKIE, JOHNNY PIVOT IN PLACE, hands inside their coats. In the
b.g.. people stop, stare, as:

CAIFANO MOVES to Fratiano; he kicks, thrashes under the water
which is pumping with blood, bubbles.

CAIFANO
Jesus Christ!

Caifano jumps in the pool, lifts Fratiano's body. It goes rigid
in his arms, shudders violently, throws Caifano off-balance, and
he falls with Fratiano's dead body in his arms.

CAIFANO CURSES, THEN STARES OPEN MOUTHED AT:

CONTINUED:

18. CONT'D

18.

A SMALL, FOUR-POINTED METAL STAR which protrudes from Fratiano's right eye socket. Wet, glistening in the sunlight. Blood spiders down his face. Caifano turns quickly to his bodyguards.

CAIFANO

Yakusa!

Frankie and Johnny scan the crowd. Mixed in among the innocent Japanese are several types who look suspicious. But none are overtly obvious or threatening.

SCENE 19 DELETED

SCENE 20 DELETED

21. INT. DIME'S OFFICE - NIGHT

21.

CHO'S HANDS TURN THE SHAKEN slowly. Light flashes off its elegant body.

CONTINUED:

21. CONT'D

21.

HATCHER, DIME lean back against opposite ends of the desk facing Cho. The office is a place of work - pale ochre and acid green - maps, bulletin board, bookshelves, cabinets, chairs, wastebins.

CHO

It's called a star shaken -
there are other kinds called -
"shuriken." They are not designed
to kill, but to delay, distract.

(places the shaken on
the desk)

DIME

A ninja weapon?

(Cho nods)

But according to the history
books, there haven't been any
ninja for hundreds of years.

CHO

What the books know and what "is"
are often strangers.

DIME

(amused)

Are you saying there's a ninja
running around - out there? In
the Twentieth Century? In Los
Angeles?

CHO

I say only that there are shadows
- in all centuries - all places.

DIME

(rising)

Shit! Now it's "I love a mystery
time!" Look, Mr. Ozaki, I appreciate
the fact you're an expert, but let's
keep it simple. Could an athlete, a
professional, learn to throw one of
these things?

(Cho shakes his head)

Why not?

HATCHER

(starts to pace)

Because he wouldn't have a master
to teach him - to show him how to
build the damn thing. He couldn't
hit a door.

CONTINUED:

21. CONT'D

21.

DIME

He could have gotten lucky.

CHO

No. The design -

(he picks up the shaken)

- the length of the needle is
precise - only by passing through
the gate of the eye can it reach
the brain and kill. Only evil
ninjas - masters of the dark side
would have had the skill.

HATCHER

(stops pacing)

Are you saying - "saimujutsu?"

- "Kuji-kira?"

(Cho nods)

Oh shit!

DIME

(smiles nicely)

All right fellas, skip the mumbo-
jumbo.

HATCHER

You're not gonna believe this.

DIME

At my salary, I believe everything.

HATCHER

Okay, Dime - We're talking about a
guy who kills as casually as he eats
- a guy without morality - of any
kind.

(hesitates)

- who's totally into sex, sadism,
hypnosis -

(then)

- magic. If indeed this guy's a
ninja - we're in deep shit!

Dime laughs, turns to Cho.

DIME

Could this be some crackpot faking
a ninja?

Dime, Hatcher look at Cho a long moment before Cho answers:

CHO

No.

CONTINUED:

21. CONT'D

21.

CHO (Cont'd)

In each murder there was water -
ocean - swimming pool - waterbed
- showers - fountain.

DIME

So what?

CHO

The ninja demonstrates the Flow-
ing Water Cut.

DIME

Oh Christ! Here we go! What the
hell is this Flowing Water stuff?

HATCHER

It's a sword stroke - a famous
Japanese swordsman, Musashi, in-
vented it.

CHO

(he slowly waves his fingers)
To cut as slow and sure as flowing
water demonstrates to the ninja's
enemy the perfection of his power.
Very simple.

DIME

Simple shit! Who's he demonstrating
for?

CHO

I do not know.

HATCHER

Whoever it is - must be Japanese -
nobody else would understand it.

Dime, Hatcher look at each other, then at Cho.

CHO

It's a clear invitation from one
ninja to another - to see if there
is a harmony of strength.

DIME

Maybe he works for somebody.

HATCHER

Perhaps. They usually work for
anyone who pays.

CONTINUED:

21. CONT'D

21.

CHO
In this case - no.

DIME
(he moves behind
his desk)
Mr. Ozaki, I can't pay you much,
but your help will be invaluable.

CHO
I'm sorry -

HATCHER
(rising)
Hey, Cho - come on!

CHO
It's impossible. I'm opening a
gallery - I have no time.

A beat. Dime glares at Hatcher. Hatcher frowns at Cho.

CUT TO:

22. EXT. CHO'S APARTMENT/GALLERY - NIGHT

22.

The buildings are mostly in shadow. The SOUNDS of the night
are faint. A black FIGURE moves silently across the roof.

23. INT. KOYOKO'S BEDROOM - NIGHT

23.

KOYOKO SLEEPS ON THE FLOOR JAPANESE STYLE. Her room is small,
one door, no windows, crowded. There's a trap door to the roof
in the ceiling. One half of the room is her bedroom; tatami mats,
pillows, bamboo chest, pictures on the wall. The other is
storage area; shelves, a step-ladder, tool chest.

HER FACE IS RELAXED, IN DEEP SLEEP. There is a faint BUZZ. Her
eyes pop open. She listens. Nothing. She rolls over, puts an
ear to the floor. A beat. She rises quietly, picks up a flash-
light, hurries out.

24. KOYOKO SEARCH MONTAGE

24.

KOYOKO looks all over the building for Kane.

SCENE 25 DELETED
SCENE 26 DELETED
SCENE 27 DELETED
SCENE 28 DELETED

29. INT. GALLERY - NIGHT

29.

KOYOKO'S FINGERS PART THE BLACK DRAPE at the rear of the gallery. Her eye appears.

THE GALLERY IS LIT BY the vibrating neon sculptures; orange, gold, green, electric. The neon BUZZES.

KANE PEEKS from behind a pillar. He is wearing his pajamas - and trembles, afraid.

KOYOKO SEES HIM, lifts a finger for silence. She enters, moves to him, strokes his hair.

THE DOLLS: white painted faces, opulent robes from a different land, a different time. Hands, fingernails, eyebrows, lips, fans, swords. Perfect. False. Mute! Spooky!

KANE HUGS HIS GRANDMOTHER, trembles, listening.

30. INT. WORKOUT ROOM - NIGHT

30.

Moonlight floods through the skylight onto the mats. Empty. A rope ladder falls silently from the skylight.

ONE OF THE GLASS PANELS has been removed. Another beat and:

A BLACK FIGURE DESCENDS THE LADDER. A Ninja. He is dressed in the "shinobi shozuku": totally black - jacket, hood, loose trousers tied at the knee. The shoes are soft, split-toed, floss-bottomed. He carries a katani (sword) across his back, a coil of rope on his hip. His descent is silent.

31. KOYOKO'S ROOM

31.

KANE is changing clothes. He pulls on his football jersey over his tee shirt. Koyoko helps him, they move quickly.

32. INT. GALLERY - NIGHT

32.

THE NINJA CROSSES TO THE FRONT DOOR, finds a wire, follows it to the alarm bell. He opens the bell, removes a short piece of wire from a pocket, attaches it to the bell to prevent the circuit from breaking. Finished, he moves to the door, unlocks the dead bolt, opens the door, pushes the lock button to open, closes the door.

33. INT. KOYOKO'S ROOM - NIGHT

33.

KANE IS DRESSED. KOYOKO ties his tennis shoe. A dim light glows. The stepladder is place under the trap door.

SHE HURRIES HIM UP THE LADDER.

KOYOKO

You must hide - and don't come back until you are sure it is safe.

(she puts MONEY in his pocket, he hesitates)
Remember, you are ninja - son of ninja - you cannot change. It is your karma! When the time comes - you fight! Now go! Hurry!

He scampers up the ladder, exits, and lets the door down quietly. Koyoko folds up the stepladder, sets it aside.

CUT TO:

34. EXT. DOWNTOWN L.A. - NIGHT

34.

CHO drives his FORD through empty streets.

CUT TO:

35. INT. WORKOUT ROOM - NIGHT

35.

KOYOKO ENTERS QUIETLY, looks around perplexed. She spots the dangling rope ladder and slips back into the shadows. Gripped in her hand is a small wooden doll.

CUT TO:

36. EXT. DOWNTOWN L.A. - NIGHT

36.

CHO'S CAR moves past the New Otani Hotel.

37. INT. CHO'S CAR

37.

A feeling of disquiet comes over Cho. He frowns. Steps on the gas, turns a corner and parks.

38. EXT. LITTLE TOKYO - NIGHT

38.

CHO BURSTS OUT of his car, runs across a courryard, races up to the open front door of his gallery.

39. INT. GALLERY - NIGHT

39.

CHO ENTERS, pauses, sees that most of the dolls are missing. CHARGES towards the open rear door.

40. EXT. ALLEY (REAR OF GALLERY) - NIGHT

40.

A VAN is parked near the back entrance. The motor is idling. Two men, COKER and DOWLER are tossing Cho's dolls into the back of the van. They're both long-haired crazies, mean, reckless, darkly dressed in clothes from the men's wear department at the Salvation Army. They slam one rear door, look up, see::

CHO COMING HARD

DOWLER BREAKS FOR THE CAB, Coker jumps in the back.

COKER

Shit!

DOWLER yanks the cab door open on the passenger side, yells -

DOWLER

Move it!

THE TRUCK PULLS AWAY. SPOON, a laugher with a spoon around his neck, is driving. Dowler slips off the running board, hangs on to the door, his feet dragging.

CHO REACHES THE BACK OF THE VAN as it pulls away. He leaps.

HIS HANDS GRAB THE DOORHANDLES.

COKER hammers open the rear doors with the heels of his boots.

CHO HANGS ON, is dragged, then drops off.

CHO ROLLS, COMES OFF THE GROUND, sees:

41. THE TRUCK TURNS THE CORNER at the end of the alley.

41.

42. CHO TURNS, DASHES down another alley, angling to cut them off.

42.

43. EXT. ROOFTOP (APARTMENT/GALLERY) - NIGHT

43.

KANE hides in the shadows looking down at his father.

44. EXT. SIDE STREET - NIGHT

44.

The VAN COMES DOWN the street. CHO EXITS the alley.

LEAPS UP ON a series of garbage bins siding the street, runs their length, dives feet first:

KICKS OUT THE WINDSHIELD, goes through it attacking Spoon.

45. INT. VAN

45.

CHO KICKS, PUNCHES - Spoon and Dowler SCREAM. Spoon loses control.

46. EXT. STREET

46.

The VAN WEAVES crazily, goes onto the sidewalk, knocks over a newspaper rack, clips a mailbox, before coming to a stop.

DOWLER, CHO, SPOON spill out of the cab in one piece. They roll, come to a painful halt against a lamp post, break apart.

CHO COMES UP KICKING, STRIKING. DOWLER, SPOON take a lot of punishment, but they're game. They throw punches, bottles, whatever they can to slow Cho down.

47. COKER, in the back of the van, climbs towards the front seat, 47. He's dizzy, bleeding.

48. CHO continues to drive DOWLER, SPOON away from the van. Spoon falls, crawls away, hides under a car. Dowler keeps fighting.

49. COKER crawls into the driver's seat, reaches down, pulls a handgun from beneath.

50. CHO STRIKES DOWLER'S SHOULDER. A loud CRUNCH. Dowler's arm goes limp. He curses, kicks at Cho. Cho sidesteps, strikes Dowler's chest. A CRUNCH. Dowler spins. Cho kicks his back. SNAP! Dowler drops like spaghetti.

The VAN: Its motor starts up.

CHO STARTS for the van.

COKER LEANS OUT the window, FIRES three times.

CHO HITS THE GROUND, ROLLS behind a garbage can.

The VAN ROARS BACKWARDS, spins around.

CHO COMES OFF THE GROUND RUNNING.

VAN PULLS AWAY, WEAVING.

CHO CHASES IT.

SPOON crawls out from the car, watches. A beat. Glances at Dowler's body, turns, runs into the night.

51. EXT. STREETCORNER - NIGHT

51.

