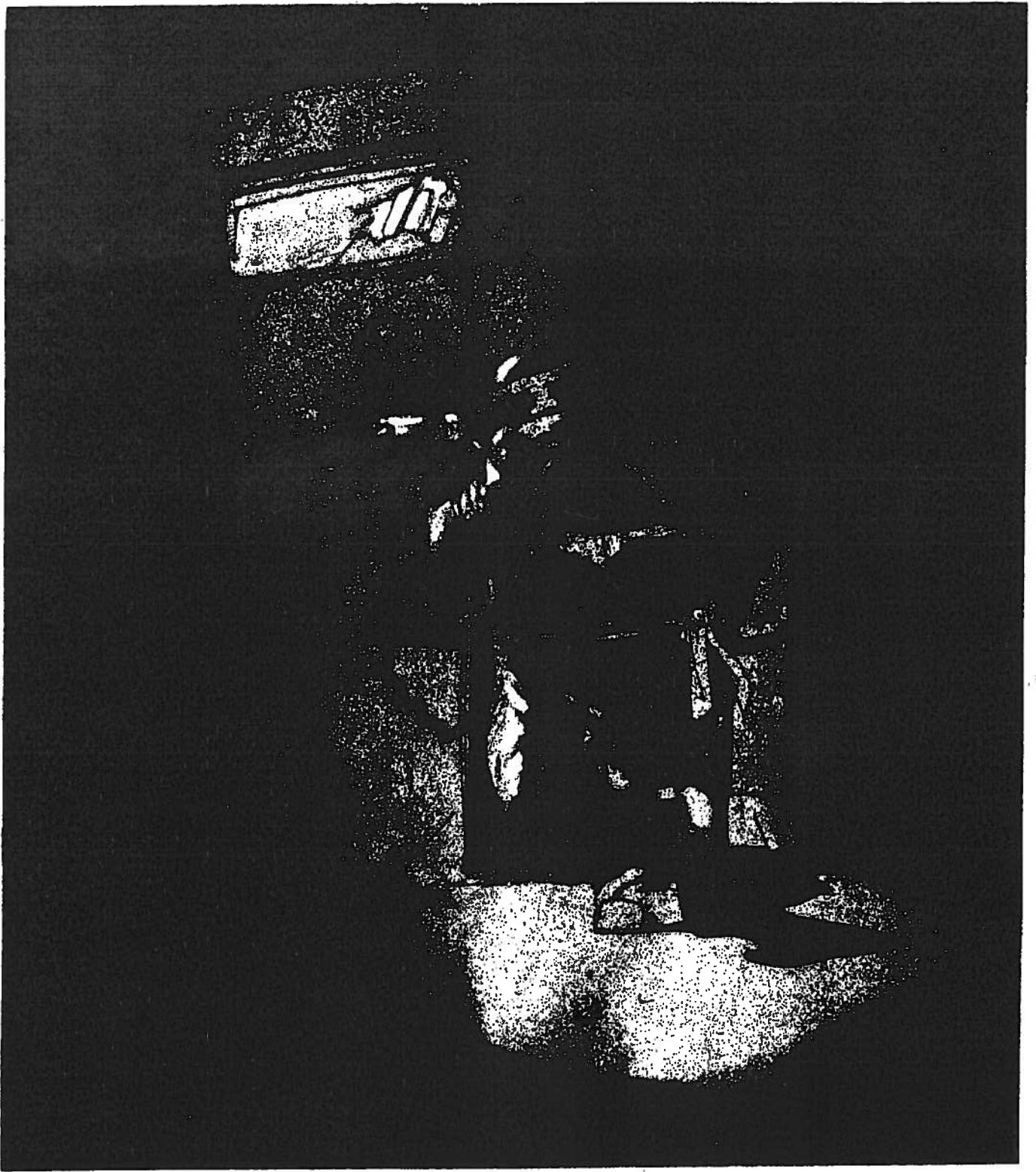




**TEENAGE MUTANT NINJA**  
**TURTLES**

Screenplay by  
Todd W. Langen

April 10, 1989

TEENAGE MUTANT NINJA TURTLES

FADE IN:

1 EXT. NEW YORK CITY STREETS - DUSK

1

Deserted, wet, solemn.

A BREEZE kicks up, blowing a sheet of newspaper along the ground and trapping it against the grill of a car. The headline reads: "CITY CRIME ESCALATES."

Further along, STEAM belches from the four vents of a manhole cover, which begins to vibrate like a teakettle. Suddenly, it blows, flying into the air and crashing down near the open sewer hole. The RATTLING of the cover stubbornly echoes about the empty streets, then dies, AS WE DESCEND INTO:

2 INT. THE SEWER - DUSK

2

revealing the bowels of New York City: A dark, dank maze of tunnels, filled with debris, much of it drowning in a murky trough of water.

Moving deeper into the sewer, a distant SOUND becomes audible. Continuing deeper, the sound grows into the drone of a TELEVISION. Deeper still, and words become distinct:

APRIL O'NEIL (V.O.)  
... much more than just a series  
of small, isolated incidents.

3 INT. THE SEWER AT TURTLES' DEN DOOR - DUSK

3

The voice emanates from an old boarded-up doorway that leads to a maintenance room, long forgotten, off the main sewer.

APRIL (V.O.)  
It's now apparent that an  
organized criminal element is at  
work. And at the moment...

The door remains closed, a flickering light bleeding through its cracks.

APRIL (V.O.)  
... business is good.

DISSOLVE TO:

## 4 EXT. A DIFFERENT STREET - DUSK

UNDER the sound of April's continuing report:

APRIL (V.O.)

So good, in fact, that there  
appear to be no eyewitnesses to  
any of these crimes...

This street is much busier than the first, as a group of people wait to cross at a corner. Among them is a businessman who periodically raises his arm to check an expensive watch. The light changes and the businessman begins to cross, receiving a shock when he checks the time yet again and finds his wrist bare.

## 5 EXT. APARTMENT BUILDING - DUSK

APRIL (V.O.)

Even the victims themselves rarely  
catch a glimpse...

A woman relaxes in front of a small, state-of-the-art TV set resting on the rail of her balcony, which faces a lamp post. Suddenly, a blur of speed flashes by and the TV is gone, creating a DOPPLER EFFECT as the music fades away.

## 6 EXT. STREET - (WOMAN'S P.O.V.) - DUSK

The woman looks over the balcony just in time to see a pair of heels retreating from the lamp post.

## 7 EXT. ANOTHER STREET/SUBWAY STATION - DUSK

APRIL (V.O.)

Many don't even know that they've  
been victimized...

Late commuters emerge from a subway station. A man's wallet is stealthily removed from his suit by a pair of hands. WE FOLLOW THE WALLET as it is passed to another hand moving in the opposite direction, and then to another - precise, clockwork movements. And though faces are not seen, it is apparent from clothing that these hands belong to young men. Teenagers.

A final pair of hands then opens the wallet, removes the cash, and discards the empty shell into a dumpster - where it joins an assortment of its brethren, already there.

(CONTINUED)

7 CONTINUED:

7

APRIL (V.O.)  
... until, of course, it's much  
too late. Some are already  
dubbing it "The Silent Crime  
Wave." But perhaps the most  
disturbing silence...

7A INSERT: CLOSE ON - A TV SCREEN

7A

and an attractive REPORTER in her late twenties.

APRIL  
... is that coming from City Hall.  
(signing off)  
April O'Neil. Channel Six Action  
News.

CUT TO:

8 EXT. CHANNEL SIX TELEVISION STATION - NIGHT

8

situated on the lower West Side docks of New York.

CREDITS BEGIN.

Through a large double glass door, April can be seen passing a security guard at the sign-in counter. He checks his watch and gives her a playful "Shame, shame" for working so late, and they share a laugh as she exits.

Now making her way through the largely deserted parking lot, April passes by a dumpster just as a bottle SMASHES to the ground. She whirls and sees a rat scurrying away.

APRIL  
Agch...!

Immediately hopping onto a crate, she assumes an arms-retracted, "I-hate-rats" pose. She then shudders and steps down, continuing on her way, her heels echoing the increased tempo of her pace.

9 EXT. ACROSS THE HUDSON RIVER - NIGHT

9

TRACKING April along the opposite shore, as reflected moonlight dances on the water amidst floating debris. Slowly, one by one, large convex shapes break the surface of the water, glistening in the moonlight and separating the floating garbage, until there are four. Four Turtle shells.

MAIN TITLE.

## 10 EXT. PARKING LOT - NIGHT

while April reaches into her purse for car keys and passes some remote broadcast vans, suddenly stumbling upon several young THUGS, efficiently ripping off TV monitors from the vehicles. Startled, one draws a knife. A moment of tense silence goes by.

HEAD THUG

Bad timing.

APRIL

(gulp)

You're telling me.

April tries to bolt, but the thugs jump her, and none too gently. Struggling, she manages a few healthy screams before the thugs subdue her, covering her mouth. She's now completely at their mercy. And at this height of desperation

A DAGGER

comes suddenly hurling through the air, smashing the light above them and plunging the area into

BLACKNESS

where only vague shapes can be seen, fighting with uncanny power and speed as POLICE SIRENS approach.

And lying on the ground, much of her face shrouded in darkness, April looks on with both fear and irrepressible curiosity.

The sounds of the STRUGGLE die out, and FOOTSTEPS can be heard retreating into the night. Two squad cars arrive, illuminating the scene with their headlights.

April blinks at the bright lights, but the blinking stops as her eyes turn and see

THE THUGS

lying and sitting on the ground, slightly beaten and very tied up with coaxial cable. One of them wears an aerial on his head like a stunned Martian.

The police look down at April, and she up at them with her mouth lolling open in amazement, while nearby, a

## 10A MANHOLE COVER

10A

slowly rises, revealing a pair of masked eyes. The eyes spot a single Sai (Ninja Dagger) on the ground next to April's purse, but so does April, and while the police return their attention to the thugs, she quietly stuffs the Sai into her purse.

(CONTINUED)

10A CONTINUED:

10A

VOICE

Damn.

And as the cover drops over the masked eyes

CUT TO:

11 INT. SEWER - NIGHT

11

where three shadows, long and thin on the sewer wall, move in a line, splashing through shallow water. The shapes are almost human in form. Almost.

But they talk and sound like teenagers.

SHADOW #1

We were awesome, bros! Awesome!

SHADOW #2

(like a sportscaster)

Yes, ladies and gentlemen, major league butt-kicking is back in town!

SHADOW #3

Oh, yeah.

They turn a corner and into full view for the first time:

THE TEENAGE MUTANT NINJA TURTLES

Powerfully built. Heavily armed. Definitely green.

The first is LEONARDO, with blue mask and "katana" (Ninja Swords), the unofficial leader of the group. Disciplined. Calculating. Cool under fire.

Next is MICHAELANGELO, with orange mask and "nunchukus," the happy-go-lucky, rock an' roll, wisecrackin' surf turtle. Slightly chubbier than the others.

The third is DONATELLO, with purple mask and "bo" (Ninja Staff), the intellectual of the group with a knack for fixing things. Introspective. Often soft-spoken, with a distinctly high, but throaty, voice. He views the world with a sense of wonder.

LEONARDO

(pumping fist)

Awesome!

MICHAELANGELO

Right-eous!

(CONTINUED)

11 CONTINUED:

DONATELLO

Bossa Nova!

The other turtles turn and look back at him.

DONATELLO

Chevy Nova?

(more looks; he imitates  
Mike)

Ex-cellent!

Much better. The other Turtles pat him on the back with "All right!"s and a "Gimme three!" as they 'high three' (a Turtle three-finger version of a high five), and continue happily along.

MICHAELANGELO

Come on, let's hurry it up, I'm  
starvin'.

12 INT. THE SEWER AT TURTLES' DEN DOOR - NIGHT

12

They come upon the same boarded-up door seen earlier, which swings open with unexpected ease as they enter.

A fourth shadow, and then turtle, steps into view wearing a red mask. This is RAPHAEL. Mr. Intensity.

He looks at his single Sai, then back down the sewer.

RAPHAEL

Damn.

He, too, then enters

13 INT. DEN - NIGHT

13

a converted storage/maintenance chamber that, for a sewer dwelling, has been made very warm and comfortable. The place is filled with furnishings and items that have been swept down the sewer and "bandaged" together. Donatello has even rigged lighting, a beat up telephone half-booth, an old black and white TV, and a heating source that taps into the visible subterranean steam pipes. A tide mark from earlier flooding accents the walls. A picture of the Turtles from a photo booth is proudly displayed.

Leonardo - energized, but trying to control it - rushes TOWARD CAMERA and kneels.

(CONTINUED)

13 CONTINUED:

13

LEONARDO

We have had our first battle,  
Master Splinter. They were many,  
but we kicked... we fought well.

THE CAMERA SLOWLY TRACKS AROUND TO REVEAL

SPLINTER

an aging, arthritic rat who stands about four feet high and wears a patched up hapi coat and tabbies on his feet. Exuding the wisdom of his years, his voice is a balm of tranquility, his eyes serene, yet sharp.

And half of his right ear is missing.

SPLINTER

Were you seen?

Leonardo shakes his head "no."

SPLINTER

In this, you must never lapse.  
Even those who would be our  
allies... would not understand.  
You must strike hard and fade  
away. Without a trace.

Donatello flashes the slightest look at Raphael, but this is more than Splinter needs. He turns to Raphael and just waits.

RAPHAEL

(finally bursting)  
I lost a Sai.

SPLINTER

Then it is gone.

RAPHAEL

But I can get it back, I can...

SPLINTER

Raphael. Let it go.

Raphael quietly burns while Michaelangelo moves to the phone.

(CONTINUED)

13 CONTINUED: (2)

SPLINTER

(addressing them)

Your Ninja skills are reaching their peak. Only one truly important lesson remains, but must wait. I know it is hard for you here, underground. Your teenage minds are broad, eager. But you must never stop practicing the art of Ninja - the art of invisibility. You are still young, but one day I will be gone... Use my teachings wisely...

MICHAELANGELO

(in b.g.)

You got the address?

(beat)

All right, good, yeah, okay, I wanna large, thick crust, with double cheese, ham, pepperoni, mushrooms, onion, sausage, green pepper, and no anchovies - I mean, no anchovies. You put anchovies on this thing and you're a dead man, okay? Oh, and...

SPLINTER

Michaelangelo!

He gives Splinter a little "sorry" smile and quickly finishes.

MICHAELANGELO

Uh, that'll do.

(sotto into phone)

An' the clock's tickin', dude!

He hangs up the phone and rejoins the others.

SPLINTER

I suggest we all meditate now on the events of this evening.

Splinter closes his eyes and begins to meditate, but only a few seconds go by before they pop open again to the BLARING party song "Tequila."

He turns and sees Michaelangelo and Donatello dancing near a piecemeal stereo, their frenetic movements putting them in the category of "two wild and crazy turtles." But when the break cadence arrives, the part where everyone stops and says "Tequila," the two turtles stop, point to each other, and in their deepest voices substitute

MIKE AND DON

Nin-jit-sul

before picking up again. Michaelangelo finally spots Splinter.

MICHAELANGELO

Uh, well, this is "like"... meditating...

(CONTINUED)

13 CONTINUED: (3)

13

Splinter turns back with a slight roll of his eyes before closing them again. But the hint of a grin on his face belies his knowledge that "boys will be boys."

Leonardo, sitting on a couch and 'dancing' with his upper body, sees Raphael don the standard turtle disguise - trenchcoat and fedora - and head for the door.

LEONARDO

Hey, Raph, where ya goin'?

RAPHAEL

(still peeved)

Out. To a movie. That okay with  
you?

Leonardo raises his hand as if to say, "Hey, sorry I asked." And as Raphael exits

CUT TO:

14 INT. CASEY JONES' APARTMENT - NIGHT

14

CLOSE ON - A TV SET

and another news report about crime in the city. The channel flips to a movie with a woman SCREAMING in terror, then flips again to a cop show. SIRENS. GUNSHOTS.

CASEY JONES - mid-twenties, shining long black hair, a stern look on his face - watches it all. He's slumped in an old armchair, lit only by the TV, the walls around him plastered with sports and martial arts posters. Bits of equipment - bats, pads, gloves - are strewn all over. A hockey mask hangs on the wall.

A HYPNOTIC, DRIVING CHANT begins, slowing increasing in volume like a tribal rhythm building to a climax.