VAN TURNS THE CORNER, CHO LEAPS, GRABS the rear door handle. CRUNCH of metal. The door sags, bends, breaks off. CHO GOES tumbling to the curb.

CUT TO:

52. EXT. ROOFTOP (WORKOUT ROOM) - NIGHT

52.

KANE creeps towards the skylight cautiously.

53. INT. WORKOUT ROOM

53.

The NINJA surveys the room, moves to the ladder, hooks a foot, takes a step up.

A SUDDEN BLUR BEHIND HIM. KOYOKO LEAPS OUT of the dark, her hands pulling apart her wooden doll revealing a chain. She whips it towards his head. HE DUCKS. She whips again, wrap it around his legs, pulling. HE FALLS.

THE NINJA TAKES HIS SWORD slashes at her. SHE BACKFLIPS TWO TIMES towards the wall. The NINJA cuts the chain from his feet, jumps up.

54. KANE STARES down, his mouth open in shock

54.

55. KOYOKO: She snatches a bamboo flute from its wall mounting, pulls it apart. A knife appears in her hand. SHE HURLS IT.

THE NINJA SNATCHES IT OUT OF THE AIR, THROWS IT BACK.

IT THUDS INTO HER SHOULDER DRIVING HER BACK. She raises the other half of the flute and blows a dart.

THE NINJA DROPS. THE DART MISSES. HE looks up.

KOYOKO has disappeared. He approaches where she just stood, then THROWS THE SWORD.

IT KNIFES INTO THE WALL, HOLDS, SLIDES DOWN SLOWLY, BLOOD ouzing from the slit it makes.

The NINJA'S fingers press on the wall. IT ROTATES silently and KOYOKO'S back swings into view, the TIP OF THE SWORD protruding from the center.

KANE STARES down in horror, tears running down his cheeks. In his mind he hears his grandmother's voice: "Remember, you are Ninja - son of ninja - you cannot change. It is your karma! When the time comes - you fight!"

CONTINUED:

55. CONT'D

55.

Suddenly, THE NINJA SPINS ABOUT, SEES KANE WATCHING HIM, HURLS A PRONGED KNIFE (SAI). IT MISSES, SHATTERS GLASS.

56. EXT. ROOFTOP

56.

KANE GASPS IN FEAR, but he is a ninja's son. From his pocket, he brings out a pocket knife and begins to saw frantically through the rope.

57. INT WORKOUT ROOM

57.

The ninja climbs steadily upward.

Suddenly, the rope gives way - HE DROPS TO THE FLOOR MAT, LANDING HARD.

At once, he is up and running.

58. EXT. ROOFTOP

58.

KANE stumbles away. In the b.g., roofs spread for several blocks, dark shadowed places, their vents, air conditioning units, TV antennas black against the moonlit sky. Beyond that the city: a landscape of shadows dotted with moving pins of light. A SIREN SOUNDS somewhere distant.

SUDDENLY, THE TRAP EXPLODES OPEN. THE NINJA IS STANDING ON THE ROOF.

KANE FALL BACK IN SHOCK, trips on a TV antenna wire, keeps his balance, runs for the edge of the roof and:

59. LEAPS ACROSS A SIX FOOT GAP separating the two buildings. 59.

60. KANE'S FOOT CATCHES on the lip of the next building and: 60.

HE GOES down hard, slides on his face a few feet, comes to a stop against a vent. He stays down as:

60A. THE NINJA COMES TO THE EDGE OF THE ROOF, eyes hunting, sees: 60A.

61. CHO ON THE STREET BELOW. He's running, clothes torn. 61.

62. KANE LIFTS HIS HEAD SLIGHTLY, sees the ninja, then ducks, scurries off on his belly to a vent, rises, runs using the vent as a screen. 62.

62A. THE NINJA PIVOTS, LISTENS. THE SOUND OF KANE RUNNING. Draws a shaken from his waist band, throws: 62A.

62B. KANE PULLS UP BEHIND A METAL WALL as the shaken bursts part through it with a CLANG - an inch from Kane's cheek. 62B.

- 62C. An LAPD HELICOPTER CIRCLES towards the roof, its white beam of light painting rooftops, streets. 62C.
- 62D. The NINJA WATCHES IT, THEN RUNS, jumps off the apartment roof moving in a different direction than Kane. A beat, then: 62D.
- 62E. KANE PEERS AROUND the metal wall: 62E.

THE ROOFTOPS ARE EMPTY, desolate. The helicopter is coming. There are shadows everywhere, moving thrusting, growing, as the chopper's beam of light sweeps over the roofs.

KANE TREMBLES, BACKS UP, TURNS, RUNS, vanishes into the shadows. The Sounds of his footsteps grow faint, fade into the SOUNDS of the city.

63. INT. WORKOUT ROOM 63.

CHO ENTERS, STOPS SHORT as he sees:

KOYOKO'S LIMP BODY illuminated in a pool of moonlight. He moves to her, explores her wounds.

HIS FACE IS A MASK OF TORMENT, CONCENTRATION. HIS BODY SHUDDERS, then bounds up and out at the side door, hollering.

CHO (O.S.)

Kane! Kane!

The wooden doll stares silently at KOYOKO.

DISSOLVE TO:

64. INT. GALLERY - NIGHT 64.

KOYOKO'S BODY is being removed by AMBULANCE ATTENDANTS. DIME ENTERS and walks past the POLICE CRIME SQUAD to where CHO is standing, quietly watching.

DIME

Sorry to hear about your mother,
Cho. Any news on your son?

(Cho shakes his head sadly)
I notified Missing Persons -
they've put out a bulletin. The
boy's description will be on the
radio within the hour. Somebody
will see him.

CONTINUED:

64. CONT'D

64.

CHO

Thank you.

DIME

No relatives, friends - someplace
he might go?

CHO

(shakes his head)

We are still strangers here.

Dime nods, moves closer to him.

DIME

You think the boy got away?

CHO

Yes - their paths travelled in
opposite directions before I
lost them.

Dime glances hard at him.

DIME

You're sure it was the work of
a ninja?

(Cho nods - a beat)

A little coincidental, isn't it
- a ninja helping some thieves
rob the only expert on the ninja
in Los Angeles.

CHO

No - just Karma.

(Dime looks puzzled)

Fate.

DIME

Why would the ninja kill your
mother?

CHO

(calm, flat)

It is the custom of the ninja to
eliminate those who by some chance
discover their true identity.

DIME

(grunts)

Custom -

(then)

You suspect anyone?

CHO

I suspect everyone.

CONTINUED:

64. CONT'D

64.

CHO (Cont'd)

- and Kane will do the same.
- that is why he hides.

DIME

He'll be back - he's bound to
get hungry, lonely.

(no response)

If I find your kid, will you help?

(Cho nods - a beat)

I'll keep in touch.

Dime studies him a beat, moves to the door.

SCENE 65 DELETED

66. EXT. RAILROAD YARD - DAY

66.

The buildings of downtown L.A. tower in the b.g. A tiny figure
moves across the field of railroad tracks.

It's KANE. He slips, slides down a short embankment, grabs a
bush, swings to stop just short of:

A STORM DRAIN. He slips again, stumbles on some loose rocks
and looks up.

A GIRL - TERRY, FACES HIM. She sits in the mouth of the storm
drain, a makeshift lean-to fashioned from sticks and a blanket
beside her. She's maybe thirteen, a runaway wearing jeans, shirt,
dirt and too much make-up. She holds a fresh green apple, takes
a bite, smiles.

TERRY

You want something?

Kane backs off, looks around. The area is concealed from passing
trains. She laughs.

TERRY

Little shit, ain't ya!

Kane doesn't respond. She waits.

CONTINUED:

66. CONT'D

66.

TERRY

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

Kane points at his mouth, moves it, but makes no sound.

TERRY

Jesus! You can't talk!
(a beat)
Runaway?

KANE hesitates, then nods.

TERRY

So am I.
(she tosses him her apple)
Go ahead. I got more, stole a
whole bag - I'm Terry.
(a beat)
I'll call you Little Shit.

Kane smiles, sits cautiously, starts to eat.

67. INT. GALLERY - DAY

67.

BRADEN STANDS HOLDING THE TELEPHONE. Cho is nearby.

BRADEN

I'll meet you at my office.
(he hangs up)
Okay! My lawyers will take of
the police reports and the in-
surance claims - all we have to
worry about is Kane.

CHO

Thank you, but there is nothing
to do but wait.

BRADEN

Bullshit! Let's go look for him!

CHO

(shakes his head)
If Kane hides, nobody will find
him.

BRADEN

Cho, I'm sure Kane is as smart
and as brave as you think he is
- but he's only seven.

CONTINUED:

67. CONT'D

67.

BRADEN (Cont'd)

You must have some idea where
we could look.

(no response)

If we don't look for him - no-
body will.

CHO

The police are looking - they -

BRADEN

(interrupting)

Bullshit! The cops have no time
to be chasing kids.

(moves to Cho)

Call Cathy. Have her wait here
in case he comes back - then you
can go look. When I've finished
with the lawyers, I'll join you.

CUT TO:

68. INT. CATHY'S BEDROOM - DAY

68.

CATHY IS TALKING ON THE PHONE. She sits in front of her
dresser wearing a lacy teddy top, bikini panties, sheer em-
broidered black silk stockings. The room is lush. One wall is
a series of closets; the doors are floor to ceiling mirrors,
each slightly ajar and giving a different view of the same
thing.

CATHY

(into phone)

Okay, Cho, I'll be there in an
hour.

Hangs up.

She begins to brush her hair, hesitates a beat, listens. A
HARSH BREATHING, nearby.

HER HAND PICKS UP A LIPSTICK, twists it.

THE THICK RED TUBE OF PASTE rises from the silver cylinder.

HER LIPS PART, tremble, the red paste is smeared across them.

THE HARSH BREATHING RISES.

SHE SETS THE LIPSTICK DOWN, hesitates, turns slowly towards:

CONTINUED:

68. CONT'D

68.

THE BANK OF MIRRORS. They reflect the bedroom. A beat. A male figure appears in each of the mirrors - seven versions of TOGO - a huge Japanese in loin cloth. His massive body is covered from head to ankle with tatoos of dragons and flowers.

CATHY GASPS.

CATHY

Who are you? What do you want?

NINJA (O.S.)

(harsh whisper)

He's a gift.

Cathy jerks in shock, turns towards a:

DARK CLOSET. A beat. A pair of Oriental eyes appear, linger - their gaze is intense. From this darkness the ninja appears, dressed all in black as before.

NINJA

A gift of pleasure.

CATHY RISES, NODDING IN TERROR.

CATHY

You - you don't have to do this.
- I'll do whatever you want.

NINJA (O.S.)

Of course you will. I know.

She turns tentatively, sees:

THE FIGURE OF TOGO IN THE MIRRORS MOVES CLOSER, a maze of tatoos. She spins back to face the ninja.

CATHY

(trembling)

Please - no!

NINJA (O.S.)

Prepare yourself.

CATHY

Please - don't.

NINJA SLIPS CLOSER. In his hand, as if by magic, is a sword.

CATHY SEES IT, STIFFENS.

CONTINUED:

68. CONT'D

68.

NINJA RAISES THE SWORD.

THE EYES WATCH.

NINJA WAITS, eyes intense, facial muscles throbbing. Then he strikes.

THE BLADE SLICES DOWN moving across Cathy from head to foot.

HER CHEMISE and PANTIES are cleanly sliced apart, tumble away from her body. There is not a scratch on her.

TOGO GRUNTS WITH LUST. THE NINJA GESTURES TOWARDS HIM, offering the girl for his pleasure.

TOGO ADVANCES, reaches, she backs away in horror.

NINJA EYES WATCH.

TOGO VIOLENTLY PUSHES HER BACK AGAINST THE BED. She falls

TOGO PRESSES IN (MIRROR SHOT)

THE EYES WATCH.

MIRRORS: Cathy struggles, moans, screams, TOGO spreads her knees.

NINJA STEPS FORWARD BEHIND TOGO. CATHY IS SCREAMING.

CATHY

No! No!

A SILVER WIRE FLIPS OVER TOGO'S HEAD, ENCIRCLES HIS NECK, TIGHTENS. The huge head shudders. Mouth drops open. Hands come up clawing at his throat.

NINJA'S EYES NEXT TO TOGO'S EAR, BODIES TREMBLING. A RED SCAR APPEARS ON TOGO'S THROAT, BLOOD SEEPS DOWN.

SPECKS OF BLOOD SPATTER across Cathy's naked shoulder. She trembles, hesitates, look up from behind her hands, gasps.

THE HUGE HULK OF TOGO CRASHES BACK AGAINST A MIRROR, SMEARING IT WITH BLOOD.

The NINJA LEANS DOWN, takes Cathy's hands and pulls her to her feet. She stands looking into his powerful gaze. Her breath coming in sobs.

CONTINUED:

68. CONT'D

68.

NINJA

Don't fear. I am your master.
I will protect you.

Her seizes her by the shoulders and draws her near - his eyes hypnotic, GLEAMING WITH A LUMINOUS GLOW. She shudders.

NINJA

Count with me, 5 - 4 - 3 - 2 - 1.

(she repeats his count, her
eyes close, then)

Listen carefully. You will do
exactly as I say. Go and wait for
the boy. When he returns home, you
will befriend him, take him prisoner
and bring him to me.

SHE NODS, an obedient servant.

CUT TO:

69. EXT. GALLERY (LITTLE TOKYO) - DAY

69.

CHO stands outside the entrance talking with HATCHER. Hatcher is dressed in an LAPD utility uniform, blue jacket, baseball cap.

A Black and White is pulled up to the curb, the door open.

HATCHER

Still no news, huh?

(Cho shakes his head)

I'm sorry - but maybe Dime's
onto something.

(then)

Yakusa!

(Cho reacts)

Here - in L.A., Muscling in on
the mafia's drug market.

CHO

What's that got to do with Kane?

HATCHER

Your dolls arrive from Japan, are
stolen, and two million dollars
of heroin hits the streets.

CHO

In my dolls?

CONTINUED:

69. CONT'D

69.

HATCHER

Maybe. Shipping in illegal drugs via legitimate merchandise is apparently the fashion. The risk of loading the dolls with heroin and stealing them back is a thousand times less risky than smuggling.

: CHO

Yakusa have hired ninja before.

HATCHER

Dime suggested that possibility to the department's Asian Task Force - they laughed him out of their office.

(Cho smiles ruefully)

Don't rule out Dime - he's okay.

They hear footsteps, turn, and see CATHY approach.

HATCHER

Listen man, I'm going to follow this Yakusa lead - nose around the files at Homicide, see what I can find. Check with you later.

He hops into the car, starts the engine, pulls away.

CATHY

Any word?

CHO

Not yet.

CUT TO:

SCENE 70 DELETED

SCENE 71 DELETED

72. EXT. JAPANESE RESTAURANT - NIGHT

72.

Two black Cadillacs pull up in front, discharge their passengers.

73. INT. HALLWAY (RESTAURANT)

73.

As the mafia team enters the corridor, they are greeted by two kimono-clad Japanese HOSTESSES. The ladies bow formally. Awkwardly, the men also bow. They are standing outside an open sliding doorway, a private room beyond.

THE LADIES BOW AGAIN. THE MEN BOW.

AGAIN THE WOMEN BOW. Caifano glances at Frankie impatiently.

73. CONT'D

73.

CAIFANO

Are we gonna meet the bastards --
or bob up and down all day?

HOSTESS #1

Put slippers on feet, please.

Both women are holding out slippers for the men.

FRANKIE

Boss, I think she wants us to
take our shoes off.

CAIFANO

First they take Detroit - now
they take our shoes -

He ignores the women and steps towards the doorway. The hostess
offers him a pair of slippers.

HOSSTESS #1

Shoes, please.

Caifano looks her over. A beat. Shrugs, nods at the men.

THEY BEND TO UNTIE THEIR LACES.

74. INT. PRIVATE ROOM

74.

There are no chairs, only a lacquered table low to the floor,
and scattered throw pillows.

The men enter, their SLIPPERS SLAPPING LOUDLY on the tatami
mats. The hostesses motion for them to settle on the pillows.

GRUNTING with the effort, Caifano plops down facing a closed
sliding door. The other men gather beside him.

TEA IS POURED INTO TINY CUPS, STEAM RISING.

HOSTESS #1 KNEELS ADJACENT TO THE FRONT PANEL, SLIDES IT OPEN
REVEALED:

YAKUSA: Five Japanese men sit comfortably in the other room
facing Caifano and his men. Four of them wear black silk
suits with ties, samurai swords resting in their laps. They are
SAITO, MORI, GORO, NIT - Serious, unpleasant looking.

The other man is an IMPRESSIVE FIGURE - an old man, EGAWA, the
Yakusa boss. He wears a traditional black robe, holds a white
sheathed sword in his left hand.

CONTINUED:

74. CONT'D

74.

MAFIA AND YAKUSA STARE OMINOUSLY at each other for a moment.
Caifano turns to Frankie, whispers loudly:

CAIFANO

Who's the old man?
(Frankie shrugs negatively)

MORI SNARLS, over hearing the question.

MORI

Quiet! Show respect for Yakusa
Kumicho!

He gestures with a sweeping hand, formally pointing to Egawa.

MORI

Egawa - Kumicho!

EGAWA is stoic. He mumbles something in Japanese. Mori listens.

Resting on their table is a square wooden box. Mori takes the
top of it, flips it open, releases the hinged front panel.

PANEL DROPS REVEALING: TOGO'S BLOODY HEAD!

MAFIA REACT WITH REVULSION. A beat. Egawa speaks in Japanese.
Mori translates.

EGAWA/MORI

This was delivered to us this
afternoon - Yakusa man - murdered
by mafia!

Caifano looks at Frankie, Johnny, bodyguard. Puzzled, they
shake their heads.

CAIFANO

Not us. You're the ones who are
killing people - pushing horse on
the street!

Egawa responds to Mori's translation.

EGAWA/MORI

Yakusa kill no mafia - push no drugs!

CAIFANO

So what the hell's going on?

EGAWA/MORI

Egawa say great mystery here.

CONTINUED:

74. CONT'D

74.

CAIFANO

We didn't kill your man - you
say you didn't kill my people -
Look, all I know is somebody is
running around killing my family
with an iron star. Only a crazy
Nip would do such a cruel thing!

MORI REACTS, both at the insult and the news of the star.
There is a heated conversation in Japanese among the Yakusa.

MORI TURNS TO CAIFANO, sketches an imaginary "shaken" in the
air.

MORI

Steel? Razor-tipped?

CAIFANO

Yeah.

MORI

Shuriken!

EGAWA

Ninja!

The other Yakusa react - FEAR IMMEDIATE IN THEIR FACES.

MORI (to Caifano)

Must be ninja!

Another heated conversation - "ninja" an often repeated word.

CAIFANO looks at Frankie.

CAIFANO

What are they talking about?

Frankie smirks dumbly.

A beat. The YAKUSA BECOME SILENT, FACE THE MAFIA.

MORI

Egawa say - this the work of the
Evil Ninja.

CAIFANO

Ninja?

YAKUSA SUDDENLY STAND.

MORI

Egawa now meditate. No fight!

CONTINUED:

74. CONT'D

74.

AUTOMATICALLY, THE DOORS SLAM SHUT! The Yakusa vanish.

MAFIA LEAP TO THEIR FEET.

A beat. The place is silent. Caifano turns to Frankie.

CAIFANO

Find me somebody who speaks Jap!
I wanna find out what all this
ninja shit is about!

CUT TO:

75. EXT. BRADEN'S ROLLS (DOWNTOWN L.A.) - NIGHT

75.

BRADEN, CHO ride slowly through the streets. Cho directs the powerful beam of his flashlight into passing dark alleys.

THE LIGHTBEAM PLAYS ACROSS A SCHOOLYARD.

CHO (O.S)

Stop here!

76. EXT. PLAYGROUND - NIGHT

76.

CHO leads the way. The playground is deserted, quiet. The flashlight shines over swings, slides, seesaws, etc..

BRADEN seems nervous.

BRADEN

Is this his playground?

CHO

Yes.

They move past the swings towards a maze of cubes, pipes, and other geometric figures - a sculpture of interesting shapes and passages in which children crawl, hide, play.

THREE ARROWS, TRIPLE STACKED IN THREE BOWS, ARE POINTING OUT AN OPENING. A thin wire leads to:

A PHOTO-CELL DEVICE AT THE MOUTH OF THE OPENING.

CHO BRINGS THE LIGHT AROUND.

CHO'S FEET STEP SILENTLY. BRADEN follows almost in his foot-steps.

THE LIGHTBEAM CENTERS ON THE OPENING.

CONTINUED:

76. CONT'D

76.

TWANG! AN ARROW LEAPS!

CHO REACTS - HIS HAND FLIES UP!

CATCHES THE ARROW IN MID-FLIGHT, ITS SHARP POINT HALTED AN INCH FROM THE CENTER OF HIS CHEST.

ANOTHER TWANG. CHO WHEELS, CATCHES THE SECOND ARROW - TWANG! A THIRD ARROW. HE SNARES IT IN HIS TEETH!

CHO leaps to one side, alert for more missiles. There is only silence.

BRADEN IS DUMBSTRUCK!

CHO CURSES to himself in Japanese, bends, retrieves the triple bow from the opening.

BRADEN

(Stammering)

Some...someone's trying to kill us!

CHO

(shakes his head)

No. Only a test!

BRADEN

Only a test??

CHO

Haragei.

BRADEN

What's hara-gei?

CHO

Sixth sense.

CHO examines the arrows.

BRADEN

How did you do that? Amazing.

CHO ignores him, walks past.

CHO

Kane is not here. Let's go.

BRADEN hesitates a beat - then follows.

CUT TO:

77. EXT. DOWNTOWN SIDEWALK - NIGHT

77.

TERRY IS FURIOUS, She STORMS ALONG in a huff. KANE must run to stay up.

TERRY
Dumbshit, why'd you have to give
the bananas back to him?

KANE
Stealing is wrong.

His voice brings her to a stop. She looks at him accusingly.

TERRY
Ohhh - so you can talk!
(no response)
Anyway, what's wrong with taking
food. We have to eat, don't we?
Or would you rather go hungry?

Kane shakes his head, reaches into his pocket, takes out the money his grandmother gave him.

TERRY REACTS. HER EYES WIDEN.

TERRY
Hey - way to go!!

She takes the money, a beautiful smile lights up her face.

CUT TO:

78. INT. CHO'S BEDROOM - NIGHT

78.

CATHY sits beside the phone sipping coffee. She jerks spasmodically as the door opens and Cho enters. She smiles, rises stiffly.

CHO
Sorry, I'm late.

CATHY
It's okay.
(a beat)
What did you find?

CHO
Nothing.
(then)
No calls?
(she shakes her head)
You okay?

CONTINUED:

78. CONT'D

78.

CATHY

(she suddenly hugs him
tight)

Cho, I'm coming apart! Hold me,
please - hold me.

CUT TO:

79. EXT. RAILROAD YARD - NIGHT

79.

KANE, TERRY SIT SIDE BY SIDE UNDER THE LEAN TO. A blanket covers their knees. A lantern is burning low. A mountain of junk-food is scattered around them - Twinkies, ice cream, cokes, french fries, potato chips, etc.

A beat, then:

TERRY

I don't know - I guess we're
all running from something. I
got this big pimp after me. Damn -
he's mean! If he ever gets a hold
of me, oh boy! You know what he
did ?

She turns to Kane, stops short. Kane has fallen asleep, his head on her shoulder. She smiles, pulls the blanket over him, sneaks an arm around him, holds him close, smiling.

CUT TO:

80. EXT. RAILYARD - DAY

80.

A TRAIN IS PASSING, WHISTLE BLOWING. KANE, TERRY sit before a small fire drinking coffee and eating ham sandwiches.

TERRY

Good, isn't it?

(Kane nods - chewing)

I used to be a gourmet cook.

She studies him a moment, then takes a paper sack and begins to stuff twinkies, bananas, etc., inside.

TERRY

This is enough to fill your
tummy till you make it home.

(she hands it to him -

he takes it)

Why'd you really run away?

CONTINUED:

80. CONT'D

80.

KANE
(a beat)

Karma.
(Terry shakes her head -
bewildered)

TERRY
Don't start that stuff again -
I never understood it the first
time..
(she stands)
Come on, you better go home, your
dad will be worried sick.