THE CAMERA MOVES IN ON CASEY. His stare is intense. His eyes never blink. The light from the television plays off his face as he flips - more crime - flip - the CHANT grows - flip - more violence - click! - AND THE SOUND CUTS OFF, the TV screen goes blank.

And as a white dot tunnels into the center of the screen

CUT TO:

## 15 INT. SEWER - NIGHT

as Donatello moves down the tunnel, doing some lazy S-curves on his skateboard. He stops and joins Michaelangelo, seated under a grating near a junction in the main sewers. They both stare up at the outside world while moonlight pours down past the grill, casting shadows across them like prison bars.

DONATELLO

Nice night.

MICHAELANGELO

Pizza dude's got thirty seconds.

Donatello takes this in stride.

DONATELLO

(reflecting)

Hey, Mikie, you ever... think about what Splinter said tonight? I mean, about what it would be like... you know... without him?

Michaelangelo lowers his eyes, thinking. A moment of silence goes by, and then:

MICHAELANGELO

Time's up! Three bucks off!

Donatello grins at him, perhaps a little envious, then gives him a pat and takes off on the skateboard, doing lazy S-curves down the tunnel into shadow.

## 16 EXT. STREET ABOVE GRILL - MINUTES LATER - NIGHT

as the PIZZA MAN arrives. He takes out a pizza with a slip of paper on it, then steps towards the grating while looking for the address.

PIZZA MAN

(thick Brooklynese)

Terrific. Where da hell's one-twenty-two an' an eighth?

MICHAELANGELO (O.S.)

You're standin' on it, dude!

The Pizza Man jumps off the grate and looks down, spooked.

PIZZA MAN

What da...?

The tip of a bill waves enticingly through the grate.

(CONTINUED)

16 CONTINUED:

16

MICHAELANGELO (O.S.)

Just slip it down here.

The Pizza Man moves tentatively. This is weird. He's not even sure he wants to touch the bill, but when he feels the pizza being tugged from his hand, he yanks the bill out and moves quickly away, happy to get the heck out of there.

That is, until he notes the denomination of the bill, at which point all fear vanishes in favor of his full New York righteous indignation.

PIZZA MAN

'Ey! Dis is only a ten! The tab's thirteen!

MICHAELANGELO (O.S.)

You're two minutes late, dude.

PIZZA MAN

Aw, come on, cut me a break, 'ere, would ya?

MICHAELANGELO (O.S.)

(thick Chinese accent)

Wise man say: Forgiveness is divine - but never pay full price for cold pizza!

Michaelangelo's LAUGH fades away down the sewer. The Pizza Man stares for a moment, and then looks down the empty street, shaking his head.

PIZZA MAN

I gotta get a new route...

17 INT. DEN - MINUTES LATER - NIGHT

17

as a spinning pizza is hurled into the air and OUT OF FRAME, accompanied by Michaelangelo's voice doing his best Johnny-Carson-as-Art-Fern impression.

MICHAELANGELO (O.S.)

Yes, friends, the new "Turbo Ginsu"...

Michaelangelo's katana (sword) is seen SWISHING through the air at top speed, followed by pizza segments landing on a table where Leonardo and Donatello are seated.

(CONTINUED)

17 CONTINUED:

17

MICHAELANGELO  
It slices, it dices, and, yes,  
makes french fries three different  
ways.

His routine complete, Michaelangelo sheathes the "Ginsu" and  
sits down to his own slice.

MICHAELANGELO  
Mmmm...

18 EXT. MOVIE THEATER - NIGHT

18

RAPHAEL  
... Yuk.

Collar up, hat down, Raphael exits with the rest of the movie  
crowd. The marquee reads: "E.T. - THE EXTRA-TERRESTRIAL."

RAPHAEL  
Where do they come up with this  
stuff?

As he walks

TWO TEENAGED HOODLUMS

approach an old lady, one distracting her while the other yanks  
her purse away. They take off past

RAPHAEL

who reluctantly sticks out a foot and trips the one with the  
purse, catching it in midair and tossing it back to the old lady  
in one fluid motion.

Sticking his hand back in his pocket, he glares down at the  
grounded HOODLUM, who beats a hasty retreat with his cohort  
across the street to

19 EXT. CENTRAL PARK - NIGHT

19

where they stop to catch their breath.

HOODLUM  
(panting)  
What the hell was that?

As if in answer to the question, Casey Jones drops down on them  
from an overhanging tree branch.

(CONTINUED)

19 CONTINUED:

19

Wearing a revealing muscle shirt and his hockey mask, and carrying a golf bag on his back filled with clubs, bats, and sticks, it's pretty obvious that he's not there to interest these guys in Amway.

CASEY

That was a crime, you  
purse-grubbing pukes. And this...

He reaches into his golf bag as if it were a quiver and pulls out a nasty-looking hockey stick.

CASEY

... is the penalty.

He lashes out and knocks one of the hoodlums to the ground.

CASEY

Two minutes for slashing.

He hooks the feet out from under the second hoodlum.

CASEY

Two minutes for hooking. And  
let's not forget my personal  
favorite...

He lifts the hockey stick high into the air, ready to deliver a particularly cruel blow.

CASEY

Two minutes for high sticking...!

But before the stick comes down, a double fist pounds Casey in the small of the back, knocking him over.

RAPHAEL

(angry)

How 'bout a five minute "game  
misconduct" for roughing, pal?

Casey gets up.

CASEY

(re: disguise)

Hey, "Bogie," who died and made  
you referee? You did your part,  
now get outta here and let me do  
mine. These scum puppies need  
a lesson.

(CONTINUED)

19 CONTINUED: (2)

19

RAPHAEL

Not like that, they don't. Not  
from you.

The hoodlums, in the meantime, have inched away from the  
smoldering standoff and finally run. Casey sees them get away.

CASEY

(to Raphael; seething)

Looks like you're the one who  
needs the lesson.

(beat)

The class is Pain 101. Your  
instructor: Casey Jones...

He slowly reaches back into his golf bag.

RAPHAEL

Look, I don't wanna fight you...

CASEY

(ignoring him)

Tough rocks, "pal"..

Casey produces two carved bats and begins swinging them at  
Raphael, who jumps and ducks the weapons with ease.

RAPHAEL

Baseball, huh? Now that's my  
game.

He grabs one of the bats and effortlessly stops it, reading the  
label while ducking under the other bat.

RAPHAEL

A "Steve Garvey" bat? Tell me  
you didn't pay money for this.

The other bat strikes Raphael on the back, knocking him down.

CASEY

It was a two-for-one-sale.

Raphael's hat has been knocked off in the fall, and Casey can  
now make out some odd features in the dim light.

CASEY

Hey, what are you, some sort of  
punker? I hate punkers.  
Especially bald ones in green  
makeup. Who wear masks. Over  
ugly faces...

(CONTINUED)

19 CONTINUED: (3)

Raphael is really steaming now. He grabs the bat he fell with and leaps to his feet.

RAPHAEL

New batter.

He swings at Casey and misses.

CASEY

Stee-rike one!

(another miss)

Whiffer!

Boiling, Raphael executes a perfect Ninja flip over Casey, swinging and knocking him silly.

RAPHAEL

Home run.

He puts his foot on the back of the dazed vigilante.

RAPHAEL

Raphael wins, one-nothing.

Casey rolls out from under Raphael's foot and springs to his feet, removing a cricket bat from his bag.

CASEY

New game, Round Head. Cricket.

RAPHAEL

Cricket? Nobody understands cricket. You gotta know what a "crumpet" is to understand cricket.

CASEY

I'll teach you...

He swings, knocking Raphael into a wire mesh trash can.

CASEY

See? That's six runs!

Raphael is stuck in the barrel.

CASEY

So long, freak! I've got work to do.

Casey takes off while Raphael struggles to free himself. He finally pops out, angrier than ever, and runs after the departing Casey, who turns a corner out of sight.

(CONTINUED)

19 CONTINUED: (4)

19

Raphael turns the same corner at full speed, but that was a mistake, for Casey has reversed direction and plows a heavy shoulder into Raphael's chest, knocking the wind out of him.

CASEY

I know how you punkers enjoy pain.  
No need to thank me.

Raphael suddenly sweeps Casey's feet out from under him, deftly swinging on top and putting a strangle hold on him.

RAPHAEL

Now who's the champ, pal? Huh?

CASEY

(choking)  
Okay, okay... you're the champ...  
freak...

Raphael tightens his grip and begins doing Mr. Rogers.

RAPHAEL

The name's Raphael. Can you say  
"Raphael?"

CASEY

(last bit of air)  
Raphael.

RAPHAEL

I knew you could.

Raphael gets off of Casey, who lies there gasping.

CASEY

Man... you're crazy...

Casey gets up and begins moving away from Raphael.

RAPHAEL

I'm crazy?

CASEY

(hastening away)  
Yeah - and dangerous.

RAPHAEL

I'm dangerous? I'm dangerous!?

And as Raphael stands there for a moment, thinking over a new implication in his words and then throwing a trash barrel after Casey in frustration

CUT TO:

20 INT. DEN - LATER - NIGHT

20

as Raphael quietly enters the darkened lair to the sound of SNORING. He shuts the door slowly, but it CREAKS anyway.

RAPHAEL  
(to the door)  
Shh...

Closing it, he turns to go to his room. But a match flames to life, illuminating the face of Splinter as he sits in his chair, and Raphael stops dead in his tracks.

SPLINTER  
Raphael, come sit by me.

RAPHAEL  
(caught)  
Could this wait 'til morning?

SPLINTER  
(firmly)  
You will listen now.

Raphael moves over and sits at Splinter's feet as he lights a candle.

SPLINTER  
My Master Yoshi's first rule was,  
"Posses the right thinking. Only  
then can one receive the gifts  
of strength, knowledge, and  
peace."  
(deep breath)  
I have tried to channel your  
anger, Raphael, but more remains.  
Anger clouds the mind. Turned  
inward, it is an unconquerable  
enemy. You are unique among your  
brothers, for you choose to face  
this enemy alone. But as you face  
it, do not forget them. And do  
not forget me.

Splinter gently lays his hand on top of Raphael's head.

SPLINTER  
I am here, my son.

And as Raphael looks up with eyes glistening

CUT TO:

21 EXT. APARTMENT BUILDING/JUNK SHOP- MORNING - ESTABLISHING 21  
an old brownstone with a junk store on the ground floor.

22 INT. APRIL'S APARTMENT - MORNING 22

where DANNY PENNINGTON, thirteen-year-old son of April's boss, sits reading a comic book from April's collection with a pair of stereo headphones resting on his neck. He appears sullen.

His father, CHARLES PENNINGTON - late forties, well-dressed, a little stiff - converses with April, who is getting ready for work in the bathroom.

CHARLES

Well, you could've called me last night, you know. Call it a quirk, but I like to know when one of my best reporters has been mugged.

APRIL

I wasn't "mugged," Charles. Besides, I knew you'd just worry and rush over here like this morning.

CHARLES

(an order)

From now on, security's escorting you out to your car at night.

April makes a few rapid, playfully serious salutes.

APRIL

Yes, sir.

While they continue to talk, Danny finishes his comic book, eyes April's purse on a table, removes the wallet and some cash, replaces the wallet, and then picks up another comic book.

Charles sighs and looks out a window, waxing rhetorical.

CHARLES

Just what's going on out there, April? It's getting so you can't even step outside in the daytime anymore.

APRIL

Well, I'll tell you this, after all the stuff I've been hearing out of Little Tokyo, Sterns is gonna have some answering to do this afternoon.

(CONTINUED)

22 CONTINUED:

22

CHARLES

(a knowing groan)

Just take it easy, huh? He's  
already got the mayor breathing  
down my neck.

APRIL

(to Danny; changing the  
subject)

How's school going, Danny?

Danny opens his mouth to answer, but Charles does it for him,  
much to his son's chagrin.

CHARLES

(disgusted)

Oh. Wonderful. So wonderful,  
in fact, that I have to drive him  
there every morning now just to  
make sure he goes.

Danny, tight-lipped, places the headphones over his ears and  
returns to the comic book.

CHARLES

That's what he does when he wants  
to ignore me - sticks his head  
in those things. I'd like to know  
where the hell he got those,  
anyway.

CUT TO:

A QUICK-CUT SERIES OF SHOTS

23 INT. HOME ELECTRONICS STORE - DAY

23

A rack of stereo headphones like the ones Danny was wearing is  
on display for passersby. A potential customer tries one on  
just as:

A NINJA DUST BOMB EXPLODES, obscuring the area in a white cloud  
until a breeze starts clearing it away and:

THE RACK IS EMPTY. Above it, two sets of legs scurry up ropes  
OUT OF FRAME, and then the ropes themselves disappear. The  
customer is left wearing a set of head-phones that are no longer  
attached to anything.

## 24 EXT. FREEWAY TUNNEL - DAY

A long tractor-trailer rig pulls into the tunnel as:

INSIDE THE TRUCK, the burly driver hears an unusual THUNK, looks up, then shrugs it off before:

THE TRUCK EXITS THE TUNNEL, and the driver is now a thin teenager dressed in black.

## 25 EXT. BACK ALLEY - DAY

An older teenager comes out of a back door and hands off a velvet jeweler's bag to a much younger teenager, who moves swiftly down the alley and turns a corner into:

A GROUP OF TWENTY-YEAR-OLD THUGS, hanging out. The boy looks behind him, but another thug is now there, looking very interested in the velvet bag. The boy then spots a broom handle leaning against the wall, and as his small hand grasps it:

THE BOY EXITS TO THE STREET, and behind him, around the corner in the alley, a group of dazed twenty-year-olds wonder what just hit them.

CUT TO:

## 26 EXT. CITY HALL - DAY - ESTABLISHING

## 27 INT. HALLWAY - CITY HALL - DAY

where POLICE CHIEF STERNS, a well-fed man in his fifties, sweats under the lights of the Channel Six Action News camera.

CHIEF STERNS

No, I wouldn't say that at all.  
We are presently executing a plan  
of redeployment that will minimize  
response time by maximizing  
coordination between patrol units  
in a decentralized networking  
scheme.

THE SHOT WIDENS TO INCLUDE APRIL AND HER CREW, all with various quizzical looks on their faces.

APRIL

Uh, I'm not sure I understood all  
that, Chief Sterns. Would you  
mind repeating it?  
(sweetly)  
In English, perhaps?

(CONTINUED)

27 CONTINUED:

27

CHIEF STERNS  
(as to a child)  
It means we have everything well  
in hand, Miss O'Neil.

APRIL  
Ah. Then you know who's behind  
these crimes.

CHIEF STERNS  
Well, no... I didn't say that...

28 INT. DEN - DAY

28

where Donatello stands in front of the old black and white TV  
set, watching a picture of April and Chief Sterns fade up onto  
the screen.

DONATELLO  
Hey, guys, look!

LEONARDO  
That's her!

MICHAELANGELO  
(star struck)  
I'm in luv.

APRIL (V.O.)  
Then you know why the crimes  
have been escalating  
recently.

CHIEF STERNS (V.O.)  
(getting irritated)  
No, I didn't say that,  
either, Miss O'Neil.  
Maybe if you'd stick to  
asking questions there'd  
be less confusion.

APRIL (V.O.)  
Fine, Chief...

29 INT. WAREHOUSE-SHREDDER'S - DAY

29

where April and Sterns now appear on a patchwork wall of TV  
monitors in all shapes and sizes.

APRIL (V.O.)  
... what do you know about an  
organization called the Foot Clan?

CHIEF STERNS (V.O.)  
(suddenly squirming)  
There is... no evidence to link  
such a name to these incidents.

THE CAMERA PULLS BACK TO REVEAL A SILHOUETTED MAN seated in  
front of the wall of monitors, watching.

(CONTINUED)

29 CONTINUED:

29

APRIL (V.O.)  
Then are you denying that an  
organization called "The Foot"  
exists?

With the smallest of effort, the Silhouetted Man hurls a small Ninja dagger at the on-screen image of April, hitting her right between the eyes as it sticks to one of the screens.

And during the following, he beckons another SILHOUETTED FIGURE to his side, issuing some terse commands in Japanese.

CHIEF STERNS (V.O.)  
I'm not "denying" anything.  
Again, Miss O'Neil, you're putting  
words in my mouth.

The on-screen picture now shows the Chief with the dagger in his mouth.