Kane stands, begins to edge away, looks back at her, uncertain.

KANE
Thank you.

TERRY
Go on, we'll see you later.

Kane bows formally to her. She looks at him, awkward, embarrassed,
a little sad to see him leave.

TERRY
Maybe...w. Maybe we'll see you
around one of these days.

He smiles, turns, begins to walk away. She turns her back to him,
huddles by the fire, wipes away a tear or two, looks back at his
small departing figure. Her face suddenly seems older than her
years.

CUT TO:

SCENE 81 DELETED

82. INT. TEMPLE - DAY

82.

CHO SQUATS FACING AN ALTAR in an open chamber siding the main
sanctuary. It consists of Koyoko's wooden casket, flowers, a
dozen burning candles, bowls of fresh food, Japanese paper
lanterns, half a dozen photographs, a ceremonial gong, two urns
filled with ash in which sticks of incense stand. Cho lights the
second stick of incense, prays silently.

Two robed SHINTO PRIESTS bow before the altar, then exit.

HATCHER APPROACHES THROUGH THE SANCTUARY, pauses to nod at
BRADEN who sits respectfully to one side, and then goes into
the chamber.

CHO turns, rises.

CONTINUED:

82. CONT'D

82.

HATCHER

Sorry - I didn't mean to interrupt.

CHO

It's all right.

HATCHER

(holds up an envelope)
I stole this off Dime's desk -
mug shots and a location for two
guys pushing the heroin that
supposedly came in with your
dolls.

He reaches for the envelope, Hatcher pulls it away.

HATCHER

We do this together?
(a beat - Cho nods -
Hatcher smiles)
Come on - I'll drive.

CHO turns to Braden.

CHO

Thank you for stopping by.

BRADEN

Take care.

Cho bows to his mother, heads for the exit.

SCENE 83 DELETED

SCENE 84 DELETED

SCENE 85 DELETED

86. EXT. VENICE BEACH - ROLLER SKATING AREA - DAY

86.

SKATERS WEAVE IN, OUT, AROUND PICNIC BENCHES which occupy a large kidney shaped area covered with smooth cement. It's surrounded by a low wall, some trees, a building.

In the b.g. is sandy beach and beyond that the Pacific Ocean. BYSTANDERS sit on the wall, lean against it watching. ROCK MUSIC blares from speakers. The skaters range from fourteen to forty, mostly wearing retread clothes and souls. In the middle of the area:

COKER, SPOON, SLOCUM, HARA sit on a picnic table drinking beer. CHO, HATCHER face them. Cho is holding a Japanese fan. Coker wears a panama hat, Spoon roller skates, Slocum a cowboy outfit.

CONTINUED:

PAGE 53 DELETED

86. CONT'D

86.

Hara is bald, wears a long sleeveless shirt made from a flag - Japan's Rising Sun. He carries a long walking cane.

HATCHER

Lay the answers on us, Coker,
or we'll take 'em from you.

: COKER

Fuck off, pal!

SLOCUM

(laughing)

Dudes - you keep hanging around
and I'm gonna strap a saddle on
your butts and ride you to joy-
land - ohhh yesss!

The pushers laugh. Hatcher, unsure, turns to Cho. A beat.

CHO STEPS FORWARD, KICKS, and:

HIS FOOT CRUSHES THE LEGS AT ONE END of the picnic table.

THE TABLE DROPS, spills its occupants on the pavement.

HATCHER chuckles. This is what he hoped for.

Several BYPASSING SKATERS swing wide, others whip by APPLAUD-
ING, CHEERING. In the b.g., people gather, point excitedly.

CROWD VOICES

That's it man! Put 'em down!
Whooooeee!

COKER, sitting on his butt, looks over the debris, realizes he's
part of it, doesn't care for it. SLOCUM pulls away a table leg
that's partially broken off, straightens his hat. HARA is half
buried under the fallen table, fighting to get free. SPOON is
trying to get up, can't control his roller skates, keeps falling
as:

CHO, HATCHER move slightly apart, ready, wanting it now.

COKER comes up swinging a length of chain, charging.

CHO steps inside the swing, strikes Coker four times with his
metal fan, straightening him up, staggering him with a blow
from the flat side of the fan.

COKER is shoved towards HATCHER because SLOCUM is attacking
with the table leg. Hatcher and Coker begin to punch each other.

CONTINUED:

86. CONT'D

SLOCUM

I'll take that fan away from -
fanny boy.

He chops down with the leg. CHO slaps his wrist a stinging blow. Slocum drops the table leg.

CHO

You want it - you got it!

He presses a release on the fan. A blade SNAPS into position. CHO stabs it down into SLOCUM'S boot toe, pinning him to the ground. Slocum SCREAMS.

SPOON gets his legs under him, attacks CHO. Cho merely side-steps and lets him skate past. HATCHER is punishing COKER, knocks him into SPOON. SPOON goes flying out of control.

SPOON goes spinning into the passing SKATERS. He takes down four, rips a GIRL's top off, hits the wall dead on as:

HARA attacks with his cane. CHO blocks his blows, finally grabs the end of it, pulls back. The cane comes apart. HARA grips a knife handle, the blade glinting. In a BLUR, CHO knocks the weapon from Hara's hand, jabs him with the stick, knocks him down. CHO drops the stick across Hara's neck, pins one end with a foot, presses with the other, choking the pusher. Hara gropes for the knife, but can't reach it, finally passes out.

THE BYSTANDERS, SKATERS APPLAUD, give a cheer.

HATCHER, loving it, turns to Cho.

HATCHER

This sure beats Pac Man!

CHO flips the cane in a tumble, catches it neatly.

THE CROWD REACTS,

CHO reaches down for his fan, still stuck in SLOCUM'S boot, jerks it out.

CHO

Now, the other foot.

He threatens with the fan blade. WHIMPERING, SLOCUM crawls back.

COKER rises from the debris, bleeding, raging inside. He faces CHO, a switchblade in his hand.

CHO

Talk!

CONTINUED:

86. CONT'D

COKER

Piss on talk!

86.

He lunges with the switchblade. CHO snares it with his fan, KICKS Coker backwards in an end over end tumble.

SPOON comes skating hard and wild, a length of lead pipe over his head.

THE CROWD HOWLS with delight.

CHO, HATCHER step apart. SPOON flails between them. CHO kicks, spinning him around into Hatcher. Hatcher kicks, spinning him in reverse to CHO. Cho kicks back. SPOON is spinning dizzily back towards the CROWD. He reaches out for a hold, gropes at an OLD LADY'S arm. She reacts with fury. SLAMS her handbag over his head.

The CROWD HOWLS, breaks up LAUGHING, APPLAUDS.

CHO comes towards SLOCUM, splits the remains of the table in two with his feet. Slocum cowers back with a trembling smile.

SLOCUM

Hey, man - no need to get uptight!

CHO

Answers!

SLOCUM

Yeah, sure - It was some guy named Yamada - on Sagerock - 6464 Sagerock.

HATCHER

How many work for him?

SLOCUM

Whole bunch. He gets his stuff from Japan - real cheap...

(he shrugs)

That's all I know.

CHO

What about my son?

SLOCUM

(he smiles)

I know nothing about any little boys.

CHO kicks him about ten feet, then turns to Hatcher.

CONTINUED:

86. CONT'D

86.

TWO COPS comes over the wall, pushing people aside.

COKER is coming up off the ground, a pistol in his hand. He turns, fires.

One COP is hit, spins, drops.

The CROWD takes off blindly, falling, screaming.

HATCHER whips out his concealed .38 and drops beside the table next to CHO.

COKER whirls, rips off a shot at Cho and Hatcher.

CHO amazingly deflects the bullet with his fan.

HATCHER fires.

COKER rises half off the ground. His body jerks convulsively as bullets drill his chest.

The other COP approaches, his gun drawn. Hatcher holds up his badge for the cop to see.

HATCHER

Take charge here. Call Lt. Dime at
Parker Center.

CUT TO:

87. EXT. YAMADA'S HOUSE - DAY

87.

CHO, HATCHER climb from Hatcher's old Chevy, move through three black-and-whites parked in the street. Bubble lights spin, flash. Cops carry boxes of evidence from the house. BYSTANDERS drift up in the b.g.. The WAIL of an ambulance in the distance.

The NINJA DOLL stands on the roof of a black-and-white, the bubble light flashing behind it.

Hatcher stops a cop, flashes his badge.

HATCHER

What is it?

COP

Homicide.

CHO, HATCHER exchange looks, move to DIME as he exits the house, walks down the steps.

CONTINUED:

87. CONT'D

87.

DIME

(scowling at Hatcher)

You son-of-a-bitch, I ought to have you suspended. You stole public property - the pictures!

CHO

Is Kane here?

DIME

No he isn't - apparently hasn't been, but we found the dolls and some heroin - I think Yamada's our man.

(hands Hatcher a snapshot)

This guy look familiar?

HATCHER looks at the picture. It shows YAMADA dressed in a man's kimono, posing with his Japanese WIFE and DAUGHTER.

DIME (O.S.)

That's Yamada - real family type - apart from the fact he smuggled dope and killed people.

HATCHER shakes his head, hands CHO the photo.

HATCHER

Here's your ninja.

CHO studies the photo. A beat. He hands it to Dime.

CHO

Perhaps.

HATCHER

What happened inside?

DIME

Look at 'em - it'll speed your growth.

Two BODIES lie on stretchers covered with sheets. HATCHER goes over and pulls back the sheets.

HATCHER

Christ!

WIFE and DAUGHTER have their skulls split down the middle. A trickle of blood and brains ouze out.

CONTINUED:

87. CONT'D

87.

HATCHER
Caifano's men?

CHO
No!

DIME
If this ninja is such a sharp
cookie, why can't he protect
his own family?

CHO
The ninja did this himself.

DIME
(a beat - then)
Come on, that's his wife and
child, Mr. Ozaki!

CHO
(nods)
It is tradition for some ninja to
kill their families. It is not a
moral problem for them - they have
two - three families to confuse the
enemy.

DIME looks at him disbelieving.

HATCHER
I'd trust him on this.

DIME
I do - that's what worries me!
(a beat)
We have a maniac loose out there
and he'll go on chopping up people
until we nail him.

SCENE 88 DELETED

SCENE 89 DELETED

90. EXT. ROOFTOP - DAY

90.

KANE crawls cautiously to the skylight. It has been patched over with cardboard. Broken glass lays about.

He takes hold of the cardboard, hesitates, then pulls it away.

91. INT. WORKOUT ROOM - DAY

91.

KANE'S eyes peer over the edge of the skylight.

Sunlight fills the center portion of the room. Shadows occupy the corners.

KANE takes a breath, crawls over the edge, hangs by his hands a beat looking around, drops to the mat, rolling with the impact. A SHOCKED GASP greets him. He jumps back, body cocked. A beat.

CATHY rises from the shadowed corner holding a drink in her hand, a smile on her face. She doesn't have a firm grip on either - she's half smashed - a mess.

CATHY

Kane - you little devil - you've been driving us crazy!

KANE backs away two steps, suspicious.

CATHY

(concerned)

Kane, honey - relax - everything's okay now.. Your father's not here -

(she advances)

but he'll be back soon.

(he retreats)

Are you hurt?

(Kane softens)

We're friends, right?

(no response - a long beat - she chuckles cynically)

Just like your father, aren't you?

You can sense it - feel it.

(a beat)

Well, you're right, Kane - but you can't get away.

KANE trembles, backs against the wall.

CATHY sets her glass down, moves towards Kane. He edges sideways, hard, defiant, then the fight goes out of him. His head drops. She reaches for him. He explodes off the wall, hits her.

She goes down on her butt, cursing, rolling.

CONTINUED:

91. CONT'D

91.

CATHY
You little bastard!

KANE bolts for the door, tries it. Locked. He turns.

CATHY rises off the mat, pushes her hair back out of her eyes.

CATHY
You shouldn't have done that!

She moves for him methodically. He moves side to side, then attacks, kicks, strikes. She is staggered, grunts painfully, moves for him again. He attacks again. Cathy counter-attacks with suprising skill. Kane is kicked, struck, rolled, bounced off all four walls. He ends on his back.

HE GASPS, looks up.

CATHY is coming for him, drugged with determination.

KANE pops up, dives between her legs, rolls up running, attacks the door with his foot. It splinters. He kicks again, then is collared by Cathy who takes him down. He punches with elbows, fingers, thumbs, finally scrambles free and comes up facing her. Both are bleeding.