APRIL (V.O.)  
I'm sorry, Chief, but it often  
seems that somebody ought to.

CHIEF STERNS (V.O.)  
(that does it)  
If you'll excuse me, I have more  
important matters to deal with.

30 INT. DEN - DAY

30

as the Turtles watch Sterns retreat to his office, and April turn towards the camera:

APRIL (V.O.)  
We can only hope that one of them  
has to do with solving these  
crimes.

MICHAELANGELO  
She's great!

Raphael is also staring at the screen, fingering his single Sai. His eyes widen slightly at the next few words.

APRIL (V.O.)  
Live from City Hall, this is April  
O'Neil.

Grabbing his disguise, Raphael heads for the door.

31 INT. CITY HALL HALLWAY - DAY

31

as April and the crew pack up.

CHIEF STERNS (O.S.)  
(through his door)  
O'Neil!

April hands her earpiece to a TECHNICIAN with a grin.

APRIL  
Time me.

She opens the door and enters. And while the door closes behind her

DANNY PENNINGTON

passes by further up the hall, in handcuffs, escorted by two policemen.

32 INT. CHIEF STERNS' OFFICE - DAY

32

and his true colors are showing. Mostly red.

CHIEF STERNS  
Just what is it you hoped to  
accomplish out there besides  
busting my chops!?

APRIL  
I think you've heard as much about  
this Foot Clan as I have, and I  
don't think you're doing anything  
about it.

CHIEF STERNS  
You expect me to waste precious  
manpower because a few immigrants  
are reminded of something that  
'supposedly' happened years ago?  
In Japan?

APRIL  
Have you got something else?

CHIEF STERNS  
(rising; fuming)  
Are you trying to tell me how to  
do my job!?

And as April's mouth comes open...

33 INT. HALLWAY - DAY

Chief Stern's door SLAMS loudly behind April. The Technician checks his watch.

TECHNICIAN

One-oh-seven. It's a new record.

CUT TO:

34 EXT. CITY HALL - EARLY EVENING

as April comes marching down the steps and heads for the subway.

Detaching himself from a support column, Raphael, in disguise, begins following her.

35 INT. SUBWAY STATION - EARLY EVENING

as April hurries down the stairs and gets to the platform just as the train pulls away. Frustrated, alone, out of breath, she turns, never having heard the silent approach of

THE FOOT

who now confront her. They are dressed in full black dogi (Ninja jumpsuits) and hoods. Only their eyes are visible.

FOOT MESSENGER

(Japanese accent)

We've been looking for you, Miss O'Neil.

APRIL

(bravely)

What, am I behind on my Sony payments again?

FOOT MESSENGER

Your mouth may yet bring you much trouble, Miss O'Neil. I deliver a message.

He slowly extends a clenched fist and holds it under April's nose. But when the fingers uncurl, the palm is empty, and before April can react she receives two hard slaps on each side of her face.

FOOT MESSENGER

Shut it!

(CONTINUED)

35 CONTINUED:

35

Staggered, April reaches into her purse for the Sai (Ninja Dagger) she found earlier, but it's knocked away before she can use it. And as The Foot begin to get rough, knocking her out

A HAND

picks up the Sai, and RAPHAEL is back at full strength.

He turns and springs upon the Foot with both daggers. And though they outnumber him by a good margin, Raphael fights like a cyclone, clearing enough space to bend down and pick April up, then head for the edge of the platform.

A train is coming. But with no where else to go, Raphael jumps down and begins crossing the hot tracks. The Foot look on, hoping for the worst. The train pulls in and whips by, but

RAPHAEL AND APRIL

have made it to the other side. When the train passes, Raphael turns and looks back at the platform. The Foot have vanished. But as he begins to carry April up the dark tunnel

A SINGLE FOOT

appears from behind a column. And as he jumps off the platform, following Raphael into the tunnel

CUT TO:

36 INT. SEWER - LATER - EVENING

36

as Raphael carries April in his arms. He stops a moment and looks back as if he has heard a strange noise, but nothing is there. And as he continues on to the boarded up door of the den

37 INT. DEN - EVENING

37

as Raphael enters and lays April down on a couch.

The other Turtles stop what they're doing. They stand and stare in disbelief. Then:

LEONARDO

Are you crazy?

RAPHAEL

(confused; defensive)

Yeah, Leo, I'm crazy, okay? A loonie - okay?

(CONTINUED)

37 CONTINUED:

37

Michaelangelo steps over to the couch and stares, mesmerized.

LEONARDO

Why?

RAPHAEL

(heavy sarcasm)

Why? Why? Oh, I don't know, 'cuz  
I wanted to redecorate - you know,  
a couple a' throw pillows, a TV  
news reporter - what d'you think?

Splinter enters. The Turtles freeze.

SPLINTER

Raphael?

RAPHAEL

She got jumped in the subway -I  
had to bring her here.

DONATELLO

It's the newslady!

Michaelangelo finally looks up.

MICHAELANGELO

Can we keep her?

Splinter walks over to the couch, followed by four pairs of  
anxious Turtle eyes. But they are not the only ones watching,  
for behind

37A A SMALL VENT

37A

high in a corner of the room, two more eyes stare out, then  
disappear into the darkness.

SPLINTER

Herb jar. Cold washcloth.  
Pillow.

Each of these requests has been directed at a different Turtle,  
and they all gladly spring into action. Splinter sits down next  
to April. She begins to come around. Her eyelids lift just a  
crack, then fly wide open.

APRIL'S P.O.V. - SPLINTER

looming over her like every exterminator's worst nightmare.

(CONTINUED)

37A

CONTINUED:

37A

BACK TO SCENE

APRIL

Ahhhhhhhhhh...!!

Leonardo drops the herb jar, Donatello jumps about three feet into the air, and Splinter falls over backwards. At the same time, April scrambles to her feet on the couch and assumes the same, classic, arms-retracted pose seen earlier by the dumpster. But when she sees how ridiculous this is, given Splinter's size, she stops screaming and even makes a slight gesture of, "Like this is gonna do me a lot of good."

Her repose is only momentary, however, before:

MICHAELANGELO

(tentatively)

Hi...?

She turns and sees him standing right next to the couch.

APRIL

Ahhhhhhhhhh...!!

MICHAELANGELO

(scared to death)

Agggghhhhhhh...!!

The screaming stops in favor of babbling.

APRIL

Omigod, omigod, I'm dead, I'm dead, aren't I? No. No, I'm dreaming. I must be dreaming.

(working it out)

Those guys in the black pajamas hit me, I'm unconscious, I saw that rat before - that explains you - and you guys... I have no idea where you guys came from.

SPLINTER

(very soothing)

If you will please just sit down and calm yourself, I will tell you where we came from.

APRIL

It talks...

Splinter gently offers his hand and April absently takes it, sinking back down onto the couch.

(CONTINUED)

37A CONTINUED: (2)

37A

SPLINTER

It's really quite simple, Miss  
O'Neil...

APRIL

And it knows my name. Perfect...

SPLINTER

Fifteen years ago...

APRIL

(to herself)

Why don't I ever dream of Harrison  
Ford?

SPLINTER

(starting again)

For fifteen years now we have  
lived here. Before that time,  
I was a pet of my Master Yoshi,  
mimicking his movements from my  
cage and learning the secret art  
of Ninja. When we were forced  
to come to New York...

As Splinter spins the tale, we see what he describes in

FLASHBACK

a series of isolated images in high contrast black and white,  
with one occasionally hand-tinted or in slow motion to enhance  
the visual.

38 EXT. ALLEY - DAY

38

SPLINTER (V.O.)

... I found myself for the  
first time without a home -  
without a family - wandering  
the streets and sewers, scavenging  
for whatever I could find.

Splinter, as a normal  
sized rat, forages for  
food.

39 EXT. STREET - DAY

39

And then, one day, I saw an  
old blind man crossing the  
street, unaware of the truck  
barrelling down upon him.

The legs and cane of a  
blind man walk along.  
A truck approaches head-  
on at high speed. (Real)

(CONTINUED)

39 CONTINUED:

39

A young man dove and pushed him out of the way, but not before the truck had violently swerved, casting a metal cannister out its back.

The arms of a young man dive at the legs of the blind man.

The metal cannister hits the young man in the head by his eyes.

The strange cannister bounced several times before striking a glass jar held by an onlooker's little boy - a jar containing four baby turtles!

The cannister bounces. The cannister strikes a glass jar with four baby turtles in it, held by a small boy.

MICHAELANGELO (V.O.)

That was us!

40 INT. DEN - EVENING - BACK TO SCENE

40

RAPHAEL/LEONARDO/DONATELLO

Shh!

SPLINTER

(continuing)

The little ones fell into a manhole, followed by the cannister...

FLASHBACK RESUMES WITH:

41 INT. SEWER - DAY

41

SPLINTER (V.O.)

... which smashed open, covering them in a glowing ooze, with the broken cannister nearby.

The baby turtles crawl around in a glowing ooze.

I gathered them up in an old coffee can...

Splinter herds the turtles into an old coffee can.

42 INT. SEWER - THE NEXT MORNING - DAY

42

...and when I awoke the next morning, the can was tipped over - for they had doubled in size!

Splinter reacts to the sight of a turtle shell moving through f.g. - doubled in size.

I, too, was growing, particularly in intellect, though my body growth never matched theirs.

43 INT. EARLY DEN - DAY

And soon, they began to  
stand upright,  
copying my every movement.

I was amazed at how  
intelligent they seemed!  
But nothing could prepare me  
for what happened next:  
One of them spoke!

A baby turtle stands up  
and tries to walk,  
staggering forward a few  
steps.

Baby Michaelangelo  
happily gnaws on a piece  
of pizza.

BABY MICHAELANGELO (V.O.)  
Pee-sah, pee-sah...

44 INT. EARLY DEN - DAYS LATER - DAY

SPLINTER (V.O.)  
More words followed, and I  
began their training,  
teaching them all that I had  
learned from my Master Yoshi.

And with a battered copy of  
a Renaissance art book that  
I had found in a storm drain,  
I gave them all names...

The four baby turtles  
(Overlaid) speak in  
gibberish.

A Renaissance art book  
is seen.

45 INT. DEN - EVENING - BACK TO SCENE

and a view of each Turtle.

SPLINTER  
... Leonardo...

Straightening his back, smiling proudly.

SPLINTER  
... Michaelangelo...

Anxiously pointing to himself for April's benefit.

SPLINTER  
... Donatello...

A bit embarrassed.

SPLINTER  
... and Raphael.

Nonchalantly picking his teeth with a Sai.

The story complete, Splinter and the Turtles look to April, who  
sits spellbound on the couch.

(CONTINUED)

45 CONTINUED:

45

It takes her a while to work up the courage to say something. She swallows long and hard, her face pouting into an expression of "Please tell me I'm wrong":

APRIL  
I'm not dreaming, am I?

CUT TO:

46 INT. SEWER - LATER - NIGHT

46

as the Turtles lead a still very shaky April through the maze of tunnels.

APRIL  
You guys sure you know where  
you're going?

MICHAELANGELO  
Thirty second and Broadway?  
(sniffing)  
Mmm, nope - this is only twenty  
ninth.

He looks back at April with a smile, trying to put her at ease, but she's in no mood for jocularly.

MICHAELANGELO  
(turning back)  
Oooooo-kay...

47 EXT. STREET CORNER - NIGHT

47

where a sign indicates "32nd Street" and "Broadway." A manhole cover in the street wiggles, then opens.

48 INT. SEWER - NIGHT

48

DONATELLO  
(from top of ladder)  
Yep, this is it.

Donatello steps out and helps April up to

49 EXT. STREET LEVEL - NIGHT

49

where an awkward moment goes by, as she has no idea what to say.

(CONTINUED)

49 CONTINUED:

49

APRIL

Well... uh... I'd invite you all  
in, but... the place is a mess...

MICHAELANGELO (O.S.)

(below)

That's okay!

APRIL

Well... and I really don't have...  
anything to offer you. Except  
frozen pizza.

A GREEN FLASH, and suddenly Michaelangelo is standing next to  
Donatello.

MICHAELANGELO

Let's go for it!

DONATELLO

(apologetically)

You said the magic word.

APRIL

You guys eat pizza?

MICHAELANGELO

Doesn't everybody?

APRIL

Well... yeah, but...

(gives up)

All right.

Leonardo and Raphael join the others on the street as they head  
for April's apartment.

APRIL

(making conversation)

So... what do you guys... like  
on your pizza?

MICHAELANGELO

Just the regular stuff - flies,  
stinkbugs...

April stops in horror.

MICHAELANGELO

It was a joke.

And as April releases a nervous, machine gun laugh

DISSOLVE TO:

50 INT. APRIL'S APARTMENT - LATER - NIGHT

50

as April's LAUGH becomes relaxed and sincere. Surrounded by mostly-eaten pizza remains, she and the other Turtles are enjoying Michaelangelo's floor show. Right now it's Stallone-as-Rocky, complete with lip curl.

MICHAELANGELO  
'Ey, yo, wuh maybe I'll fight  
Apollo, an' maybe I won't. What  
d'you think - Adriaaaaaan!

April roars.

MICHAELANGELO  
Wait, wait, I got another one...

RAPHAEL  
Oh, no - not Cagney...

MICHAELANGELO  
Mm, you dirty rat. You killed  
my brother. You dirty rat.

APRIL  
Ooo, that must be Splinter's  
favorite!

She laughs again, but the Turtles hesitate. Did she just make  
a...?

APRIL  
It was a joke.

The Turtles now join in, realizing that they have just made  
their first human friend.

LEONARDO  
And speaking of which, we better  
get going. He worries.

MICHAELANGELO/DONATELLO  
Awwwwww...

They gather and open the door.

APRIL  
Well... I don't know what to say.  
Will I ever... see you guys again?

LEONARDO  
That depends on how fast you  
restock your pizza.

(CONTINUED)

50 CONTINUED:

50

APRIL

Deal!

They say their good-byes, and April closes the door, turning and leaning against it.

And as she shakes her head in amazement and wonder

CUT TO:

51 INT. SEWER AT TURTLES' DEN DOOR - LATER - NIGHT

51

as the Turtles approach the boarded up door from the outside. The door seems more broken up than usual.

LEONARDO (O.S.)

No doubt about it. She loved us.

MICHAELANGELO (O.S.)

It was the impressions.

DONATELLO (O.S.)

Dream on!

LEONARDO (O.S.)

(suddenly serious)

Hold it!

51A INT. TURTLES' DEN - NIGHT

51A

The door CREAKS slowly open, and the Turtles enter the room cautiously. Their mouths drop open.

The den has been smashed. Wrecked. There are signs of a struggle.

But no sign of Splinter.

Raphael rushes over to Splinter's empty chair, where a trail of blood begins. He takes a moment to absorb this, and then his body literally begins to shake, building until he can no longer hold it in:

RAPHAEL

(sheer anguish)

Aghhhhhhhhhh...!

52 EXT. A STREET - NIGHT

52

as a passerby reacts with a shiver to the diminished sound of the SCREAM coming from a nearby sewer grate.

DISSOLVE TO:

53 INT. APRIL'S APARTMENT - LATER - NIGHT

53

as her door swings open, almost echoing the scream, and April looks into four very morbid faces.

APRIL  
(quietly)  
What's wrong?

LEONARDO  
(beat)  
Splinter...

And as Donatello, looking particularly lost, heaves a deep, shuddering sigh

CUT TO:

54 INT. CHIEF STERN'S OFFICE - THAT NIGHT

54

as the Chief looks over an arrest report at his desk with the photo of a young boy. The name typed at the top of the page reads: "Pennington, Daniel B.".

Sterns is grinning like the cat who just ate the canary.

He picks up his phone, dials a number from the arrest report, leans back in his chair, and puts his feet up on the desk.

CHARLES (V.O.)  
(on phone)  
Hello?

CHIEF STERNS  
Hello. "Charles" Pennington?

CUT TO:

55 INT. APRIL'S APARTMENT - THE NEXT MORNING

55

with April and the Turtles strewn out in varying degrees, and in various postures, of exhaustion. It's obviously been a very long night.

(CONTINUED)

55 CONTINUED:

55

But a KNOCK at the door quickly jumpstarts them all to life, filling the room with instant tension. April clears her throat and tries to sound normal.

APRIL

Who is it?

CHARLES (O.S.)