CATHY, moving hypnotically, removes a staff from the wall.

KANE BACKS AWAY rubbing his wounds, frightened. Suddenly, he bolts for the wall of weapons, reaches for one, and:

SHE SLAMS his arm aside with the shaft, jabs at his stomach.

KANE jumps, rolls, avoids the staff once, twice, then is caught across the buttocks and goes flying.

He comes up rubbing his bottom, face flushed, ashamed.

CATHY isn't amused. She attacks violently. He backs up, then charges, jumps at her and:

HIS LEGS go over her shoulders: his chest catches her flush in the face, drives her over backwards to:

LAND HARD on her back, driving the wind from her as:

KANE ROLLS FREE, comes up facing the wall of weapons. He removes a long staff as:

CATHY COMES UP GASPING, gets her breath in time to see:

KANE COMING AT HER, his staff catches her across her supporting arm, drops her. She rolls with the fall.

CONTINUED:

91. CONT'D

91.

THE STAFF CATCHES HER ACROSS THE NECK. She screams, drops.

KANE PUNISHES HER.

CATHY GIVES UP, rolls over submissively.

KANE STOPS SHORT. He studies her, his face confused. A beat. He hardens, snaps a lever on the staff.

CATHY GASPS, moans with terror

A BLADE HAS POPPED from the end of the staff.

KANE trembles, lifts the staff like a spear.

CATHY lays helpless, vulnerable.

KANE GLARES at her. A beat. He lowers the spear, turns away.

SHE CATCHES HER BREATH, turns slightly, sees Kane's back and her staff lying nearby.

HER HAND SNEAKS towards her staff, takes hold of it, then:

SHE'S UP, STRIKING.

KANE DROPS, BUT THE STAFF CATCHES HIM AT THE BASE OF HIS SKULL.

HE ROLLS over unconscious.

CUT TO:

92. EXT. DOWNTOWN L.A. - DAY

92.

The CITY: A landscape of shadows, ominous, faceless. Pins of light, moving. SOUNDS of the city mixed.

A RED stoplight flashes. HATCHER'S Chevy looms out of the shadows, races past a b.g. of neon madness.

93. EXT. GALLERY - DAY

93.

HATCHER'S CAR pulls to a stop in front of Cho's gallery. CHO jumps out, runs for the door. Hatcher slowly gets out, looks at Cho strangely.

SCENE 94 DELETED

95. INT. CHO'S BEDROOM - DAY

95.

CHO enters in a blur, suspicious - stops, sees:

CATHY curled up on his bed, the lights out. She's trembling.

CHO hits the lights. Cathy gasps, looks up. She's a mess.

CHO

What happened? Why didn't you
answer the phone?

CATHY

I...I was afraid to.

CHO

Kane?

CATHY

(she shudders)

He - the ninja - he - he has him.

CHO HARDENS, from forehead to toe.

CATHY

I - I'm sorry, Cho - I couldn't
stop him I'm afraid -

CHO STUDIES HER A BEAT, then closes the door with surprising
control. He turns slowly.

CHO

You helped him. He set this up
- from the beginning.

CATHY

I had to! I belong to him. I'm
his slave! He - he controls me -
I can't refuse - some strange
power -

(Cho moves closer)

He's evil, Cho! Magic! I cannot
escape!

CHO

Where is he?

CATHY

I don't know - he made me forget -
everything! He has powers, Cho!
Terrible powers!

96. INT. HALLWAY

96.

HATCHER creeps silently along the corridor, pauses, listening.

97. INT. CHO'S BEDROOM

97.

CATHY edges across the bed.

CATHY

Help me, Cho - I'm afraid.

He waves a hand in front of her eyes. They do not blink or seem to notice his hand. Her gaze seems focused on a point in space near him.

CHO

Why are you still here?

CATHY

He - told me to tell you that he's going to kill a man named Caifano - tonight!

CHO

And Kane?

CATHY

Oh no! He will train him.

CHO frowns, turns, starts for the door.

CATHY

You - you can't fight him, Cho. You musn't.

(no response)

Please. You wouldn't win. He's a devil! A ninja!

CHO takes one last look at her.

CHO

So am I.

He exits. A beat.

CATHY slumps, sweating, breathing hard.

The closet door opens behind her. An arm emerges clad in black, holding KANE who is bound and gagged. Hooded eyes look down at Cathy.

NINJA

Take the boy to my home.

98. INT. WORKOUT ROOM - NIGHT

98.

CHO enters, crosses to a smooth, seamless section of a wall panel and kneels.

HIS FINGERS SLIP down between the creases of the floor mat.

SLOWLY, THE WALL PANEL SLIDES VERTICALLY revealing a pine box polished to a shine. The box rests on a short platform that rolls forward.

CHO presses a release and the lid swings open, inside:

A COLLECTION OF WEAPONS - SHURIKENS, KNIVES, SHIKOMIZUE, SHIMBO, and a black NINJA COSTUME. Lying atop it all is the SWORD WITH PAPER SEAL.

CHO'S EXPRESSION DARKENS DRAMATICALLY. His eyes take on a cold fury. A beat. He quickly closes the lid, lifts the box in his arms, rises. The platform rolls back, the panel descends.

HATCHER enters, watches for a moment.

HATCHER

You okay?

(Cho nods - starts for the door)

Where are you going?

CHO

I must fight. I have no choice -
It's karma.

Hatcher steps in front of him, excited.

HATCHER

You know where he is, don't you!

(Cho nods)

I'm going with you!

(no response)

You'll need help - I'll call Dime!

(Cho shakes his head)

CHO

It can only be me.

He walks past Hatcher. Hatcher turns, waits until Cho exits, then:

PICKS UP THE PHONE, dials a number.

HATCHER

Give me Lt. Dime - emergency!
Tell him it's Hatcher!

CUT TO:

- 98A. SUNSET - BUILDINGS OF DOWNTOWN L.A. 98A.
 98B. ESTAB. SHOT - EXT. JAPANESE TEMPLE - LITTLE TOKYO - DUSK 98B.
 99. INT. TEMPLE - NIGHT 99.

A hundred CANDLES burn in the main sanctuary. CHO, fully clad in black except for his head, kneels in the lotus position before the altar.

SPREAD before him are various ninja weapons. To the side is the pine box. Incense burns, creating a SMOKEY ATMOSPHERE.

Carefully, he takes each weapon and conceals it in pockets sewn into his uniform. At last, only the SWORD remains - seal intact. He takes it, raises it with both hands - breaks the seal by pulling it apart.

He chants the nine levels of power.

A SHADOW ON THE EXIT DOORS...becomes CHO....

HE STOPS to listen, his hood now in place - only his eyes visible. Over his right chest is a symbol of a FLYING CRANE - the Spirit God of his birth.

HIS EYES dart suspiciously. Faint SOUNDS come from beyond the door.

100. EXT. TEMPLE - NIGHT 100.

The DOORS SUDDENLY FLY OPEN. CHO LEAPS OUT, DRAWS HIS SWORD.

FACING HIM ARE: YAKUSA, ten of the meanest looking Japanese that ever lived. They are dressed as before: white jackets, ties - black shirts, trousers. All are armed with SAMURAI and short YAKUSA SWORDS.

There is no traffic on the street. Somehow, the people of Little Tokyo know better than to be near.

FIVE YAKUSA DART IN, SWINGING THEIR SWORDS. A STACATO OF CLANGS STEEL ON STEEL - A BLUR OF MOTION. then:

YAKUSA LURCH:

CHO DODGES AWAY - leaving behind the five men who stumble, grope for cuts in their chests, stomachs, shoulders.

FINALLY, THEY SAG TO THE PAVEMENT.

CHO CROUCHES IN A NEW POSITION, poised, ready.

CONTINUED:

100. CONT'D

100.

The action has been so fast, so smooth and effortless that the Yakusa seem surprised to find Cho standing, watching from a safe distance as their comrades grovel on the cement.

Then the FIVE REMAINING YAKUSA come to life - CURSE in Japanese, SCREAM and ATTACK.

CHO COUNTERS, PARRIES, LEAPS - STEEL RINGING ON STEEL - HIS SWORD FLAILING WITH A WILL OF ITS OWN.

AS SUDDENLY AS IT STARTED - THE ACTION CEASES.

CHO, YAKUSA STAND POISED IN A FRIEZE.

FIVE YAKUSA stand in shock, their bodies sliced cleanly.

And then IN UNISON - THEY TOPPLE.

CHO WHIPS THE BLOOD from his blade. It SPATTERS onto the suit of a fallen man, then in:

A LIGHTNING MOTION - his SWORD WHIRLS, CLANKS home in his sheath.

CHO WALKS INTO THE DARKNESS.

Ten YAKUSA lie dead on the pavement, rivulets of blood running into the storm drain,

A GONG SOUNDS in the temple.

CUT TO:

101. EXT. ROOFTOP SNIPER POSITION - NIGHT

101.

Two police snipers, MARKHAM and SWANSON, both wearing flak-vests, carrying suitcases, stop at the railing on the roof of a high-rise overlooking a plush residential area. They take their weapons from the suitcases, load them.

On the the roof beside them are loudspeakers, ammunition, knee mats, portable flood and spotlights, a thermos of coffee. They look off at:

102. SNIPER'S POV

102.

A LUXURY HIGHRISE APARTMENT across the street. It's designed with protruding terraces, balconies which are laden with shrubs, plants. A large billboard stands on top of the building. It is made of neon tubes, bulbs which flash in choreographed cascades of color.

103. EXT. CAIFANO'S BUILDING - NIGHT

103.

Two police cars are parked in front. A few POLICEMEN are herding OCCUPANTS from the building. They carry overnight cases, pets, portable radios, etc..

104. EXT. BALCONY - CAIFANO'S APARTMENT - NIGHT

104.

CAIFANO lights up a cigar, gazes out at the city lights. He wears an Hawaiian shirt, designer jeans. DIME faces him, waiting impatiently.

FRANKIE and JOHNNY stand inside the glass doors to the living room. Caifano takes a drag, blows it out, smiles.

CAIFANO

You really believe some crazy
Nip is going to sneak up here -
fifteen floors - and try to kill
me with his bare hands?

DIME

(nods)

It's a matter of his honor, pride.

(Caifano laughs)

You know better than to sell this
guy short. I've had the building
evacuated, locked the elevators,
put snipers across the street, and
have men patrolling the back entrances
- but you're his if he gets inside.

CAIFANO

(thoughtfully)

You're an asshole, Dime.

DIME

On occassion - this isn't it, though.

Dime moves to the sliding doors.

105. INT. CAIFANO'S APARTMENT

105.

Dime walks past Frankie, Johnny, SMOOT, MENDER, DONNIE and five assorted MALE MAFIA TYPES.

Caifano waits until Dime exits, then walks in to face the men in the center of the living room.

Donnie, is young, slick, handsome and carries a chrome revolver. The others are older, thicker, uglier. They carry handguns, a couple of sub-machine guns, some walkie-talkies. Caifano surveys them a beat, then:

CONTINUED:

105. CONT'D

105.

CAIFANO

You know what to do, right?

(they nod)

Okay, get outta here.

They move for the door. Donnie slouches down on a couch, picks up a Playboy. Caifano moves to:

His MOTHER, AUNT, who sit eating at a dining table in the dining area. They're stout, in their seventies, dressed in eighties styles designed for six foot fashion models. Caifano sits.

CAIFANO

Sorry, mom - business.

She smiles graciously, her mouth too full to talk.

106. EXT. PATIO DECK - NIGHT

106.

CATHY'S body is lowered into a half-filled hot tub. Her arms are bound behind her. They, in turn, are bound to a chrome ladder that rises out of the water. The water level rises to just above her waist. She's naked, terrified, watching.

The NINJA sits on the deck facing her. He's all in black, face covered by the mask, except for the eyes.

CATHY

What have you done with Kane?

NINJA

'He's in the sauna - keeping warm.

She winces, looks off at:

107. CATHY'S POV

107.

The SAUNA at the end of the patio deck. The wooden doors are shut. Sitting in front, dressed in a tee shirt and shorts is a fat slob - a man, ZACHI. He guards the deck while casually fingering a pair of "nunchaku sticks."

108. ON CATHY

108.

CATHY gazes at the NINJA, trembles.

CATHY

You're going to kill Cho?

NINJA

Of course.

CONTINUED:

108. CONT'D

108.

CATHY BITES HER LIP, LOOKS AWAY.

NINJA

You're an amazing child. Despite my best efforts, you still possess a conscience.

CATHY

You better stay away from Cho - he's a ninja too.

NINJA

You don't understand, do you?

(no response)

I have always known he was a ninja - I have sensed it, counted on it.

(she's dismayed)

The money, the drugs, the women - these are playthings. But to fight a man - an equal. That is to possess the world.

He gently places a hand on her hair, strokes it. She turns her head away.

NINJA

You love him, of course. An understandable weakness.

(a beat)

In many ways, I'm going to miss you.

(she stiffens)

CATHY

What - what are you going to do to me?

NINJA

Before I meet him, I must release my spirit - and there is only one way to do so. I must sacrifice a beautiful woman - It is the way of the Koga clan..

(she gapes in horror - his hand caresses her face)

It would pain me to mar such perfection - therefore, you will die untouched by my blade.

CONTINUED:

108. CONT'D

108. -

He reaches back and opens the faucet, a steady stream pours in. She begins to twist violently, fighting her bonds.

CATHY

No! No!

He rises, moves towards the sauna. Zachy grins, leers like a dunce at Cathy. She continues to kick and struggle.

109. INT. SAUNA - NIGHT

109.

STEAM SWIRLS, tumbles, then thins to reveal KANE sitting on the top tier of the benches. His eyes are hard, angry - his gag has been removed, but his hands are bound in front of him.

The DOORS slide open and the ninja appears. Zachy is grinning past him at the boy. In the b.g. Cathy is visible in the hot tub.

Kane watches the ninja.

NINJA

Tonight, little one, you receive your first lesson. One which will acquaint you with death as no other can.

(gestures at Cathy)

The water will rise and cover her head. She will die, her perfection intact.

(Kane trembles)

Listen carefully to her screaming - you will discover that it soars with unparalleled beauty.

(Kane looks away)

When I return, there will be more lessons. You will learn the way of the Koga warrior - and honor me.

(he gestures to the fat man)

Zachy will see that you observe the lady's final moments.

The NINJA LAUGHS quietly without mirth, bows, turns, and melts into the darkness.

110. ON CATHY

110.

Cathy looks up as Zachy approaches her, leering.

CATHY

Please.

The fat guy flops down to watch her.

111. INT. SAUNA

111.

CATHY turns and stares across the deck through the open door of the sauna. KANE stares back. their eyes lock.

CATHY

Help me, Kane! Help me!

CUT TO:

112. EXT. ROOFTOP COMMAND POST - NIGHT

112.

DIME stands at the edge of the roof holding binoculars with a night-scope attachment. Positioned on the roof are Markham, Swanson. They're eating McDonalds hamburgers. Everyone carries a walkie-talkie. Swanson uses his.

SWANSON

All Security Points report no activity. Everything's sealed up.

DIME

Great! Maybe something's going right for a change.

(a beat)

What about Ozaki?

SWANSON

No answer at his place.

DIME

(grunts)

I got a feeling that if we knew where everybody was and what they were doing - it still wouldn't help.

He begrudgingly puts the binoculars to his eyes, searches.

113. POV - CAIFANO'S HIGHRISE

113.

He looks over the shadowed terraces, trees, shrubs.

114. BACK TO ROOFTOP

114.

DIME bites into a Big Mac. Markham, Swanson turn spotlights on.

SWANSON

How do we know the guy's not already inside?

CONTINUED:

114. CONT'D

114.

DIME

Could be, but I doubt it. I figure
we got a handle on this in time.

115. EXT. CAIFANO'S BUILDING - NIGHT

115.

Beams of light move up its terraced sides.

116. EXT. COMMAND POST

116.

DIME checks his watch, growls. Swanson, Markham look up.

DIME

I'm missing Elvira's Late Show.

He lifts the binoculars, moves them slowly over:

117. DIME'S POV - BOTH HIGHRISES

117.

There are MAFIA TYPES here and there on the balconies. His
field of view shifts to the ADJACENT BUILDING, moves up slowly,
stops at the 11th floor. A PRETTY WOMAN in a transparent night-
gown is standing at the balcony railing.

DIME (O.S.)

Not bad.

She's suddenly over the side, SCREAMING.

DIME (O.S.)

Good God!

118. EXT. COMMAND POST

118.

Markham, Swanson, Dime watch, eyes following her, grimacing.

119. EXT. CAIFANO'S BUILDING

119.

The astonished goons watch the body drop.

120. EXT. ADJACENT BUILDING

120.

The WOMAN'S BODY falls, LANDS with a CRUNCH on the grass.

121. EXT. COMMAND POST

121.

The cops on the rooftop wince, look away, not seeing:

122. EXT. BALCONY - ADJACENT BUILDING

122.

A NINJA appears holding a black tube. Suddenly, it snaps out at
both ends, expanding to five feet. He hooks it behind a leg,
bends and notches a line, forming a bow.

122. CONT'D

122.

A steel arrow is drawn back, a flashing line doubled through a hook on the rear of the arrow. He FIRES. The arrow leaps across the gap and THUDS into the unoccupied 13th floor terrace.

He takes a rope and begins to feed it across by means of the light fishing line. A metal CLAMP is attached to the end of the rope. The clamp reaches the arrow hook and SNAPS IN PLACE.

The NINJA tests the rope, puts his bow away, and jumps off the ledge.

He swings through space, brings up his feet and:

CRASHES THROUGH the sliding plate glass doors on the 10th floor.

123. EXT. COMMAND POST

123.

Dime growls, focuses his glasses. He has heard the crash.

DIME

Damn!

124. DIME'S POV

124.

His glasses focus on the smashed doors of the 10th floor.

125. EXT. COMMAND POST

125.

Dime lowers his binoculars, turns to Markham, Swanson.

DIME

She didn't jump. It's him!

He's in the building.

(the snipers react)

Tenth floor - east side. Call
Caifano - tell him! And if the
bastard shows on a balcony, nail
him!

Swanson, Markham quickly take positions, direct their lights at the highrise. Dime moves towards the stairwell.

126. INT. CAIFANO'S BUILDING - STAIRWELL

126.

The NINJA runs up the stairwell to a door marked "11th Floor." He edges it open, looks in.

127. INT. CORRIDOR - 11th FLOOR

127.

The NINJA enters, moves along to an apartment door, tries it. Locked. He removes a steel instrument from a pocket, applies it to the door frame, pops the door open, enters.

128. EXT. CAIFANO'S BUILDING (REAR ENTRANCE) - NIGHT

128.

The cops, RIOS (seen earlier) and BRILL, stand guard in the shrubbery at the bass of the building. They wear bullet-proof vests, carry short-barrelled automatic weapons, revolvers.

The area is dense with shadows, shrubs, trees. Brill turns in place nervously as Rios listens to his walkie-talkie, turns to Brill.

RIOS

This guy's too much! The son-of-a-bitch broke our perimeter already - he's somewhere on the tenth floor.

BRILL

Yeah - well that's all right with me! I gotta piss!

Brill moves off through some tall bushes. Rios follows a short distance, then angles off as he hears more news on the radio.

AS BRILL WEAVES through the bushes, CHO, wearing his black outfit, emerges from the shadows, follows him unnoticed.

BRILL

(thinking Rios is behind him)
If this madman had any brains,
he'd a come this way - you can't
see a damn thing!

Brill stops facing a bush, hands his weapon behind him without turning.

BRILL

Hold this a minute.

CHO makes a grunt of acceptance, takes the weapon. Brill unzips, sighs with relief as he begins to piss. Cho sets the weapon down, extends a gloved hand behind Brill's neck, his fingers squeeze a dark capsule. There is a faint POP which Cho covers with a cough. FUMES start to rise from his hand. Brill continues to piss (he has a ten gallon bladder), then sniffs.

BRILL

Damn, what a stink - they must
have spiked the coffee!

He finishes, zips, coughs, turns, goes bug-eyed. He tries to speak, can't. He's losing control of his mind, body. Cho calmly waves the fumes under his nose.

CONTINUED:

128. CONT'D

128.

RIOS (O.S.)

Where are you, man?

Brill drops. Cho catches him, sets him down, disappears into the shadows as he hears RIOS approaching. A beat. Rios comes through the bushes, can't find Brill.

RIOS

Hey, man!

He moves about, trips over Brill, curses, then sees Brill's body and rushes off crashing through bushes.

RIOS reaches the base of the building, looks up, sees:

CHO, three stories up, climbing fast using "tegaki claws."

RIOS LIFTS HIS WEAPON, FIRES A BURST as:

CHO goes over the fourth floor balcony, PLASTER EXPLODES all around him.

129. EXT. ADJACENT BUILDING

129.

A POLICEMAN is bending over the body of the dead WOMAN. She is a mess. He reacts to Rios's gunfire, sees DIME running up.

DIME

Call the coroner's office!

POLICEMAN

Uh...I'm with traffic, not...

DIME

(interrupting)

Do it, damn it!

He picks up his walkie-talkie, listens.

DIME

Say that again!

(a beat)

The west side? Fourth Floor?

(listens a beat,

then angry)

No - nothing's impossible!

Shoot the bastard down!

130. ON ROOFTOP

130.

Markham, Swanson begin firing at the fourth floor balcony.

131. EXT. ELEVENTH FLOOR BALCONY

131.

The NINJA squats on the floor. The lights from the apartment are off. He assembles links of the bow. In front of him are three aluminum arrows. He glances over the railing.

132. NINJA'S POV

132.

Muzzle flashes from the snipers.

133. ON NINJA

133.

The NINJA aims the arrow, his body a study of grace, power - relaxed but alert - a lethal weapon. His eyes thin. He releases. The arrow SINGS.

134. ON ROOFTOP

134.

SWANSON turns. A THUD and Swanson stands abruptly, he coughs, staggers. Markham doesn't turn.

MARKHAM

Want a cough drop?
(he glances over)
Christ!

Swanson STANDS - an arrow protruding from his throat. He looks down at it trying to figure out how it got there. Nothing comes to mind. He looks at Markham to ask for an explanation, opens his mouth. Blood gushes out. He drops.

CUT TO:

135. INT. CAIFANO' APARTMENT

135.

CAIFANO munches on lasagna smeared with pasty red tomato sauce. It looks like blood. Donnie stands by the window, his chrome pistol in hand.

The two old women whisper together, smile nervously. A CHICANO 'COOK offers a bottle of wine, pours a glass for everyone.

CAIFANO

(raises his glass in a
toss to the ladies)
To the good life!

CUT TO:

136. EXT. PATIO DECK - NIGHT

136.

KENJI is leaning back in his chair against the front of the sauna watching CATHY'S futile struggles.

KANE creeps to the doorsill, looks up at the huge hulk of the fat guy.

136. CONT'D

136.

CATHY eyes the rising water. It moves steadily towards her chin.

Zachi giggles, plays with his sticks. He does not see Kane slip past behind him and disappear around the corner of the sauna.

CATHY

Kane - please!

137. EXT. TOOL SHED

137.

KANE scampers to a garden tool shed at the rear of the patio deck. His eyes fall on a sharp hoe that is hanging from the inside.

He places his bonds against the blade and begins to saw back and forth.

CUT TO:

138. INT. CAIFANO'S BUILDING - FOYER - NIGHT

138.

SLATTERY is the cop on duty. He turns, recognizes the man approaching, brightens.

MAN'S VOICE

Hello, Slattery.

SLATTERY

Hey, Hatcher!

HATCHER comes up to him.

HATCHER

Take a minute. They got coffee and donuts outside. I'll hold it here for you.

SLATTERY

Thanks. Be right back.

Slattery exits. Hatcher edges towards the door marked STAIRS, ducks through it.

139. EXT. EXTERIOR WALL - NIGHT

139.

CHO climbs steadily towards the eighth floor. He's in shadow climbing with the claws past the balcony. He stops hearing FOOTSTEPS on the balcony, looks over at:

Two HOODS walk out. They are FRANKIE and JOHNNY .

CONTINUED:

139. CONT'D

139.

FRANKIE

This working with cops makes me nervous.

JOHNNY

You make me nervous.

Johnny moves inside. Frankie chuckles, sits down, lights a cigarette, takes a drag, tosses the match away.