It's me. Charles.

APRIL

(whispering)

It's my boss...!

(looking at door)

... Jeez! Can you guys...!

She turns back to face the Turtles, but they are already gone.

APRIL

... hide...?

She gets up and throws on a robe, pulling the hair off her face just before opening the door.

APRIL

Charles. What's up?

He walks past her into the room, not even noticing her appearance - in fact, avoiding eye contact altogether. He wears a worn, harried look, and as Danny meanders into the apartment after him, we have a pretty good idea of why Charles is here.

CHARLES

April, listen, I've uh... been thinking, you know, you've, uh... been working awful hard on this story lately. Maybe you should take it easy for a while. Let... somebody else handle it - you know, just for a little while.

APRIL

Charles, what are you talking about? This is my story. No way.

While Danny continues to meander, absently examining loose objects, Charles finally notices April's appearance.

CHARLES

I mean, look at you. You're exhausted.

(CONTINUED)

55 CONTINUED: (2)

55

APRIL  
(heads for bathroom)  
I just had a rough night.

She starts to wash her face and Charles follows.

And while they talk, Danny looks up into a mirror and sees Michaelangelo, unaware of the boy's presence, peeking out in the direction of April's voice from behind a piece of furniture! He freezes, almost as startled as Danny, who turns toward the bathroom with his mouth open as if to say something, then instinctively turns back to the mirror to double check. And sure enough, this time, the mirror is empty.

CHARLES (O.S.)  
Well, at least let someone help  
you with... I don't know, with...  
covering City Hall.

APRIL (O.S.)  
Charles, that's ridiculous.

April finishes washing her face.

APRIL  
Besides, I think Sterns likes me.

Charles reacts to the irony while April feels around for a towel.

APRIL  
Hand me a towel, will you?

Charles looks, but can't find one.

CHARLES  
Where do you...?

He puts his hand on the edge of the shower curtain to check behind it, and April catches a glimpse of a Turtle shell on the opposite side.

APRIL  
Charles, no...!

Too late. The curtain flies open and...!

Nothing. Just an empty tub.

CHARLES  
What's wrong?

(CONTINUED)

55 CONTINUED: (3)

55

APRIL  
(hurrying over)  
Wrong? Well... now you've gone  
and seen my unsightly bathtub  
ring!

Now next to the tub, April can see Donatello plastered to a corner of the ceiling. She whips the curtain closed again.

APRIL  
Out, out, out-out-out...

She ushers a slightly bewildered Charles from the bathroom and back to the living room towards the door.

APRIL  
I have to get ready for work...

CHARLES  
Sure you won't reconsider about  
some help?

April speaks to Danny, who is still checking behind the piece of furniture where he spotted Michaelangelo.

APRIL  
Hey, Danny, tell your Dad to  
relax.

DANNY  
(smart aleck)  
I wish.

He heads out the door past Charles, who shoots him a look before adding one last thing to April:

CHARLES  
Just... don't push any buttons  
today, okay?

He exits and closes the door behind him. April stares at it with her eyebrows knit: This wasn't like Charles. A moment goes by.

MICHAELANGELO (O.S.)  
That was close.

April jumps, startled by Michaelangelo, who now stands right next to her.

MICHAELANGELO  
(an admonishment)  
Time to switch to decaf, April.

CUT TO:

56 INT. CAR - MINUTES LATER - MORNING

56

as Charles vents some of his frustration on Danny.

CHARLES

I just don't get it, Danny. I make enough money to provide for more than the both of us, and you're out stealing. Why?

DANNY

I don't know.

CHARLES

You don't know. What the hell were you going to do with a car stereo anyway, or don't you know that, either?

DANNY

Sorry.

CHARLES

Sorry. Not as sorry as you're going to be when we get home.

Charles pulls up to a red light and stops. Without a word, Danny jerks open his door and takes off at a run.

CHARLES

Danny! Danny....! Dammit...

He yanks the passenger door closed and, from the left lane...

57 EXT. STREET - MORNING

57

Charles pulls into the intersection to make a right turn after Danny. Cars swerve and HORNS blare, catching the attention of a MOTORCYCLE COP, as Danny ducks between buildings, out of sight.

Charles accelerates to the curb where he last saw Danny, but the Motorcycle Cop is already behind him, and Danny is nowhere to be seen.

58 INT. CAR - MORNING

58

as Charles rolls down his window.

MOTORCYCLE COP

(already writing the ticket)

License and registration, Mario.

(CONTINUED)

58 CONTINUED:

58

CHARLES

Look, Officer, I was just trying  
to catch my son...

MOTORCYCLE COP

(still writing)

Mm, not bad, not bad. But I  
always recommend sticking to the  
basics: My wife's having a baby;  
my hair was on fire...

And as Charles pounds the steering wheel with his palms

CUT TO:

59 EXT. WAREHOUSE-SHREDDER'S - DAY - ESTABLISHING

59

large, unobtrusive, silent.

60 INT. WAREHOUSE-SHREDDER'S - DAY

60

and a CACOPHONY of sights and sounds straight out of a  
teenager's wildest dreams.

What Pinnochio's "Pleasure Island" was to children, this place  
is to the hoard of young adolescent males milling about:  
Outcasts, vandals, urchins - the dregs of urbanization. But  
they don't care. They're having a great time. They're all  
laughing, smoking, drinking, gambling, and playing games. Video  
games. Card games. Knife games.

Through a side door, an older teen leads two younger and dirtier  
ones inside, introducing them to the action as they look about  
like they've just died and gone to heaven:

Here, a fourteen-year-old choking on a cigar; there, a  
sixteen-year-old being paid off for a trick pool shot.

It's everything - anything - anyone was ever told while growing  
up: "You can't do that!"

AN ADULT

passes by in the f.g., incongruous not only for his age, but for  
the glowering disposition that continually molds his broad,  
bulldogish features.

Wearing a harshly-cut black dogi with a small dragon emblem,  
TATSU stops to survey the scene before him.

(CONTINUED)

60 CONTINUED:

60

Registering neither approval nor disapproval, he continues on his way, but is bumped into by a fragile-looking boy who wasn't watching where he was partying. He turns and looks up at Tatsu, who could probably expend less energy breaking the boy in half than tying his shoes.

A moment goes by. Then Tatsu, straining, forces what will probably be as close as he ever gets to a smile.

TATSU

Go. Play.

They're really closer to grunts than words, but accompanied by a small gesture of the hands, the boy gets the message. He smiles and rejoins the fun.

Tatsu then continues

61 INT. WAREHOUSE-SHREDDER'S - BETWEEN AREAS 1 AND 2 - DAY

61

for "Pleasure Island" was only part of this warehouse, sectioned off by high irregular piles of contraband. Anything that can be pocketed, carried, or driven is here, boxed and unboxed. Some of it is covered by old camouflage netting and drapes, which also adorn the walls.

Tatsu then enters

62 INT. WAREHOUSE-SHREDDER'S - ANOTHER AREA (2)- DAY

62

a "Fagin's Lair," different from the first area - more like a Ninja playground. There are bars, ropes, ladders, hoops, and tunnels set up to improve the speed and stealth of the practicing teens, still dressed in street clothes, but with uniform belts and headbands.

Smaller in number and quieter than in the first area, the adolescents here still seem to be enjoying themselves, treating their training like so many games.

As Tatsu approaches, an older teen dressed in a similar black dogi - an instructor - starts his stopwatch and gives a hand cue to a number of teens to begin climbing their ropes. They ascend at almost unbelievable speed and come down even faster, the watch stopping when the last foot touches the ground. The instructor then shows the time to Tatsu, who reacts with a slight shake of his head and a guttural:

TATSU

Unh.

(CONTINUED)

62 CONTINUED:

62

Not fast enough. He moves on to a classic "pickpocket's dummy" covered with a number of bells. The dummy is surrounded by a group of eager teenagers and their older instructor, who starts his watch after throwing a Ninja dust bomb at the dummy's feet. The boys rush in, disappearing in the smoke, and when it clears, the dummy has been stripped of its bells - and without a sound!

Tatsu moves in to inspect while the boys return from behind a partition. Turning the dummy and lifting an arm, he finds a single bell remaining. He takes it off and DINGS it in front of them:

TATSU

Unh.

Obviously, it's much harder to get Tatsu's approval in this area. He tosses the bell to the instructor and then continues on

63 INT. WAREHOUSE-SHREDDER'S BETWEEN AREAS 2 AND 3 - DAY

63

again, passing more contraband before entering

64 INT. WAREHOUSE-SHREDDER'S - A THIRD AREA - DAY

64

and this one is all business. No laughter, no games - only a group of older teens in black dragon dogis who surround a large mat.

In the center of the mat, two of the youth are fighting. They chop and kick at one another, but this is not play. They are really hitting each other. Hard.

The taller and more muscular of the two is clearly the superior fighter. He soon levels his opponent, who lays stunned on the mat.

Tatsu steps up with a grunt of approval:

TATSU

Mm...

Keeping his eyes on the TALL TEEN, he motions for the fallen boy to be removed from the mat. When the body is dragged away, Tatsu takes up a ready position.

Then, without warning, he lashes out at the Tall Teen, expelling a short scream with each movement:

TATSU

Hai...! Hai...! Hai...! Hai...!

(CONTINUED)

64 CONTINUED:

64

But the Tall Teen is equal to the task, handily blocking each thrust in turn. Tatsu ceases, stepping back, with even more approval in his grunt:

TATSU

Mmmmm...

He bows to the Tall Teen, who smiles for the first time and returns the gesture, but at the instant when he lowers his eyes, Tatsu uppercuts him right in the face, bowling him over onto his back.

Another instant, and Tatsu is on top of him, one knee on his chest and a blade under his throat, pressing hard.

And as the teen looks up in terror, Tatsu finally speaks his first complete sentence:

TATSU

(fiercely)

Never... lower your eyes to an enemy.

TALL TEEN

(shaking)

Yes... Master Tatsu.

A tense moment goes by before Tatsu lets up. He stands and reconceals his weapon just as:

A DULL TONE SOUNDS

repeating slowly and drawing Tatsu away. The other teens stand and also begin to disperse.

And as the Tall Teen fingers his throat, finding a trickle of blood there

64A HIGH ANGLE

64A

revealing the warehouse in all its glory, as teenagers from every nook and cranny gather at a raised, circular platform in the center of the floor, while the DULL TONE continues to beckon.

SERIES OF SHOTS AS:

They come from the game area.

They come from the Ninja playground area.

(CONTINUED)

64A CONTINUED:

64A

They come from a dormitory area of bunks and hammocks, piled and skewed at every angle.

And while they walk and talk and excitedly pass one another on the floor

65 INT. A SMALL, SECLUDED AREA - DAY

65

is revealed, partitioned off from the rest of the warehouse by netting, crates, and even a few bars. There isn't much light, just enough to see a single figure inside:

A four foot rat - beaten and hanging in manacles.

66 INT. WAREHOUSE-SHREDDER'S - THIRD AREA - SHREDDER DAIS.- DAY

66

is now surrounded by teenagers, each seated according to rank: The newer recruits in front, the veterans toward the perimeter.

THE DULL TONE THEN STOPS, and a very abrupt silence falls over the group, which turns to see a door swinging open near the end of the warehouse, filled by the shape of a Silhouetted Man.

And as he steps forward

ENTER THE SHREDDER:

passing from shadow to light, which suddenly glints off a full metallic helmet that allows only a pair of dark, piercing eyes to peer out through its horizontal slit. A black cloak covers the rest of his body.

He makes his way toward the platform looking neither left nor right, but completely focused on his destination. Tatsu follows off to the side, a step behind.

The teenagers part, clearing him a path to the platform. He heads straight to the center of the barren stage and sits, his movements ceasing completely. He stares straight ahead.

Tatsu then moves in and carefully removes the cloak, the reason for his care evident when he exposes what lies beneath: A severe black dogi, spiked with razor-sharp Ninja armor.

Tatsu then looks off the platform and nods, and four very nervous-looking teenaged thugs - four of the same ones that were Turtle-tied in the Channel Six parking lot - step up onto the platform, forming a square around Shredder. He still doesn't move.

(CONTINUED)

Tatsu then receives a box from off the platform and removes an ornate red headband, which he slowly drapes over one of Shredder's shoulders.

TATSU  
(quietly; respectfully)  
Master Shredder...

The four thugs now have eyes only for the red headband, as they are handed various Ninja weapons from off the platform. Shredder has none, and still he doesn't move. His eyes continue forward as the thugs stare at the red headband, pursing their lips and wiping away nervous perspiration - and we begin to get the idea that the one who gets the headband doesn't receive a reward, but, rather, avoids a punishment.

Tatsu stands at the back rim of the platform and holds up a hand, palm outward. It's very quiet now, with no movement from the audience, as they and the four thugs concentrate on Tatsu's hand.

It closes into a fist.

And with it, the four thugs attack, producing loud SCREAMS with each thrust they make attempting to reach the red headband.

But they don't have a chance. The Shredder, remaining seated, seems to know where they will strike before they do. And with simple, fluid movements - never making a sound, never wasting a motion - he not only repels their attacks, but exacts a payment for them.

For with calculated precision, he uses his armor to slash each thug in turn: Scratching one's shoulder; ripping through a pant leg to another's thigh. The movements are so precise, in fact, that it's apparent he's not trying to seriously hurt them - only leave a "mark."

It's over very quickly, with each thug back in his corner, nursing a new wound.

They are helped off the platform while Tatsu retrieves the red headband, in the exact position he left it in.

And after Tatsu steps down, leaving his master alone on the platform, The Shredder finally speaks, his voice as precise as his movements, as razor sharp as his armor:

SHREDDER  
Money... paid as bail for your  
freedom, is money lost... to us.  
These four have paid their debt.  
(more)

(CONTINUED)

66 CONTINUED: (2)

66

SHREDDER (Cont'd)

They will wear their scars proudly  
as reminders of their quest to  
become full members... of The  
Foot.

He allows a moment for his words to sink in as they reverberate  
about the huge enclosure.

SHREDDER

Their punishment was just, as it  
always is... in our family.

(beat)

Our family grows. And soon, we  
will break the confines of these  
walls. The city itself will be  
our playground, to use as we  
please - rewarding ourselves and  
our friends...

(darker)

Punishing our enemies.

He looks out over the assemblage before continuing.

SHREDDER

There is a new enemy. Freaks of  
nature who interfere with our  
business. You are my eyes and  
ears. Find them. Together, we  
will punish these... creatures...  
these... turtles...

And off the word "turtles"

66A DANNY PENNINGTON

66A

is revealed, sitting in the audience among the new recruits,  
reacting to the end of Shredder's speech.

He starts to raise his hand slightly, and the kids next to him  
look on like he was crazy. But the tentative hand is not enough  
to get noticed, and Danny decides to take the plunge. He  
stands, causing The Shredder's helmet to turn in his direction.

The kids around Danny now actually scoot away, giving him more  
room. He had better have something important to say.

And as his hand continues slowly up, waiting to be called on

CUT TO:

67 INT. CHANNEL SIX ACTION NEWS STUDIO - AFTERNOON

67

where April sits behind a news desk being interviewed by a fellow WOMAN REPORTER.

JUNE

A "dogi?"

APRIL

That's right. It's a Japanese word. I've been doing a little research, and that's the name for the type of jumpsuit my attackers wore.

And while the interview continues

68 INT. APRIL'S APARTMENT - AFTERNOON

68

where the Turtles watch April on her TV. Michaelangelo is sitting close to the screen, with his legs tucked under him like a child. Donatello also sits on the floor, his legs loosely crossed. Leonardo and Raphael are in chairs.

DONATELLO

Boy, she's smart.

LEONARDO

She's a good reporter.

MICHAELANGELO

She's a babe.

JUNE (V.O.)

(in b.g.)

This is beginning to sound less and less like your garden-variety subway mugging.

APRIL (V.O.)

Exactly, June. I'm convinced that these men were affiliated with a clandestine organization known as The Foot.

69 INT. STUDIO - AFTERNOON

69

JUNE

I'm sorry, "The Foot?"

APRIL

(a joke)

Yeah, I know - it sounds like a funky club for podiatrists...

(June laughs)

...

(more)

(CONTINUED)

69 CONTINUED:

69

APRIL (Cont'd)

but I've spoken with a lot of Japanese-Americans in the past few days who say that our recent crime wave is reminiscent of the work of a secret band of "Ninja" thieves who once operated in Japan.