The MATCH falls past CHO who hears more FOOTSTEPS, looks down at:

140. EXT. SEVENTH FLOOR BALCONY

140.

SMOOT walks out directly below Cho. He carries a sub-machine gun over his shoulder, a revolver in his belt. He leans over, looks down, moves to another spot, does the same.

141. EXT. EIGHTH FLOOR WALL

141.

CHO starts up again. FRANKIE turns. Cho freezes. Frankie looks over, notices the claw, can't figure out what it is, leans down, touches it.

CHO turns his head out of the darkness, eyes gleaming. Frankie gasps, reaches for his revolver as:

142. SEVENTH FLOOR BALCONY

142.

SMOOT looks up. His eyes widen; he raises his gun.

143. EIGHTH FLOOR BALCONY

143.

CHO swings the clawed hand, rips, FRANKIE SCREAMS, falls back. Cho comes after him. They grapple. Cho tears at him like a bear, forces him to the railing.

BULLETS RIP UP THE PLASTER, PING OFF the grill.

FRANKIE slumps against the railing, blood flowing from claw marks.

144. SEVENTH FLOOR BALCONY

144.

SMOOT fires repeatedly.

145. EIGHTH FLOOR BALCONY

145.

FRANKIE'S BODY SHUDDERS from IMPACTS. His BODY is knocked over the railing, drops.

CHO leaps wide, dodging the trail of bullets. THE FLOOR EXPLODES UNDER HIS FEET.

145. CONT'D

145.

CHO takes a hooked line from his waist, clamps it on the edge of the rail, then jumps out into the darkness holding his sword in one hand.

146. SEVENTH FLOOR BALCONY

146.

SMOOT stops firing, begins to reload a fresh clip. He turns, sees:

SOMETHING SHINY SWEEPING TOWARDS HIM IN THE AIR.

HE FROWNS, CURIOUS AND:

CHO SWEEPS INTO VIEW.

CHO'S SWORD STRIKES AND:

CHO SAILS ACROSS THE BALCONY, lands inside the apartment, rolls, comes up in a crouch, looks back to see:

SMOOT still standing, motionless on the balcony, then his head flops back against his backbone and his body topples.

147. INT. FOYER

147.

SLATTERY hurries in, worried, carrying two cups of coffee, looks around. There's no one.

147A INT. STAIRWELL

147A

HATCHER trots up a stairwell to a door marked "4th FLOOR." He stops, sucks air, continues up, walking.

148. INT. CORRIDOR

148.

The NINJA moves through the shadows of the empty corridor, partially opens a door marked "11th FLOOR STAIRS". The sound of many FOOTSTEPS coming down. VOICES. The ninja removes an object from his pocket, waits.

149. INT. STAIRWELL

149.

Three HOODS move down past the 11th floor. The door opens behind them. An object arcs into the stairwell, then:

A BLINDING FLASH FILLS IT, silhouetting the bodies of the startled men. Then its gone and the hoods stagger about blinded. They slip, bump into each other.

THEIR GUNS POINT AIMLESSLY.

THEIR HANDS COVER THEIR EYES.

CONTINUED:

149. CONT'D

149.

THE NINJA BURSTS THROUGH THE DOORWAY with his sword raised, then striking, flashing, cutting.

THROATS ARE CUT. Blood gouts. Arms are severed. Guns blast. Bullets rip up the walls, a foot, a knee as:

THE SWORD CONTINUES ITS WORK, then is gone, the ninja with it, through the door to the 12th floor.

THE HOODS CURSE, growl, trying to stand up, but they can't handle the effort. There is some wet breathing, then silence. A beat. The SOUND OF HURRIED FOOTSTEPS COMING FAST.

CUT TO:

150. EXT. TOOL SHED - NIGHT

150.

KANE IS SAWING AWAY.

151. ZACHI looks around, finds Kane missing. Growls, begins to search.

151.

152. ON KANE

152.

ZACHI seizes the boy's arm, spins him around. Kane's hands break free. He lashes out with a foot

The fat guy is surprised.

Kane runs. ZACHI chases, but not very fast.

153. ON PATIO DECK

153.

The water is approaching CATHY'S nose. Her SCREAMS are garbled by water. Her eyes dart frantically over at Kane.

The boy trips Zachi as he comes around the corner of the sauna, sending the "nunchakus" flying.

KANE POUNCES ON THEM, TURNS, BEGINS TO WHIRL THEM EXPERTLY.

ZACHI CAN'T BELIEVE THE KID CAN DO THIS. HE FINDS OUT. THE STICKS SLAM SHARPLY AGAINST HIS BLUBBER.

CATHY SCREAMS.

CATHY
Hurry, Kane! Hurry!

CUT TO:

149. CONT'D

149.

THE NINJA BURSTS THROUGH THE DOORWAY with his sword raised, then striking, flashing, cutting.

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CATHY SCREAMS.

CATHY
Hurry, Kane! Hurry!

CUT TO:

154. EXT. CAIFANO'S BUILDING - NIGHT

154.

A beam of light moves across the exterior.

155. INT. STAIRWELL

155.

HATCHER hurries up the stairs panting, stops.

BLOOD DRIPS down the stairs in front of him.

HATCHER frowns, moves up cautiously, gasps as he sees:

The three SLAUGHTERED HOODS scattered about the stairs.

HATCHER snarls, picks a revolver off the floor, bolts up the stairs into the darkness.

156. INT. CAIFANO'S APARTMENT

156.

MOTHER, AUNT hug each other, scared. CAIFANO enters from the bedroom area carrying an M-16 and total confidence.

CAIFANO

The son-of-a-bitch can come
anytime.

DONNIE turns from the window, sees the gun, smiles.

DONNIE

Hey, trade you my .45 special and
a .357 for that baby.

CAIFANO

Screw you!

He glares at him. The LIGHTS GO OUT. The women SCREAM.

DONNIE

Damn! He's blown the power.

CAIFANO

(shouting)

Get some flashlights!

BODIES BUMP IN THE DARKNESS. CAIFANO CURSES.

SCENE 157 DELETED

SCENE 158 DELETED

159. INT. STAIRWELL

159.

CHO PULLS the door shut, turns. A flashlight beam hits him in the face.

AN ICEPICK is driven into his shoulder, nails him to the door. The hand holding it is big, meaty. Blood shows on its knuckles.

TWO LARGE BODIES SILHOUETTED BY THE GLARE of the flashlight face CHO- he freezes.

THUG #1

All right, you son-of-a-bitch!
You're gonna die - right here.

THUG #2

Let's see what you look like.

A HAND RIPS DOWN CHO'S HOOD. A CLUSTER OF NEEDLES protrude from Cho's lips. He blows.

POISON NEEDLES HIT THUG #1 in the throat. He grunts, staggers.

CHO RIPS THE icepick out, throws it backhand at:

CONTINUED:

159. CONT'D

159.

THE FIGURE BEHIND THE FLASHLIGHT. It grunts, staggers.

THE FLASHLIGHT DROPS.

THE THUGS COLLIDE, FALL, TUMBLE down the stairs.

CHO LEAPS THROUGH the light, moves upward.

160. INT. CAIFANO'S APARTMENT

160.

CANDLES, FLASHLIGHTS dimly light the living room. CAIFANO, the WOMEN, huddle on the couch.

DONNIE stands by the balcony doors.

THE COOK ENTERS QUIETLY from the kitchen carrying a cake with fifty-five candles on it, all burning. A beat. The cook stumbles against a chair.

THE WOMEN SCREAM, NERVOUS.

CAIFANO SPINS, lifts the M-16 FIRES and:

THE COOK IS DRIVEN BACKWARDS by the bullets, spun around, hit again. Candles fly in all directions. Then the firing stops. The body drops. Candles and cake are spattered all over the furniture, small fires burning.

The women begin to cry. Caifano turns on them.

CAIFANO

Shut up! The beaner shoulda known better!

(a beat, then)

Too bad you women had to see that.

DONNIE

I forgot it was your birthday.

CAIFANO

It would be a nice idea if you folks put out the fires.

Donnie moves to do that. Caifano turns on the blubbering women.

CAIFANO

You, too, Ma! Move it!

161. INT. 12th FLOOR CORRIDOR

161.

HATCHER MOVES BLINDLY through the dense shadows, stopping, starting again. Suddenly, the lights come on. He gasps.

161. CONT'D

161.

Not three feet in front of him is the ninja. Hatcher lifts his gun instinctively.

THE NINJA STRIKES WITH HIS "JO" (SHORT STICK), KNOCKS THE GUN AWAY.

HATCHER ROLLS WITH THE BLOW, spins, attacks kicking, striking with skill, effectiveness. The ninja is punched repeatedly - then he retaliates. For a long time they brutalize each other, then the ninja kicks Hatcher into a spin - puts a thumb through his kidney - drives his stick into Hatcher's armpit.

Hatcher gasps, drops back against the wall. A beat. Hatcher's head lifts to find the ninja's stick pressed against his chest. Hatcher smiles.

HATCHER

Underestimated me - didn't you.

NINJA

And you me.

Hatcher shakes his head. The ninja nods.

THE NINJA HITS A BUTTON ON HIS STICK.

A NEEDLE SHARP BLADE powered by a spring device drives into Hatcher's chest, nails him to the wall with a THUD.

HATCHER GASPS WITH PAIN. The ninja yanks the blade free, backs off. Hatcher drops, hits the floor, rolls, comes to rest over his revolver. He looks down at the floor, sees his blood running out in a stream.

The ninja turns, moves off.

HATCHER looks at the ninja's retreating back. A beat. He pulls the gun from beneath him, turns.

THE NINJA SPINS, THROWS A SHURIKEN. IT BURIES ITSELF IN HATCHER'S CHEST. Hatcher grunts, holds, fires.

BLOOD GOUTS FROM HIGH ON THE NINJA'S LEG.

HATCHER sinks back, his gun blazing.

THE NINJA DODGES THROUGH THE STAIRWELL DOOR TO SAFETY. Bullets shatter the door behind him.

HATCHER slumps down, his revolver clicking empty.

CHO COMES RUNNING OUT of the shadows from the other end of the corridor. He kneels by Hatcher.

161. CONT'D

161.

CHO

Hatcher!

HATCHER

Cho!

(chuckles)

Hey, you're late man! I got a
piece of him.

(a beat, grinning)

Not bad, huh - first time out!

Hatcher chuckles - his head rolls over - dead.

CHO STUDIES HIM A BEAT, BOWS FORMALLY.

162. INT. CORRIDOR - 15th FLOOR

162.

Two MAFIA TYPES, MOE and LARRY, stand guard outside Caifano's apartment. They are wary, nervous, their guns pointing in each direction down the corridor.

They neither see nor hear the panel move above their heads. THE NINJA'S HEAD APPEARS, then his hands.

BOTH FISTS GRIP RAZOR SHARP KNIVES. HE LOWERS HIMSELF WITHIN REACH, suspended by his legs.

SLASHES OUT AT THE SAME TIME, stabbing each guard in the side of the neck.

MOE and LARRY gasp with surprise. They turn, eyes rolling back into their skulls, then topple.

163. INT. CAIFANO'S APARTMENT

163.

CAIFANO SPINS, hearing the bodies topple outside in the hallway. He gestures towards DONNIE.

CAIFANO

Check it out.

Reluctantly, Donnie goes to the door. Caifano turns to the women.

CAIFANO

Go get under the bed.

The ladies quickly exit to the bedroom.

CAIFANO TAKES UP A DEFENSIVE position across the room with a good view of the door. He nods to Donnie.

CONTINUED:

163. CONT'D

163.

DONNIE cautiously turns the doorknob, whips open the door, his gun ready. HE STEPS FORWARD, GLANCES INTO THE CORRIDOR.

DONNIE SEEMS FROZEN. A BEAT.

LIKE A TOPPLING REDWOOD, HE FALLS SUDDENLY ON HIS BACK, revealing a short sword stuck through his chest.

HE SLAMS INTO THE FLOOR WITH A THUD.

CAIFANO PANICS. HE UNLEASHES A BURST AT THE DOOR. WOOD, PLASTER, DOOR PANEL, SCATTERS IN SPLINTERS.

HE HEARS A SOUND TO HIS RIGHT, turns, fires.

BULLETS RIP UP FURNITURE, WALLS, LAMPS, ASHTRAYS, etc..