JUNE

Are the police looking into this?

APRIL

I included everything in my statement to the police, June, but I doubt that Chief Sterns...  
(looks into camera)  
... is taking this possible connection seriously.

And while June continues

CHARLES

is seen standing next to one of the cameras, rubbing his eyes and shaking his head: It's Excedrin headache #12.

JUNE (O.S.)

I see. Well, perhaps if any of our viewers...

A STAGE MANAGER next to Charles touches her earpiece, listening.

STAGE MANAGER

(quietly)

Mr. Pennington? Telephone call... City Hall.

JUNE (O.S.)

... have any further information that could be of help, they'll get in contact with their local police, or this station.

Charles heaves a world-weary sigh and departs.

JUNE

I have one last question, April: You still haven't told us how you managed to get away from these attackers.

APRIL

Well, that's because I'm not sure that anyone would believe me. It's really quite incredible...

(CONTINUED)

69 CONTINUED: (2)

69

Pregnant pause. What is this? Is she going to tell?

APRIL

... some citizens of New York City  
actually came to my rescue!

(joking)

Who says everyone looks the other  
way in the Big Apple!

(they laugh)

No, seriously, June, I'd like to  
take this opportunity to thank  
one of those citizens in  
particular. And if he's watching:

(to camera)

Thanks, Raphael.

70 INT. APRIL'S APARTMENT - AFTERNOON

70

where the other Turtles look at Raphael, who squirms a bit in  
his chair.

LEONARDO/MICHAELANGELO/DONATELLO

Wooooooo...

JUNE (V.O.)

Well, thank you, April - and now  
back to you, Keith...

DONATELLO

Hey, look, I think he's blushing!

RAPHAEL

I am not!

DONATELLO

I think he's actually turning red!

One of Raphael's sais sticks in the floor between Donatello's  
legs.

DONATELLO

(then again...)

Maybe not...

RAPHAEL

(changing subjects)

So what do we do now?

LEONARDO

What do you mean, "what do we do  
now?"

(CONTINUED)

70

CONTINUED:

Donatello turns off the TV with a remote control, marvelling at it.

RAPHAEL  
Splinter's out there!

LEONARDO  
I know Splinter's out there!

As the volume of their exchange rises, so do Michaelangelo and Donatello, who look at each other.

MICHAELANGELO  
Fight?

DONATELLO  
Fight.

MICHAELANGELO  
Kitchen?

DONATELLO  
Kitchen.

They take off to the kitchen to raid the refrigerator.

RAPHAEL  
So what're we gonna do about it?

LEONARDO  
What can we do about it? April's our only link to these guys! We have to wait until she comes up with something!

RAPHAEL  
Oh, so that's the plan from our "great leader," huh? Just sit here on our butts.

LEONARDO  
I never said I was your "great leader."

RAPHAEL  
Well, you sure act like it sometimes!

LEONARDO  
Yeah? Well, you act like a jerk sometimes, you know that? And this "attitude" of yours isn't helping anything!

(CONTINUED)

70

70 CONTINUED: (2)

70

RAPHAEL

Well, maybe I'll just take my  
"attitude" and leave!

LEONARDO

Why don't you?

RAPHAEL

I will!

He picks up his sai and heads for the door.

LEONARDO

Good!

RAPHAEL

Good!

LEONARDO

(last word)

Go ahead! We don't need you!

SLAM!

71 INT. APRIL'S APARTMENT - KITCHEN - AFTERNOON

71

And while Leo fumes in his chair, Michaelangelo turns to  
Donatello in the kitchen with an offering:

MICHAELANGELO

(calmly)

Pork rind?

CUT TO:

72 EXT. A HIGH ROOFTOP - AFTERNOON

72

overlooking a number of other rooftops below and well into the  
distance.

Casey Jones is here, sans hockey mask, sitting in an old torn-up  
recliner that has been dragged to the roof.

No rhythmic chant accompanies him now. As he drinks from a can  
and looks out over his "domain" from this lofty vantage point,  
the only sound is of the swirling WIND.

A few lonely seconds go by, and then Casey spots something  
moving on a rooftop far in the distance.

(CONTINUED)

72 CONTINUED:

72

It's no more than a "Lawrence of Arabia" Dot, really, but something about the way it moves - leaping from rooftop to rooftop - attracts his attention.

And as Casey leans forward in his chair, his eyes just beginning to narrow

CUT TO:

73 EXT. ANOTHER ROOFTOP - AFTERNOON

73

where Raphael perches on the edge of the roof and stares out at the traffic below.

But he's about to attract an audience, for from a

LOW ANGLE

just below this rooftop, several of The Foot come into view, wearing black dogis and hoods.

And as they pull themselves up to the edge of the roof, peering over and spotting Raphael

CUT TO:

74 INT. APRIL'S APARTMENT - AFTERNOON

74

where Mike and Don, back on the floor, watch an episode of "The Flintstones" on TV. Mike is still munching, this time from a bag of Nacho Cheese Doritos.

MICHAELANGELO

(absorbed)

Man, that Dino could act...

(beat)

You know, they should make this into a movie!

DONATELLO

Right. How're they gonna make a cartoon into a movie?

Don gives him a look as April enters, removing her coat.

MICHAELANGELO

April! Hey, you were great!

APRIL

Thanks, Mikie.

(CONTINUED)

74 CONTINUED:

MICHAELANGELO  
(sotto to Don)  
She called me "Mikie"...

LEONARDO  
Anything?

APRIL  
Not yet. They're going to repeat  
the interview at five and six,  
and we'll just have to wait and  
see if it helps generate any new  
information.

LEONARDO  
(tired of waiting)  
Mmm...

APRIL  
I told them to call me here  
immediately if anyone calls the  
station.

LEONARDO  
Thanks, April. We really  
appreciate, you know...  
everything.

APRIL  
Hey, forget it.  
(looking around)  
Where's Raphael?

SMASH CUT TO:

75 EXT. ROOFTOP - AFTERNOON

75

as Raphael's body is SLAMMED into a wall, causing him to drop  
his sais.

And as The Foot throw the sais over the edge of the roof

76 INT. APRIL'S APARTMENT - AFTERNOON

76

APRIL  
Well... I was going to give you  
guys the tour of the store.  
Should we go get him...?

(CONTINUED)

76 CONTINUED:

MICHAELANGELO/DONATELLO  
(with a look to Leo)

No!

DONATELLO  
Uh... he just needs to blow off  
some steam.

77 EXT. ROOFTOP - AFTERNOON

as Raphael stands and faces his attackers.

RAPHAEL  
(offhand; as if to a  
buddy)  
I thought you guys used the  
subway.

The Foot attack, and Raphael swings into action, quickly  
knocking several of them down:

RAPHAEL  
Garrrrrrgh...!

He leaps aside and addresses the few Foot remaining on their  
feet, who now hesitate.

RAPHAEL  
I mean, come on, how do you guys  
expect to beat me?

A battalion of Foot start climbing onto the roof.

RAPHAEL  
(much less cocky)  
Good answer, good answer...

78 INT. APRIL'S APARTMENT - AFTERNOON

APRIL  
Well, let's go...

They exit to a

79 INT. APRIL'S JUNK SHOP - STAIRWELL - AFTERNOON

and begin walking down.

(CONTINUED)

79 CONTINUED:

79

APRIL

It's not much really. I can only afford to have somebody run it part-time. I do it mostly for my Dad. He loved junk.

(a small laugh)

I guess it's sort of silly to lose money on a business just because you miss your father...

Donatello touches her arm.

DONATELLO

No, it's isn't...

They arrive at the bottom of the stairs, and April puts her hand on a light switch.

APRIL

(brightening)

Ready?

And as she flips the switch

SMASH CUT TO:

80 EXT. ROOFTOP - AFTERNOON

80

as Raphael receives a sweeping uppercut, stunning him.

Two Foot then grab Raphael under the arms and pull him upright. But his slumping body suddenly erupts:

RAPHAEL

Wake up call!

and he uppercuts his two supporters, knocking them out.

He then assumes another ready stance, commenting on the two unconscious Foot.

RAPHAEL

You guys must be studying the  
Abridged Book of Ninja Fighting.

And while the others approach him

81 INT. JUNK SHOP - AFTERNOON

81

(CONTINUED)

81 CONTINUED:

CLOSE ON - A BOOK

being returned to a shelf by Donatello.

DONATELLO

This place has everything!

THE SHOT WIDENS TO REVEAL that Donatello is just about right:  
The old second-hand store has everything from used clothing to  
a stuffed and mounted polar bear standing in a corner.

APRIL

Yup. Just about.

Meanwhile, Michaelangelo has found an old pair of huge symphonic  
cymbals. Enlisting the cooperation of Donatello and April with  
a silent "Shh," he tiptoes over behind Leo's back with a  
mischievous grin on his face. He holds the cymbals wide apart.

April smiles, but can't watch.

And as the cymbals come flying toward one another

SMASH CUT TO:

82 EXT. ROOFTOP - AFTERNOON

as Raphael's knees are whacked from behind, sending his back  
crashing down onto a piece of sheet metal that CLANGS like a  
cymbal.

He is immediately set upon by a swarm of Foot who kick him hard  
while he's down.

And as one of them gets on top of him, ready to punch

MATCH CUT TO:

83 INT. JUNK SHOP - AFTERNOON

where Leo sits on top of Michaelangelo, ready to deck him.

LEONARDO

What was that? I can't hear you  
- I've got this ringing in my  
ears.

MICHAELANGELO

(laughing)

Uncle! Uncle, already!

(CONTINUED)

83 CONTINUED:

83

Leo shakes his head and starts to laugh, helping Mike up.

DONATELLO

Uh-oh...!

Donatello has spotted a YOUNG COUPLE heading for the store's window.

They stop and stare inside:

YOUNG WOMAN

Ooo, honey, what do you think of that?

YOUNG MAN

(tries to lie)

Well... I think... it's probably... one of the...

(can't lie)

... ugliest floor lamps ever created by man.

Inside, the Turtles have only had time for quick disguises:

Donatello is down on all fours, impersonating a table, while April dusts him off.

Leonardo has grabbed some silk flowers from a vase and has assumed a rigid stance.

And Michaelangelo has thrown a shade over his head, becoming the floor lamp in question.

The young woman then gives her companion a playful punch on the shoulder and they move on.

April, Leonardo, and Donatello all relax, but Michaelangelo remains stiff for a second, the lamp shade still on his head.

MICHAELANGELO

(hurt)

Ugly?

And while the others share a laugh

84 EXT. ROOFTOP - AFTERNOON

84

as Raphael continues to take a beating.

He's nailed under the chin with a nunchuka, straightening him up, then pounded with a roundhouse kick to the belly, doubling him over.

(CONTINUED)

84 CONTINUED:

84

He's not wise-cracking anymore. He can't afford to. He's fighting for his life now.

85 INT. APRIL'S JUNK SHOP - STAIRWELL - AFTERNOON

85

as April and the Turtles return to her apartment.

APRIL

Hasn't Raphael been gone a long time?

DONATELLO

Nah - he does this all the time. He likes it.

86 EXT. FIRE ESCAPE - AFTERNOON

86

as The Foot drag Raphael down by his ankles, his head bouncing off every step.

87 INT. APRIL'S APARTMENT - AFTERNOON

87

as April and the Turtles enter.

APRIL

Are you sure?

DONATELLO

Don't worry. He'll probably be back any minute now, threatening to "huff and puff and blow your..."

He doesn't get a chance to finish, for with a TREMENDOUS CRASH, Raphael's body comes flying through a window, shell first, sliding to a rest near the middle of the floor.

LEONARDO

Raph!

He drops to one knee to check on his brother, who lies badly beaten and very still.

APRIL

Is he...?

(CONTINUED)

87 CONTINUED:

87

LEONARDO

No, he's alive. Barely.

(urgently)

Donatello, Michaelangelo, cover  
the...

But his words, too, are interrupted by a CRASH EVEN BIGGER THAN THE FIRST, as The Foot smash every window in the apartment on their way inside.

And while the Turtles quickly form a defensive circle around Raphael and April, who kneels down to protect him, Michaelangelo comments on The Foot's entrance:

MICHAELANGELO

Whoa - and I thought Jehovah's  
Witnesses were pushy.

And with that

THE FIGHT

begins.

Leonardo wields his katana (sword), Donatello his bo (staff), and Michaelangelo his nunchukus.

And on the floor with Raphael

APRIL

tries to contribute by grabbing hold of the edge of a long rug upon which stands a couple of The Foot. She yanks with all her might - but the rug won't budge. She continues to tug in frustration.

Meanwhile

MICHAELANGELO

after dispatching two opponents, turns upon a single Foot with a pair on nunchukus.

MICHAELANGELO

Ahhh, a fellow 'chucker, eh?

The Foot begins whipping the weapon around his body in a show of great dexterity. He ends in the classic ready position with a 'chuck tucked under his armpit, his show of intimidation complete.

Michaelangelo just grins. And as he puts his own 'chucks into motion

(CONTINUED)

87 CONTINUED: (2)

87

CLOSE ON - THE FOOT

whose eyes begin darting about to a rapid SWISHING sound: Up, down, right, left - barely able to keep up. And when the swishing stops, The Foot actually GULPS. He knows he's in trouble. And before he can move, a 'chuck COMES INTO FRAME, knocking him square in the forehead.

Michaelangelo then carefully places the fallen Foot's nunchukus on his chest while he "sleeps."

MICHAELANGELO

Keep practicing.

Nearby, and not giving up

APRIL

continues to tug on the stubborn rug, while across the room

DONATELLO

squares off with a TALKATIVE FOOT.

TALKATIVE FOOT

I'm going to turn you into turtle soup...

DONATELLO

(disappointed)

Ohhhh, man - "turtle soup?" Are you kidding me? Who writes your material?

TALKATIVE FOOT

But first, I'm going to shell you like an oyster...

DONATELLO

(shaking head)

Ohhhh... Hey, Mikie, I got one here who's just begging for "the soprano maker."

MICHAELANGELO

(high Mr. Bill voice)

Oh, no - not "the soprano maker!"

TALKATIVE FOOT

(to Donatello)

Hold still, lizard.

(CONTINUED)

87 CONTINUED: (3)

87

DONATELLO

That did it...

Donatello drops his bo and stands there with his arms down. The delighted Foot then steps toward the unarmed Turtle, raising his sword high into the air.

But there's a method to Donatello's madness, for the bo has come to rest over the edge of an upturned end table, and before the sword comes down, he stamps on the raised end - using the table as a teeter-totter fulcrum - and the other end flies up between his attacker's legs.

The debilitated Foot begins to lean over like the Tower of Pisa, and then topples. Donatello picks up his bo.

DONATELLO

(philosophizing)

Try not to think of it so much  
as excruciating pain, but as...  
your ticket into the Vienna boys'  
choir.

And near the door

LEONARDO

looks over the fallen Foot around the room while fighting.

LEONARDO

Hey! Don't knock 'em all out!  
One of these guys must know where  
Splinter is! We'll need some  
still on their feet afterwards!

A second, even bigger wave of The Foot begins pouring through the windows.

MICHAELANGELO

I don't think that'll be a  
problem, Leo!

The Turtles have their hands full now. Leonardo is forced out to the upper landing of the stairway, while

MICHAELANGELO spins to cover his back and is grabbed from behind. The timing couldn't have been worse. He now faces two Foot with their katana drawn. And just when it looks like his number may be up

THE FOOT suddenly tumble to the floor, and

(CONTINUED)

87 CONTINUED: (4)

87

APRIL is seen, smiling broadly, having finally conquered the rug-pull trick.

MICHAELANGELO

(impressed)

Aw right...!

He flip The Foot behind him over his shell and nails him with the nunchukus. And out on

88 INT. APRIL'S JUNK SHOP - STAIRWELL LANDING - AFTERNOON

88

Leonardo is kicked in the chest by two of The Foot, causing him to tumble down the stairs. The Foot follow, while back inside

89 INT. APRIL'S APARTMENT - AFTERNOON

89

Michaelangelo comes crashing down on his shell. As several Foot close in on him, he cries out:

MICHAELANGELO

Hey, Donnie - "Wheel of Fortune!"

And Donatello quickly moves in, giving Michaelangelo a spin. The rapidly rotating Turtle then dispatches a large number of The Foot with his nunchukus, which fly out at every angle as he whirls around in a circle.

He finally comes to a stop and stands, joined by Donatello. Both of them are looking at a new threat now entering the room: More Foot with "bisentos" (massive Ninja halberds, or battle axes), which they hand off to those already in the room.

DONATELLO

(staring)

I guess they're not game show fans.

MICHAELANGELO

I thought everybody loved Vanna...

And while they prepare for another onslaught

90 INT. APRIL'S JUNK SHOP - BOTTOM OF STAIRWELL - AFTERNOON

90

where Leonardo fights off several attackers of his own, backing into

## 91 INT. THE JUNK SHOP DOWNSTAIRS - AFTERNOON 91

darkened, but with a little light from outside. Leonardo reacts to the sound of LOUD THUDS, and sees bits of ceiling starting to come down, while in

## 92 INT. APRIL'S APARTMENT UPSTAIRS - AFTERNOON 92

both Donatello and Michaelangelo are rolling around on the floor, avoiding HEAVY BLOWS from several bisento, flailing wildly, which tear huge chunks out of the floor.

DONATELLO

Good thing these guys aren't  
lumberjacks!

MICHAELANGELO

No joke! The only thing safe in  
the woods would be the trees!

And while they roll around on the floor, they can see the ceiling of April's apartment begin to break apart, as even more Foot start to smash through, ready to drop on their prey.

Donatello quickly notes the already extensive damage done to the floor by the bisento, then addresses The Foot:

DONATELLO

Uh, guys? I'm not sure this is  
a good time - structurally  
speaking - for your buddies to  
drop in...!

But he's too late. The Foot pour in from the ceiling onto the weakened floor, and amid the SNAPPING and CRACKLING of the remaining floorboards, and a number of suddenly anxious expressions

## 93 INT. THE JUNK STORE - AFTERNOON 93

as the ceiling comes CRASHING DOWN on Leo and his attackers - along with everyone from April's apartment!

They lay in a pile, stunned. But another shock is soon to follow as

THE LIGHTS

pop on, and Tatsu is seen standing by the switch. He folds his arms across his chest, practically grinning. And the reason for his arrogant posture becomes apparent when

(CONTINUED)

93 CONTINUED:

93

## THE TURTLES AND APRIL

look around the rest of the room.

It is filled with even more Foot, and the already weary defenders react with a:

TURTLES/APRIL

(groaning)

Ohhhhh...

Tatsu holds up his hand, palm outward. It closes into a fist.

And instantly, the room springs into ACTION - The Foot attacking and the Turtles extricating themselves from their pileup while trying to ward them off.

But there are too many of them this time. Blows from various weapons begin to penetrate the Turtles defense as they try to protect April and the still very unconscious Raphael.

MICHAELANGELO

Man, we could really use Raph  
right about now...!

And as if in answer to his prayers, a figure outside the fray steps out of darkness and in front of a lamp. His long shadow now casts itself over the milieu and the wall behind it.

Several of The Foot turn to see the source of this long shadow, and soon everyone is looking. The fight has momentarily stopped as they all stare at

CASEY JONES

with hockey mask and golf bag, wielding a goalie's stick.

CASEY

You guys mind telling me what  
you're doin' with my little green  
"pal" over there?

LEONARDO

Who the heck is that?

MICHAELANGELO

(guessing)

Wayne Gretsky?

(beat)

On steroids?

(CONTINUED)

93 CONTINUED: (2)

93

TATSU  
(enough of this; in  
Japanese)  
Attack!

And the FIGHT is back underway, as several of The Foot detach from the main Turtle Front to attack Casey.

Casey is no slouch at this. In fact, he's taking out Foot left and right with his fearsome goalie's stick - and loving it.

CASEY  
Eeeeeee-hah! It's "Hockey Night  
in Canada!"

Meanwhile, the invigorated Turtles have enough room now to cover as April and Donatello drag Raphael out of the heart of the melee.

And with the fight in full rage

A BISENTO

swings, missing Leonardo, but tearing into a wall amidst a shower of sparks, electrically shocking the Foot holding it and immediately starting a fire while

THE LIGHTS GO OUT

and the

FIRE

spreads rapidly about the old, junk-filled room.

And as if this weren't enough for the already beleaguered Turtles, even more

FOOT REINFORCEMENTS

pour into the room from the stairway leading upstairs.

It's too much. Even with Casey's help. And Leonardo knows it.

LEONARDO  
(to April)  
We've gotta get out of here!

They both see that the front door and stairway are well covered. They seem to be trapped. But April begins dragging Raphael's body toward the back, behind some shelves.

(CONTINUED)

93 CONTINUED: (3)

93

APRIL

Here!

Leonardo helps her with Raphael, and, once behind the shelves, they pull some boxes away from the wall, revealing a small half-door.

APRIL

My grandfather sold more than junk during Prohibition. There's an exit out to the street from his underground... "refinery."

Leonardo hurries back to the store area, where the fire has turned into a BLAZE. He shouts to his brothers over its ROAR.

LEONARDO

We're gettin' out of here!

He motions them back while they continue to battle, taking up the fight himself as Michaelangelo and Donatello duck behind the narrow, nicely-defensible opening between shelves.

Leonardo is about to go himself, but stops and looks at Casey, still slashing away in the center of the room.

LEONARDO

(yells to Casey)

You coming?

CASEY

I'll cover ya!

He begins backing up to the shelves, holding off the hoard of Foot while Leonardo retreats, and then Casey himself makes his way to the half-door.

Suddenly, a very incongruous sound interrupts - the RING of a telephone.

APRIL (V.O.)

Hi, this is April. I'm not at home right now but you can leave a message after the beep.

Casey looks up and sees April's answering machine hanging down through the hole in the ceiling. BEEP!

CHARLES (V.O.)

April, this is Charles. Look, I'm sorry, I don't know how else to put this. You're fired, April.  
(more)

(CONTINUED)

93 CONTINUED: (4)

93

CHARLES (Cont'd)  
I'm sorry. I know this must come  
as a blow...

The fire finally burns through the line supporting the machine,  
and it comes straight down onto the head of the Foot in front of  
Casey, as he backs down a short flight of stairs behind the  
half-door.

CASEY  
You can say that again, Chuck.

LEONARDO (O.S.)  
Come on!

Casey closes the half-door, followed by the distinct sound of a  
DEADBOLT latching into place.

And as a Foot struggles to open the half-door

94 EXT. STREET OUTSIDE APRIL'S BROWNSTONE - AFTERNOON

94

as April, Casey, and the Turtles emerge from one of those New  
York sidewalk elevators seen in old Chaplin movies.

CASEY  
Phew! I love the smell of cheap  
booze!

95 INT. JUNK SHOP - AFTERNOON

95

where The Foot, about to use a bisento on the half-door, turn at  
the sound of POLICE SIRENS, as

TATSU

who is back in the conflagration that was once the junk store,  
also listening to the sirens, barks an order:

TATSU  
Ninja! Vanish!

And as The Foot begin to disperse

96 INT. VAN - AFTERNOON

96

an old, junky VW van, with Casey behind the wheel.

In the back, the Turtles are tending to the still unconscious  
Raphael, and to wounds of their own.

(CONTINUED)

96 CONTINUED:

They're all pretty beaten up.

April is also there. But she has eyes only for what she sees out the

97 EXT. BACK WINDOW OF THE VAN - AFTERNOON

her face nearly pressed against it, staring at her life going up in the flames reflected in the glass, and even more so in her eyes.

CUT TO:

98 EXT. A ROOFTOP ACROSS THE STREET FROM APRIL'S - AFTERNOON

where a lone Danny Pennington, his face a mixture of horror and confusion, also stares out at the destruction he has wrought. And as he stares, transfixed

CUT TO:

99 INT. WAREHOUSE-SHREDDER'S - LATE AFTERNOON

as The Shredder walks TOWARD CAMERA with a unnaturally long and hurried gait, entering

100 INT. WAREHOUSE-SHREDDER'S - THE SECLUDED AREA - LATE AFTERNOON

where he steps up to the manacled Splinter and, without hesitating, delivers a vicious backhand to the rat's face.

SHREDDER

(furious)

What are these... freaks? How  
do they know how to fight like  
this? You will answer!

But all Splinter does is slowly raise his head, looking into Shredder's eyes and holding them a moment before forming a grin.

This further enrages The Shredder, who pulls his hand back as far as it will go for another slap. And as he starts to uncoil

TATSU

is seen at the entrance looking in, not even flinching at the EXPLOSIVE SNAP OF THE O.S. BLOW.

(CONTINUED)

100

CONTINUED:

100

The Shredder walks away, still burning, but he pulls up abruptly at the entrance and turns his helmet toward Tatsu. Their eyes are only inches apart as Shredder just stands there, glaring at him.

It's one of the harshest reprimands ever delivered by a superior, and without a word spoken. The proud Tatsu is forced to lower his eyes, but Shredder holds a moment longer before leaving.

And when Tatsu's eyes raise again, it is not penitence that fills them, but something else. Something very dangerous.

He storms off in the opposite direction from his master, making a beeline for an unknown destination, and letting neither boxes nor bodies get in his way

And as he goes

101

INT. WAREHOUSE-SHREDDER'S - LATE AFTERNOON

101

as Danny Pennington reenters the warehouse, obviously still wrapped in thought.

He drifts around aimlessly until he wanders by

102

INT. WAREHOUSE-SHREDDER'S - THE SECLUDED AREA - LATE AFTERNOON

102

and Splinter looks up.

SPLINTER

How can a face so young wear so many burdens?

DANNY

(looking in)

You can talk.

SPLINTER

Yes. And I can also listen.

Danny understands the offer, but doesn't say anything.

SPLINTER

Some say that the path from inner turmoil begins with a friendly ear.

(beat)

My ear is open, if you care to use it.

(CONTINUED)

102 CONTINUED:

102

DANNY

No... I don't think so...

SPLINTER

What is your name?

DANNY

Danny.

SPLINTER

And have you no one to go to,  
Danny? No parent? No guardian?

DANNY

(a laugh)

My Dad could care less about me.

SPLINTER

I doubt that that is true.

DANNY

Why?

SPLINTER

(looking off)

All fathers care for their sons...

And as the boy looks in at Splinter, the sound of a COMMOTION suddenly interrupts. Curious, Danny takes off in the direction of the noise, unknowingly headed for

103 INT. WAREHOUSE-SHREDDER'S - A DRESSING AREA - LATE AFTERNOON

103

that resembles a locker room, only more piecemeal. Here, The Foot can store their personal belongings, change into their dogis, or just hang out.

Many of The Foot from the Turtle raid - easily identified because they've been attending to their wounds - occupy the area now, but nobody is hanging out. For the second time today their lives are in danger because

TATSU

is off on what can only be termed a RAMPAGE. He hurls things across the room, slaps and kicks the half-dressed Foot, and, in general, takes out his frustrations on those who failed in their mission.

He begins to focus on one young man in particular, who offers no resistance.

(CONTINUED)

103 CONTINUED:

103

But a friend looking on makes the mistake of his own young life when he tries to intervene, grabbing Tatsu from behind and pleading:

SHINSHO

Master Tatsu! Stop! Please!

Instinct takes over for Tatsu. An elbow to the ribs disengages the adolescent, and without looking, Tatsu immediately whirls around with a classic flying roundhouse kick that catches the boy right on the side of the head.

The blow itself, though extremely hard, was not a deadly one. But when the boy's head hits the floor during his fall, his movements stop too abruptly.

The friend for whom he intervened drops to his side.

BEATEN TEEN

Shinsho...!

He lays the back of his fingers along Shinsho's neck and then withdraws them. The blank expression on his face as he looks up at Tatsu tells it all.

A group of the younger recruits, including Danny, has gathered in front of the area.

In the growing quiet, Tatsu knows he has made a mistake, but there's nothing he can do about it. He storms off.

And as Danny continues to stare at the still body of one of the "family"

DISSOLVE TO:

104 EXT. A FARM IN THE COUNTRY - DAWN - ESTABLISHING

104

HIGH ANGLE

as the VW van - lurching, wheezing, and smoking - approaches an old, ramshackle farmhouse.

APRIL (V.O.)

Welp, this is it.

CASEY (V.O.)

Nice.

(beat)

Didn't they use this place in "The Grapes of Wrath"?

(CONTINUED)

104 CONTINUED:

104

APRIL (V.O.)  
(irritated)  
I told you, I haven't been up here  
in years. Besides... all it needs  
is a little work...

The van pulls up in front of the farmhouse and a SHARP METALLIC  
BANG goes off under the hood, the kind that spells serious  
trouble for an engine. Smoke billows into the air.

CASEY (V.O.)  
Uh-huh. And all this van needs  
is a little "STP"...

And as the van GURGLES and SHUDDERS, gasping its last breath

105 EXT. FARMHOUSE - LATER - MORNING

105

as Casey looks under the hood of the van while April comes out  
the front door of the farmhouse.

APRIL  
They took him upstairs.  
(softer)  
He's still unconscious...

The concern in her voice is reflected in Casey's face - but he's  
not about to reveal this to April, and when he steps back, it's  
no longer there.

CASEY  
Uh-huh.

APRIL  
(re: van)  
Can you fix it?

To answer, Casey draws an imaginary pistol from a holster, cocks  
it, and with accompanying sound effect, puts the van out of its  
misery.

CASEY  
Does that answer your question?  
The block's got a crack in it  
about the size of the San Andreas.

APRIL  
(sighing)  
Wonderful. Well, I guess I've  
got some walking to do.

(CONTINUED)

105 CONTINUED:

105

CASEY

What for?

APRIL

Our nearest neighbor's over four miles away, and I need to get to a phone to let my boss know where I am.

She heads back to the front door, and Casey follows her into

106 INT. FARMHOUSE - MORNING

106

in about the same shape as the outside, where Michaelangelo and Donatello are dressing a few of their wounds.

CASEY

You mean Charles?

APRIL

How did you know that?

CASEY

He left a message on your machine just before I got out.

APRIL

And?

CASEY

(how to put it)

Well...

(got it)

Well, hey, you just saved yourself an eight mile round-tripper - you were fired!

APRIL

I'm... I saved myself...

(incredulous)

What do you do, take classes in insensitivity?

CASEY

Hey, I was just tryin' to break it to you easy!

APRIL

Well, you failed miserably!

(CONTINUED)

106 CONTINUED:

106

CASEY

Hey, "Broadzilla," you wouldn't even be standin' here if it wasn't for me!

APRIL

Oh, and what do you want, a "thank you?"

CASEY

Oh, no - it is I who should thank you for the privilege!

APRIL

Fine. Thank you.

CASEY

Thank you.

APRIL

You're welcome!

CASEY

You're welcome!

SLAM! SLAM! Donatello looks at each of the two doors on opposite sides of the room behind which Casey and April have just retreated.

DONATELLO

Gosh, it's... kind of like "Moonlighting," isn't it?

107 EXT. FARM - DAY - ESTABLISHING

107

PRE-LAP

APRIL'S NARRATION (V.O.)

It's strange being back on the old farm. Even after all these years... it feels like home...

108 INT. FARMHOUSE - ATTIC - DAY

108

PANNING along a variety of dust-covered objects.

APRIL'S NARRATION (V.O.)

I found this old diary today, only half-filled.

(more)

(CONTINUED)

108 CONTINUED:

108

APRIL'S NARRATION (Cont'd)  
I guess the journalism bug hadn't  
taken complete hold of me yet at  
age ten.

April can now be seen writing at an old table.

APRIL'S NARRATION (V.O.)  
My amazing new friends have  
suffered their first real defeat.  
Their wounds are bad enough,  
but... they've lost the  
opportunity to find out about  
their master, and I'm afraid this  
weighs much more heavily with  
them. And while I write...

April's pencil moves from the diary to a piece of paper beside  
it.

APRIL'S NARRATION (V.O.)  
... and sketch - I suppose my  
minor in art is looking for a  
little self-expression, too - each  
Turtle deals with it in his own  
way.

(beat)  
Donatello has found someone to  
latch onto...

108A CLOSE ON - THE SKETCH

108A

And as the sketch is finally revealed - showing Donatello and  
Casey working on an old pickup

ROTSKOPE TO:

109 INT. OLD GARAGE - DAY

109

where Casey tinkers under the hood of a dilapidated truck up on  
blocks, while a sleepy Donatello sits behind the wheel. The  
van, along with half its engine parts, is nearby.