SUDDENLY, A SHURIKEN buries itself in CAIFANO's hand. He drops the M-16, falls back whimpering, terrified. He drops to his knees.

A DARK FIGURE passes through a shaft of light behind him.

CAIFANO

Please don't kill me. I'll pay you. I got money. I'll give ya a piece of the action - girls - dope - anything!

SUDDENLY THE LIGHTS SNAP ON.

CHO AND THE NINJA STAND FROZEN, FACING EACH OTHER.

CAIFANO LOOKS FROM ONE TO THE OTHER, GASPING IN HORROR.

CAIFANO

Not two of ya...NO!

THE NINJAS ignore Caifano, stare at each other.

CHO

Why do you challenge me?

NINJA

There is no one else worthy.

CHO

What about Kane?

NINJA

If you survive, he is yours. If not, I will teach him to be a Koga ninja.

(Cho reacts)

163. CONT'D

163.

CHO

Where is he?

NINJA

If you survive, you will know.

Cho considers this point, nods.

NINJA

We will finish it the warrior
way - under the stars.

CHO

On the roof -

The ninja nods.

EACH MAN STEPS BACK, EACH WITH AN OUTSTRETCHED HAND. THEN:

A QUICK FLIP OF THEIR WRISTS SIMULTANEOUSLY AND:

SMOKE BOMBS EXPLODE.

After a moment the smoke disperses. CAIFANO looks around,
crawls on all fours to the bedroom door, looks in.HE SEES HIS AUNT, MOTHER HUDDLED under the bed, tears stream-
ing down their faces, gazing back at him. He shakes his head.

CAIFANO

It's no use, mom. The Japs took
over. Let's clear out to Miami.

CUT TO:

164. EXT. PATIO DECK - NIGHT

164.

KANE drops ZACHI with a final flourish of the nunchakus. He
turns, runs to the hot tub.CATHY is submerged but moving, her hair floating to the sur-
face.KANE takes a deep breath, dives, then surfaces, grabs a COILED
GARDEN HOSE, which he forces into her mouth.
HE FORCES AIR, MOUTH TO MOUTH INTO HER LUNGS.HE SURFACES, DIVES AGAIN this time reaching for her bonds.
He manages to pull a corner knot free, surfaces, dives again.A FINAL TUG AND THE ROPE COMES FREE. CATHY IS TOO WEAK TO
SAVE HERSELF.KANE pulls her head above water, drags her to the edge of the
tub. A SHADOW LURCHES ACROSS HIM. He spins.

164. CONT'D

164.

ZACHI attacks. Kane scrambles between his legs, turns, kicks the fat guy's feet out from under him.

CUT TO:

165. EXT. ROOFTOP CAIFANO'S BUILDING - NIGHT

165.

THE NINJA, CHO FACE EACH OTHER ACROSS THE ROOF. The battlefield of the roof is a place of dark shadows, obstacles, all touched with the wierd flickering light of the massive neon and bulbed billboard.

The ninjas bow formally, kneel in unison, begin their own personal mantra of chants, signs, ceremonial procedures of the warrior prior to dangerous combat.

AT LAST THEY ARE READY.

CHO NODS HIS HEAD. THE NINJA HIS.

THE NINJA JUMPS SIDEWAYS, THROWS A PELLET.

CHO DIVES BEHIND A VENT.

AN EXPLOSION RIPS UP THE ROOF where he stood.

CHO ROLLS, comes up running. HE THROWS HIS OWN BOMB.

THE NINJA STEPS FROM BEHIND the corner of a covered stairwell. AN EXPLOSION BEHIND HIM SENDS HIM FLYING over a vent, smashing into the base of a TV mast.

166. EXT. ROOFTOP COMMAND POST

166.

DIME is viewing the other roof through his binoculars.

DIME

Jesus! They're starting a war!

167. DIME'S POV - NEON ROOFTOP

167.

More EXPLOSIONS go off around the base of the sign. Smoke drifts up, obscuring it.

168. EXT. ROOFTOP CAIFANO'S BUILDING

168.

CHO and NINJA emerge at opposite ends of the platform base A beat.

The NINJA THROWS A SHURIKEN.

CONTINUED:

168. CONT'D

168.

CHO uses his sword to snare the star.

A SECOND SHURIKEN SAILS.

CHO DEFLECTS IT.

IT WHIRS INTO THE NEON SIGN, GLASS SHATTERS, SPARKS FLY.

NINJA HURLS A WEIGHTED WIRE.

IT WRAPS ABOUT CHO'S SWORD HANDLE. JERKS THE SWORD FROM THE SHEATH.

THE NINJA RETRIEVES IT, LAUGHING.

THE NINJA DRAWS HIS OWN SWORD, attacks CHO. CHO retreats, the blade whistles, Cho dodges, the blade arcs back again.

CHO BACKFLIPS HIGH, LANDS ON THE BASE OF THE PLATFORM, throws a shuriken which the NINJA deflects with his sword.

THE NINJA LEAPS TOWARDS THE PLATFORM. CHO JUMPS DOWN throwing a handful of flashpowder, blinding him, but he leaps after Cho.

HE LANDS, SPINS. A CHAIN COMES OUT OF THE DARK, WRAPS AROUND HIS BLADE, JERKS IT AWAY.

CHO IS HOLDING A "KUSARI-GAMI" (SICKLE and CHAIN COMBO).

THE NINJA GROWLS. RUNS, SOMERSAULTS FORWARD leaving a FLASH-BOMB in his wake.

CHO WHIRLS THE SICKLE BLADE ON THE END OF THE CHAIN, tosses it.

THE BLADE SLASHES ACROSS THE ROOF, SNAGS the ninja's pants leg. It rips a gash.

CHO chases after him, turns past a vent.

NINJA RUNS AT HIM WITH A SHIKOMIZUI. CHO falls back under the onslaught of the whirling staff. He blocks all the blows neatly.

CHO seizes the end, pulls. The SHAFT DIVIDES, pulling apart revealing a spear tip on the end of the NINJA'S shortened staff.

NINJA ATTACKS. CHO BLOCKS EACH BLOW OR JAB, drawing the NINJA closer.

CHO SPINS, KICKS. HIS FOOT BREAKS THE SHAFT IN HALF. THE NINJA LEAPS BACK holding an even shorter end. A piece of jagged wood slips off the end revealing a DAGGER.

168. CONT'D

168.

THE NINJA SLASHES IN. CHO DODGES but comes up with his back against the platform. The NINJA LAUGHS. Swings the knife.

IT SLICES THROUGH A SECTION OF CHO'S UNIFORM. CHO BRINGS UP A HAND. A BLACK TUBE CLICKS INTO VIEW,

SUDDENLY A FLAME SHOOTS FROM THE END OF THE TUBE INCINERATING THE NINJA'S KNIFE HAND.

SCREAMING, THE NINJA drops the dagger. CHO kicks it away. SPINS into a karate POWER KICK.

The NINJA is hammered back, flipping, tumbling, another pellet hits the roof.

CHO DIVES AWAY.

ANOTHER EXPLOSION.

CHO finds his sword where the NINJA dropped it, turns as the NINJA comes SCREAMING out of the drifting smoke, attacking with his own sword.

STEEL HAMMERS ON STEEL.

CHO LEAPS ATOP THE PLATFORM. THE NINJA FOLLOWS.

THE BLADES CLASH, STRIKE, LOCK. The neon is beautiful in the b.g..

CLOTH IS GUTTED AWAY.

A BLADE TAKES OUT A ROW of bulbs.

THE NINJA HOLLERS, an animal roar.

LIGHTS SHATTER, FIRE RAINS ON CHO'S ARM. HE loses his sword.

NINJA'S BLADE ARCS towards CHO'S waist. CHO STEPS BACK - into space, falls over the edge of the roof.

CHO'S HAND GRABS with his tegaki claws, holds.

THE NINJA leans over the edge, chops with his blade. Steel rings on cement.

CHO LAUNCHES HIS BODY UP, IN MID-AIR HE THROWS A GRAPPLE, SNAGS PART OF THE SIGN BASE, DRAWS HIMSELF OVER THE EDGE.

CONTINUED:

168. CONT'D

168.

CHO ROLLS, LANDS ON HIS BACK. THE NINJA SLASHES DOWN,

CHO CATCHES THE BLADE IN ITS DOWNWARD ARC, BOTH HIS FEET
PRESSED TOGETHER holding the blade in abeyance.

THE NINJA CHUCKLES, PRESSES WITH ALL HIS STRENGTH, THE RAZOR,
SHARP BLADE SINKING TOWARDS CHO'S CROTCH.

CHO SUDDENLY FLIPS BACKWARDS, PULLING THE SWORD and NINJA
with him.

INVERTED, THE NINJA SMASHES into the NEON SIGN. IT EXPLODES
like the Fourth of July.

THE NINJA SCREAMS.

CHO takes the sword from where it has fallen, spins, SLASHES.

THE BLADE SLICES CLEANLY THROUGH THE NINJA'S CHEST.

A FROTH OF AIR AND BLOOD GUSHES..

DIME approaches the platform from below, his gun drawn, He
pauses, shakes his head. This is madness.

THE NINJA SHUDDERS VIOLENTLY, slumps back against the sign.
his hand inside his clothing holding his wound.

DIME

You guys just can't keep it
simple, can you.

CHO moves for the ninja, pulls away his hood.

The face belongs to someone we've never seen before, a Japan-
ese.

DIME

Yamada!

A beat.

CHO

No.

CHO'S HAND PULLS away eyebrows, a putty nose, a wig, clots of
rubber make-up to reveal KAREL BRADEN'S raging face.

CUT TO:

169. EXT. BRADEN'S HOUSE - NIGHT

169.

DIME'S CAR SKIDS TO A STOP IN FRONT of a lush isolated ranch house. CHO jumps out, races across the yard, KICKS in the front door. DIME gets out, moves towards:

THE HOUSE, hears doors slamming inside.

CHO (O.S.)

Kane! Kane!

Dime moves through the front door.

SCENE 170 DELETED

171. EXT. PATIO DECK - NIGHT

171.

As CHO comes out to the deck KANE runs into his arms. They hug each other, hang on, voices a garble of murmured relief.

KANE

Father! Oh, father!

CHO

(lifting his son)

It's all right - it's all right
- it's over now.

Kane hugs harder, trembling.

CHO

It's okay -

Cho looks over, sees:

ZACHI, his thumbs and big toes bound ninja style, with tight circles of wire.

CATHY emerges from the sauna, hesitant, whipped, wrapped in a terrycloth robe. His eyes watch Cho, frightened, hopeful. A long beat - then a whispered question.

CONTINUED:

171. CONT'D

171.

CATHY

I'm - I'm free?
(Cho nods)

KANE turns in his father's arms, smiles proudly. Cathy moves to them, pauses.

CATHY

You have an extraordinarily
brave son, Cho - I wish - I
wish I knew how to thank him.

CHO

There is no need now - the
words will come in time.

CUT TO:

172. EXT. ZUMA BEACH - SUNSET

172.

THE BREAKERS RISE, CRASH, ROLL towards the shore.

GULLS FLY, HONK.

CHO, KANE stand on a high bluff overlooking the scene. They both wear "gis."

KANE

But father, how can we be ninja
when we have no master to serve?

CHO

But we have. We will serve the
"Way" - seek out masters from
those who need us.

KANE

Is this possible?

CHO

Of course. For example, this
little girl - Terry - who you
said helped you - she sounds like
a fine master.

KANE

(dismayed)

A girl!

CHO

She needs someone's help.

CONTINUED:

172. CONT'D

172.

KANE

Can a girl be a master?

CHO

From the way you spoke of her,
it would seem she already is.

KANE

(a long beat, then)
Oh - now I see - is that the
ninja way?

CHO just smiles. He walks to the edge of the bluff, turns,
looks back at Kane.

CHO

Let me demonstrate this one.
Follow me. Do as I do.

He LEAPS HIGH, DROPS.

KANE rushes to the edge, looks down.

CHO'S "GI" FLUTTERS DOWN TO THE SAND - EMPTY.

KANE GASPS.

KANE

Father!

He closes his eyes, concentrates, then leaps, drops.

KANE'S CLOTHES FLUTTER DOWN TO THE SAND. Silence except for the
surf.

CAMERA PULLS FAR BACK TO REVEAL A DESERTED BEACH.

END CREDITS ROLL UP