CASEY  
Not even close, zip neck. The  
Professor and Maryanne. Happily  
ever after.

(CONTINUED)

109 CONTINUED:

10

DONATELLO

No way, atomic mouth. Gilligan was her main man. And they'd probably have six kids by now.

CASEY

Gilligan was a geek, barfaroni.

DONATELLO

You're the geek, camel breath.

CASEY

Dome head.

DONATELLO

Elf lips.

CASEY

(back to business)

Okay, let's give it a try and see if this transplant worked fungoid.

DONATELLO

All right, here goes...

(yawn)

... uh... what're we on?

CASEY

G.

DONATELLO

Here goes, gack face.

CASEY

I'm ready, hose brain.

Donatello turns the key, and the pickup STUTTERS to life. Unfortunately, it stutters to life in gear, and before Casey can celebrate, he has to throw his body out of the way of the lunging truck, which comes down off its blocks and SMASHES halfway through the back wall of the garage, causing the shelves there to CRASH down on top of it before it stops.

Donatello sticks his head out the window and looks back at Casey. The Turtle smiles sheepishly.

DONATELLO

It worked...

And as he receives a rag in the face

110 INT. FARMHOUSE - ATTIC - DAY

110

as April works on another sketch.

APRIL'S NARRATION (V.O.)

Leonardo, meanwhile, has kept a  
constant vigil with Raphael...

ROTSOCPE TO:

111 INT. FARMHOUSE - BATHROOM - NIGHT

111

where Raphael, still unconscious, lies stomach-down in a tub  
half filled with water. A very tired-looking Leonardo sits  
nearby, his eyes focused on his brother.

Donatello enters, looking first at Leo, then down at Raphael.  
He steps over to the tub and presses lightly on Raphael's shell.  
The shell is soft. This seems to cause Donatello more pain than  
his own wounds.

He steps back again, looking at Leo, who hasn't moved.

Leo's eyes finally leave Raphael and meet Donatello's, but their  
message is clear: "I'm not going anywhere."

And as Leonardo returns his gaze to the tub, and Donatello exits

112 INT. FARMHOUSE - ATTIC - NIGHT

112

where April is still writing, with yet another sketch by her  
diary.

APRIL'S NARRATION (V.O.)

But the one who worries me the  
most is Michaelangelo. He spends  
all of his time in the barn,  
training. Alone. Withdrawn.  
On the edge...

ROTSOCPE TO:

113 INT. BARN - DAY

113

where Michaelangelo works out with a makeshift  
duffel-bag-turned-punching-bag. His face is very serious as his  
blows come harder and harder, and soon, the bag is not enough.

He splits a nearby sawhorse with a single kick, and then turns  
his anger upon the barn itself, punching and kicking holes  
through the decaying wooden structure, and threatening to tear  
an entire wall down with his bare hands.

(CONTINUED)

113 CONTINUED:

113

But finally, he stops - the wave of frustration has run its course. For now.

And as he lowers his head

114 INT. FARMHOUSE - ATTIC - NIGHT

114

where April puts the finishing touches on her final sketch, adding a child's beanie cap to a picture of Casey, complete with propellor.

## APRIL'S NARRATION (V.O.)

And then there's Casey Jones - a nine-year-old trapped in a man's body. He might almost be cute, if it wasn't for that pigheadedness. Like today, when I tried to warn him that water erosion had probably weakened the well steps, he...

ROTSCOPE TO:

115 EXT. WELL - DAY

115

where April and Donatello look over the edge at Casey, whose head sticks up above the rim of the well - a head still wearing the ROTOSCOPE BEANIE CAP WITH SPINNING PROPELLOR as he interrupts April's Narration:

## CASEY

Just relax, "Neil-O," okay? I know what I'm doin'. Now hand me that wrench so I can take a look at this pump.

April gives up, handing him the wrench, and his head disappears below the rim of the well as he climbs down.

A few STEPS can be heard, and then, a CRACK.

## CASEY (O.S.)

Whooooooooa...!

SPLASH!

Donatello and April look over the rim and hear SPUTTERING below. Don turns to April.

## DONATELLO

I guess you were right.

(CONTINUED)

115 CONTINUED:

115

CASEY (O.S.)  
(from below)  
Lucky guess!

April and Donatello look at each other.

APRIL'S NARRATION (V.O.)  
And so the days pass...

116 INT. FARMHOUSE - BATHROOM - NIGHT

116

where Leo continues his vigil, his head nodding forward as he fights off sleep.

RAPHAEL  
(weakly)  
Hey...

Suddenly wide awake, Leo rockets to Raphael's side, instinctively tapping on his shell. The shell is once again hard.

LEONARDO  
Raph! You're awake! You're -how  
do you feel?

RAPHAEL  
What's a guy gotta do to get some  
food around here?

Overjoyed, Leonardo dashes to the doorway.

LEONARDO  
Hey! Hey! He's awake! He wants  
some food! Bring some food!

He rushes back to Raphael's side, bubbling, patting him.

LEONARDO  
You're gonna be okay, Raph.  
You're gonna be okay...

RAPHAEL  
Yeah, yeah, all right, Leo - get  
a grip, will ya?

LEONARDO  
(calmer)  
Listen, Raph... about what I said  
before... you know, about not  
needing you and all, I...

(CONTINUED)

116 CONTINUED:

116

RAPHAEL  
(stopping him)  
Leo... Don't...

It's not necessary. Raphael knows. Leo gently lifts him up, and they each put an arm around the other - two brothers, reunited.

April and Donatello stand in the doorway, touched.

DONATELLO  
(sniffle)  
It's a Kodak moment.

And as Leonardo and Raphael both quickly disengage, clearing their throats in manly embarrassment

117 INT. FARMHOUSE - DAY

117

where Casey walks the rapidly recovering Raphael around the room.

APRIL'S NARRATION (V.O.)  
The Turtles are four once again.  
And yet, they're still not  
whole...

118 EXT. THE WOODS - DAY

118

where Leonardo sits by himself and meditates. After a few seconds, though, he opens his eyes, flinging a stick in frustration and then walking away.

119 INT. GARAGE - DAY

119

where Donatello sits by himself at a workbench, tinkering with a small appliance. But he seems preoccupied, and after dropping a tool, he tosses the appliance to the back of the bench in disgust.

120 EXT. THE ROOF OF THE BARN - NIGHT

120

as Michaelangelo leaps about, coming to rest near an old weather vane on the edge of the roof and bathing himself in the bright moonlight, low on the horizon.

(CONTINUED)

120 CONTINUED:

120

APRIL'S NARRATION (V.O.)

But I think I understand. A  
lingering doubt remains - an  
unknown which they can't bear to  
face...

(beat)

Their greatest fear...

Suddenly, Michaelangelo lifts his arms and screams into the  
night:

MICHAELANGELO

(from the soul)

Splinter...!!!

And as his voice echoes about the empty countryside

121 EXT. THE WOODS - DAY

121

where Leonardo is once again meditating. His body and features  
are completely still. And as he concentrates:

122 INT. SECLUDED AREA OF WAREHOUSE-SHREDDER'S - DAY

122

CLOSE ON - SPLINTER

still in chains back at the warehouse, as the beleaguered rat  
slowly lifts his head.

SPLINTER

(a whisper)

Leonardo...

123 EXT. WOODS - DAY

123

where Leonardo's eyes pop open and his body straightens as if an  
electric shock has just run through it. His breathing becomes  
labored, fueled by strong emotion, and he rises, racing toward

124 INT. FARMHOUSE - A MINUTE LATER - DAY

124

as he bursts in on the others.

LEONARDO

He's alive! Splinter's alive!

Looks of concern are exchanged, and then Donatello approaches  
his brother.

(CONTINUED)

124 CONTINUED:

124

DONATELLO

We know, Leo. Of course he is.  
We all think he's alive...

Leonardo forcefully throws Donatello's hand from his shoulder.

LEONARDO

I don't "think"...!  
(purposeful pause)  
I know.

Something about the way Leo says this registers with the others.  
And as they give him a second look

125 EXT. THE WOODS - NIGHT

125

where Leonardo and his three skeptical brothers sit around a fire.

RAPHAEL

Leo, if you dragged us out here  
for nothing...

DONATELLO

Don't worry, I came prepared.

He pulls out a bag of marshmallows.

LEONARDO

Put those away. Now just do what  
I told you. Everybody close their  
eyes... and concentrate...  
Concentrate hard...

A few seconds go by as all four of the Turtles meditate around  
the fire. And just when it begins to seem that nothing is going  
to happen

SPLINTER'S IMAGE

transparent, incomplete, ethereal - appears within and above the  
flames.

SPLINTER (V.O.)

I am proud of you, my sons...

A few of the Turtles gasp, but their eyes remain closed. It's  
as if they can see the image without opening them.

(CONTINUED)

125

CONTINUED:

125

SPLINTER (V.O.)

Tonight you have learned the final  
and greatest truth of the Ninja  
-that ultimate mastery comes not  
of the body...

(emphasis)

... but of the mind.

The image pauses a moment.

SPLINTER (V.O.)

Together, there is nothing your  
four minds cannot accomplish.  
Help each other. Draw upon one  
another.

(fading)

And always remember the true force  
that bonds you, the same as that  
which brought me here tonight.  
That which I gladly return with  
my final words: I love you all,  
my sons...

And the image is gone.

The Turtles open their eyes, looking at each other.  
Michaelangelo's eyes are filled with tears.

And as they sit around the fire in profound silence

126

EXT. FARMHOUSE PORCH - DAY

126

where Casey relaxes on a jury-rigged swing while April comes  
outside.

APRIL

(calling)

Donatello?

CASEY

He's out with the others  
exercising, or... doing something  
together, I don't know. You need  
some help?

APRIL

(undecided about this  
semi-offer)

Well... I don't know...

(CONTINUED)

126 CONTINUED:

126

CASEY  
(popping up)  
Hey, I'm your man. Mr. Fix-it.

APRIL  
Well... all right. Let's go.

CASEY  
Lead the way, toots.

APRIL  
(turning)  
"Toots?"

CASEY  
(trying again)  
Babe?  
(and again)  
Sweet cakes?  
(and finally)  
What, "princess?" You wanna throw  
me a clue? I'm drowning here.

APRIL  
Just forget it. I'll take care  
of it myself.

CASEY  
(back to swing)  
Hey, it's up to you - just don't  
come around asking for my help  
anymore.

APRIL  
I wouldn't ask for your help if  
you were the last... "thing" on  
the face of the planet!

She SLAMS the front door behind her. Casey looks at his  
fingernails and vocalizes a little progress report.

CASEY  
Coming along "nicely"...

127 EXT. A FIELD - DAY

127

bordered by an old, split-rail fence. Leonardo sits on a top  
rail and Donatello stands by while Michaelangelo and Raphael  
spar with each other.

LEONARDO  
Okay, hold it, hold it...

(CONTINUED)

127 CONTINUED:

127

Michaelangelo and Raphael lower their weapons, breathing heavily.

RAPHAEL

What?

LEONARDO

Stop trying to overpower each other. Remember what Splinter said.

MICHAELANGELO

This is the way we always fight.

RAPHAEL

Yeah, jeez, pretty soon he's gonna start askin' us to snatch pebbles from his hand.

LEONARDO

All right, look...

He hops down off the fence and stands between them, rotating his mask until his eyes are covered. He then draws his katana and assumes a ready stance.

LEONARDO

Okay, now attack me. All three of you. At once.

RAPHAEL

(aw, come on)  
Leo, what're you doin'?

DONATELLO

You'll get hurt.

Leo lashes out with the flat of his katana and whacks Raphael on the arm.

LEONARDO

Come on...

RAPHAEL

Hey! Knock it off, Leo, that hurt.

LEONARDO

(another whack)  
Come on.

RAPHAEL

Leo, I'm warnin' you...

(CONTINUED)

127 CONTINUED: (2)

127

LEONARDO  
(another; harder)  
Come on...!

That did it. Raphael draws a sai and jumps at his blindfolded brother.

But Leo's katana strikes first, disarming Raphael.

He stands a moment, stunned, then draws his other sai and motions for this two brothers to join him. All three come at Leo in a tentative attack.

One-two-three - and Leo's repulsed all their thrusts.

They set themselves one more time. This is it. The acid test. And when they attack this time, there's nothing tentative about it.

One-two-three - and Leo is still standing, untouched.

MICHAELANGELO  
Rad-ical!

DONATELLO  
Ec-lec-tic!

While Michaelangelo gives Donatello a look, Leo turns to Raphael, who still hasn't said anything. Then finally:

RAPHAEL  
Just call me "Grasshopper"...

And as the Turtles realize the potential of their discovery

SERIES OF SHOTS

UNDER MUSIC:

128 EXT. OUTSIDE THE BARN - DAY

128

Raphael, mask turned, is trying to learn the new technique. But he's not quite getting it. The Turtles easily penetrate his defense, which amounts to nothing more than flailing around like a blind man. Donatello then steps up to try, neatly repelling a few blows with his own mask turned, and excited about his success. Raphael grumbles.

129 EXT. FARMHOUSE - DAY.

129

Casey and April pull up in the old pickup truck, grocery bags in the rear. Casey gets out and moves around to the passenger side, where April is having trouble with her door. But when Casey manages to open it, she slides over to the driver's side and exits there, rather than accept his help. She begins unloading groceries while Casey slams the door and rolls his eyes in an expression of, "I can't believe how pigheaded this girl is."

130 EXT. A CLEARING IN THE WOODS - DAY

130

Now it's Michaelangelo with mask turned, and he's doing a pretty good job against his brothers. Raphael then steps in to try again, but when he still has trouble, he begins lifting his mask to peek, drawing "fouls" from his brothers while he pleads his innocence.

131 INT. KITCHEN - EVENING

131

Casey chops some vegetables by the kitchen sink with a katana while April enters, her clothing and face smeared with dirt from an obvious stint of heavy labor. She heads straight for a drawer and removes a tube of ointment, trying to rub it into her back and neck. When Casey attempts to help, she jerks away, but he's had enough of this. He forcefully sits her down in a chair and begins massaging her back and shoulders. Reluctant at first, April quickly acquiesces and is soon enjoying it. A lot. And so is Casey.

131A THE TURTLES ENTER

131A

after a workout, and the massage stops. But Michaelangelo indicates a sore shoulder of his own, and when April holds up the ointment as if to ask if he'd like a rub, he shakes his head and opens another drawer, removing a bottle and holding it up for her to read. It's a bottle of "Turtle Wax." April reacts with a good-natured groan, and the other Turtles pat Mike on the shell - he's back making jokes again.

132 INT. BARN - NIGHT

132

CLOSE ON - A PAIR OF FAST-MOVING SAIS.

They whip about, blocking a number of blows as THE SHOT WIDENS TO REVEAL RAPHAEL, mask turned, training with his brothers inside the barn. And this time, he's got it.

133 INT. ATTIC - NIGHT

133

April leads Casey into the room and sits down next to him on some old boxes. She begins to show him her Turtle sketches. He's impressed - until he sees the one of himself in a beanie cap, which April tries to yank away. He gets it back, though, and after a moment of indecision, he and April share a laugh.

134 EXT. FIELD - LATE IN THE DAY

134

The Turtles continue to train intensely, playing a game of "Ninja hot potato" in which an apple is tossed about, and whoever gets it must defend against the other three while taking a bite and then passing it on. And when the apple finally reaches Leonardo, he blocks a few thrusts, takes the last bite, and then hurls the core as far as he can. The game is over, and with it

THE MUSIC CONCLUDES

as the Turtles gather together, sweating and breathing heavily. They look at each other without saying a word.

And as they begin to nod in silent agreement

135 EXT. FARMHOUSE PORCH - SUNSET

135

where April and Casey sit in the makeshift swing, looking out at the passing of another day.

APRIL  
So you actually played  
professionally?

CASEY  
Until I got hurt. Less than a  
year.

APRIL  
I'm sorry.

CASEY  
Yeah. So was I...

A shutter BANGS behind them, and they instinctively turn to look. But when they face back, they both react with a start for

THE TEENAGE MUTANT NINJA TURTLES

now stand before them, in a row, beyond the porch.

(CONTINUED)

135 CONTINUED:

135

CASEY  
(recovering)  
Guys, I told you, I hate it when  
you do that...

But April can see that they're not playing around.

APRIL  
What is it?

LEONARDO  
(simply)  
It's time to go back.

And as the sun blazes behind them, pulling the curtain on their  
last day in the country

DISSOLVE TO:

136 INT. WAREHOUSE-SHREDDER'S - NIGHT

136

BUSTLING with activity, as The Shredder looks down on the whole  
of his operation from a lofty vantage point. His posture is  
pensive. Standing beside him is Tatsu, arms folded.

THEIR ENTIRE CONVERSATION TAKES PLACE IN JAPANESE, WITH  
SUBTITLES BENEATH.

TATSU  
Your empire flourishes, Master  
Shredder.

A long beat goes by in which The Shredder says nothing. Then:

SHREDDER  
What more from the rat?

TATSU  
We have tried everything, Master,  
but still he does not speak.

Another long beat goes by before Tatsu bravely ventures a  
question:

TATSU  
Why do they concern you so much,  
Master? They have not been seen  
in many days. Perhaps they are  
gone for good...

The longest beat of all passes before:

(CONTINUED)

136 CONTINUED:

136

SHREDDER

When the rat was captured, the  
Turtles attacked...

(beat)

... the way you described their  
fighting...

Shredder's eyes narrow within his helmet.

SHREDDER

(mostly to himself)

Something familiar...

CUT TO:

137 EXT. STREET ABOVE GRILL - NIGHT

137

the same street where the Pizza Man earlier made his sewer  
delivery, as Casey and April arrive in the old pickup truck.

They both get out, immediately removing a tarp that covers the  
bed of the pickup, and four very stiff Turtles emerge and begin  
to stretch.

RAPHAEL

(working out a kink)

Ugh - now I know what it's like  
to travel without a green card.

Casey looks over the building beside the truck.

CASEY

Hey, this isn't too bad. Not bad  
at all, in fact...

He turns at the sound of a MANHOLE COVER BEING DISPLACED and  
sees Michaelangelo, already halfway down the sewer.

MICHAELANGELO

You comin', dude?

And as Casey realizes where the Turtles' "home" really is, and  
drops his head in an attitude of "Why me?"

138 INT. SEWER - MINUTES LATER - NIGHT

138

where April and the four Turtles move along the tunnels while  
Casey brings up the rear with shoulders hunched, looking around  
like there might be a cave-in at any second. He mumbles partly  
to himself, but also for the benefit of the others:

(CONTINUED)

138 CONTINUED:

138

CASEY

Great. Just great. First it's  
"The Farm That Time Forgot," and  
now this. Why don't I ever fall  
in with people who own condos?

DONATELLO

We're here.

139 INT. SEWER AT TURTLES' DEN DOOR - NIGHT

139

The Turtles have arrived at the boarded up door, which they  
swing open before entering

140 INT. DEN - NIGHT

140

still a shambles from The Foot's struggle to capture Splinter.  
Casey enters last and looks around.

CASEY

I guess it's hard to get good maid  
service in a sewer.

(beat)

Maybe you should try  
"Roto-Rooter."

APRIL

Will you quit complaining? It's  
just for the night.

RAPHAEL

I still don't see why we don't  
just get started right away.

LEONARDO

(patiently)

It's been a long drive, Raph.  
And before we go out advertising  
to The Foot that we're back, we  
could all use a few hours sleep.

RAPHAEL

(conceding)

Yeah, I know. You're right. I'm  
just...

A CLANGING SOUND from one of the cupboards interrupts him.  
Immediately at the ready, the Turtles draw their weapons and  
cautiously approach the suspicious cabinet.

(CONTINUED)

140 CONTINUED:

140

Donatello and Michaelangelo each take a door handle, and on a signal from Leonardo, they throw the doors open and...

They all relax.

APRIL

Danny?

A frightened Danny Pennington is huddled inside the cupboard.

DANNY

Don't shoot!

Raphael looks at Leo's katana, still pointed at the boy.

RAPHAEL

I don't think it's "loaded," kid.

April moves in and helps Danny from the cupboard.

APRIL

Danny, what're you doing here?

DANNY

Well, I... I... I ran away from home.

APRIL

Oh, god, your Dad must be having kittens!

(heading for phone)

Does this thing work...?

DANNY

No! Please - don't call - just let me stay here the night with you. Please? We can call him in the morning - I promise.

APRIL

Well...

CASEY

Hold it, hold it... What's all this about spending the night...

(looking for the cave-in again)

... down here?

DONATELLO

(a realization)

You're a claustrophobic!

(CONTINUED)

140 CONTINUED: (2)

140

CASEY  
(pointing)  
Hey, you wanna fist in the mouth?  
I've never even looked at another  
guy before....!

APRIL  
(restraining her  
laughter)  
He meant that you're afraid of  
enclosed areas.

CASEY  
(changing gears to  
defensive)  
Afraid? Me? Is that what you  
think? Well, hey, I don't have  
to take this stuff about bein'  
"afraid"...  
(feigning indignation)  
... I'm gonna go sleep in the  
truck.

And as he exits to the sound of April's laughter, which she can  
no longer contain

CUT TO:

141 INT. PICKUP TRUCK - LATER - NIGHT

141

where Casey jerkily bundles up in a blanket while stretched out  
in the front seat. He's still rankled.

CASEY  
(mimicking April)  
"... afraid of enclosed areas..."

He settles in with the blanket, and then remembers something.  
And after he reaches around to roll down the window a little

CUT TO:

142 INT. DEN - LATER - NIGHT

142

where the gentle SNORING of the Turtles can be heard in the  
darkened room. A small, vague shape moves toward April, asleep  
on the couch, and removes a few of her sketches from an old  
portfolio resting on a nearby table.

And as the shape exits the Den

CUT TO:

143 EXT. STREET ABOVE GRILL - MINUTES LATER - NIGHT

143

as the manhole cover is pushed aside, the CLANK alerting Casey inside the truck.

Danny emerges from the manhole carrying some rolled-up sheets of paper. He takes off up the street and disappears between two buildings.

And as Casey quietly exits the truck to follow

CUT TO:

144 INT. WAREHOUSE-SHREDDER'S - LATER - NIGHT - ESTABLISHING

144

where much of the activity has died down, and most of the kids, especially the newer recruits, are asleep in the dormitory area.

145 EXT. WAREHOUSE-SHREDDER'S - NIGHT

145

as Danny pauses outside a door and ties a band around his head. He then opens the door and enters. A second later, Casey follows, stepping inside

146 INT. WAREHOUSE-SHREDDER'S - NIGHT

146

where Casey is momentarily taken aback by the extent of what he sees.

He quickly returns to reality, however, when two Foot approach, and he must duck behind some contraband to avoid being spotted.

The Foot pass, and Casey peeks out again - but Danny is nowhere to be seen.

And as Casey mouths a silent "damn"

DANNY

wanders into

147 INT. WAREHOUSE-SHREDDER'S - THE SECLUDED AREA - NIGHT

147

Danny is still wearing the standard-issue headband with dragon symbol on it. He also wears a very confused look on his face as he fingers the now folded sketches in his pocket.

It's perhaps no accident that he has "wandered" here, for when Splinter speaks, Danny reacts as if he expected it.

(CONTINUED)

147

CONTINUED:

147

SPLINTER

(very weak)

I have not seen you for many days.

DANNY

I've been at my "hideout" a lot lately.

SPLINTER

And do you now "hide" from your surrogate family as well?

Still fingering the sketches, Danny heaves a long sigh.

DANNY

I don't know...

SPLINTER

I, too, once had a family, Daniel.

Danny looks up. He's willing to listen.

SPLINTER

Many years ago, I lived in Japan...

And like the story of the growth of the Turtles

FLASHBACK #2

is told with a series of isolated images in high contrast black and white, with one occasionally hand-tinted or in slow motion to enhance the visual.

148

INT. ROOM IN A JAPANESE HOUSE - DAY

148

SPLINTER (V.O.)

... a pet of my Master Yoshi, mimicking his movements from my cage and learning the mysterious art of Ninjitsu - for Yoshi was one of the finest shadow warriors of his clan. His only rival was a man named Oroku Nagi, and they competed in all things -but none more fiercely than for the love of a woman...

Inside his cage, THE CAMERA TRACKS around Splinter, again just a normal sized rat, as he mimics the movements of his Master Yoshi outside the cage.

149 EXT. A JAPANESE GARDEN - EVENING

149

... Tang Shen. One night, after Tang Shen confessed to Nagi that her love was only for my master, Nagi flew into a rage and began to beat her.

Yoshi arrived just in time...

CLOSE ON - Tang Shen, a beautiful Japanese woman.

The light from an opening door illuminates Nagi, who holds a battered Tang Shen. Yoshi's eyes - large, red, enraged - are seen IN FRAME off to the side.

150 EXT. GARDEN - MINUTES LATER - EVENING

150

... but when the fight was over...

COLLAGE: Hands punching, feet kicking, teeth gritting - in all scales and sizes. A bolt of lightning expresses the rage. The red eyes remain throughout.

151 INT. SECLUDED AREA - NIGHT - BACK TO SCENE

151

SPLINTER

... Nagi lay dead.

Danny moves closer, fascinated.

SPLINTER

The clan's code of honor was clear: Yoshi must now take his own life...

FLASHBACK RESUMES WITH:

152 INT. ROOM IN JAPANESE HOUSE - NIGHT

152

SPLINTER (V.O.)

... But my master felt he had done nothing wrong, and so decided to flee with Tang Shen...

... and me to America.

Yoshi and Tang Shen embrace, with a caged Splinter in b.g. The two then EXIT FRAME, leaving Splinter behind, until...

... a hand comes back and removes the cage.

153 INT. ROOM @ FUNERAL CASKET - DAY

But Nagi left behind a younger brother, Oroku Saki, who vowed vengeance on my master.

154 FLASH FORWARD

The boy fueled his training with hatred, and became the most feared Ninja warrior in all Japan,

155 FLASH FORWARD

honing his skills with acts of thievery until he was ready to fulfill his vow.

156 INT. AMERICAN LIVING ROOM - NIGHT

(quieter)  
I remember the night well...

... every detail indelibly etched, as my master returned home to find his beloved Shen lying on the floor.

(controlled  
anger)  
And then he saw her killer.

Saki wasted no words...

... and during the struggle, my cage was broken...

153

A weeping boy, age six, pounds his fists on Nagi's coffin.

154

Saki, now sixteen, TURNS INTO CAMERA.

155

Saki, age twenty-six, TURNS INTO CAMERA as a line of fists punch upward in bottom f.g.

156

The skyline of New York City is seen. (Real)

The body of Tang Shen lies slumped on the floor.  
CLOSE ON - Yoshi, as he sees her.

Yoshi's eyes suddenly react to an approaching threat.

Saki - in full black dogi, but hoodless - comes TOWARD CAMERA, feet first, with katana drawn.

From inside his cage, Splinter watches as Yoshi and Saki fall toward him.

(CONTINUED)

156 CONTINUED:

156

... and I leapt to Saki's face, biting and clawing! But he threw me to the floor and took one swipe with his katana, slicing my ear...! And then he was gone...

(calmer)  
My attack had come too late.  
My Master Yoshi was dead.

(beat)  
And I was alone...

CLOSE ON - Saki's hand raising his katana.

CLOSE ON - the edge of the cage, crashing to the floor.

Splinter leaps to Saki's face.

Splinter lands on the floor, and Saki's katana swooshes INTO FRAME.

HIGH ANGLE as Yoshi's body settles over that of Tang Shen.

CLOSE ON - Splinter, half his right ear gone, staring at Yoshi's body.

157 INT. WAREHOUSE-SHREDDER'S - SECLUDED AREA - NIGHT -

157

BACK TO SCENE as Danny stares at Splinter.

DANNY  
Whatever happened to this...  
"Oroku Saki?"

SPLINTER  
No one really knows...

He looks straight at Danny, then lifts his eyes to the boy's headband.

SPLINTER  
... but you wear his symbol upon your brow...

And as Danny silently makes the connection

158 INT. ANOTHER AREA OF WAREHOUSE-SHREDDER'S - NIGHT

158

as Casey continues his search for the boy, hindered by his inability to move about freely. To remedy the situation, he pulls a hooded Foot behind some contraband and winds up for a "lullaby" punch, while back in

159

INT. WAREHOUSE-SHREDDER'S - SECLUDED AREA - NIGHT

159

Danny slowly removes his headband and drops it to the floor. He's finally made up his mind.

SHREDDER (O.S.)

What are you doing in there, boy?

Danny whips around to see

SHREDDER

standing in the entrance to the secluded area with Tatsu. If the boy was frightened of the master before, he's literally terrified now.

DANNY

(with an effort)

Nothing...

But it's easy for Shredder to see that this isn't the truth. He enters the area.

SHREDDER

You're lying to me...

DANNY

No.

Shredder stands directly in front of the boy now, studying him.

SHREDDER

And you're hiding something as well...

Without his eyes ever leaving Danny's, Shredder holds a hand just to the side of the boy's head and begins tracing the outline of his body - moving his hand as if it were some sort of metal detector. Danny grows more and more nervous.

Finally, the hand stops next to Danny's pocket, and in the next instant, The Shredder has removed the sketches there. He quickly unfolds them.

And as he turns toward Tatsu, his eyes are enough to belie the sinister smile that must be forming inside his helmet.

SHREDDER

They're back.

CUT TO:

160 INT. DEN - NIGHT

160

as April awakens and rolls over toward the back of the couch.

But a moment later, she rolls forward again, sitting up.  
Something is wrong. She turns on a light.

MICHAELANGELO

Huh...? Wha...?

APRIL

(fully awake)

Where's Danny?

The Turtles look around the room, but there's no sign of him.

LEONARDO

Looks like he's gone.

April spots some papers spilling out of her portfolio on a nearby table. She picks up the portfolio and examines it.

APRIL

He's not the only thing...

And as April and the Turtles look at each other

CUT TO:

161 INT. WAREHOUSE-SHREDDER'S - NIGHT

161

which, in contrast to a few minutes earlier, is now ABUZZ with activity. The entire army of black-hooded Foot is amassing for an all-out attack.

Shredder stands by a door as a wave of The Foot streams past him outside. He turns to Tatsu.

SHREDDER

There will be no mistakes this time. I go myself.

Tatsu lowers his head slightly.

SHREDDER

Tatsu.

(the head comes up)

The rat...

A long beat goes by before Shredder tosses his lieutenant a bone:

SHREDDER

Kill it.

(CONTINUED)

161 CONTINUED:

161

And The Shredder is gone.

Tatsu then turns to carry out his order and

DANNY

is seen among the streaming Foot as he passes.

And with the look on Danny's face confirming that he heard everything

CUT TO:

162 EXT. A STREET - NIGHT

162

as The Foot remove a manhole cover and begin pouring in.

163 EXT. ANOTHER STREET - NIGHT

163

and a different manhole acting like a giant drain for the sea of Foot surrounding it.

163A EXT. YET ANOTHER STREET - NIGHT

163A

where three remaining Foot quickly descend, until the last head disappears below street level.

And as the sewers are thus invaded

CUT TO:

164 INT. WAREHOUSE-SHREDDER'S - NIGHT

164

where Danny rushes in a panic past a few Foot stragglers, until one of them unexpectedly sticks out an arm and hauls him in, carrying the boy behind some boxes.

DANNY

(struggling)

Hey...! Hey! What're you doing?  
What're you... who is this?

Casey yanks the hood off his "borrowed" dogi.

CASEY

Recognize me now, kid? And you've  
got one hell of a lot of  
explaining to do, you little...

(CONTINUED)

164 CONTINUED:

164

DANNY

You've gotta come with me!

CASEY

What are you talkin' about, "come with you?" In about two seconds I'm gonna...

DANNY

They're gonna kill Splinter!

And as the name registers with Casey

CUT TO:

165 INT. SEWER - NIGHT

165

as the first wave of Foot floods the tunnel that leads to  
THE BOARDED-UP DOORWAY  
of the Den.

166 INT. THE SEWER AT TURTLES' DEN DOOR - NIGHT

166

The Foot pause. They've arrived. And as one of them forcefully  
kicks down the door

167 INT. DEN - NIGHT

167

as The Foot pour inside, ready to attack. But their tension  
soon melts into confusion when they see that

THE ROOM IS EMPTY

with neither Turtles nor April anywhere to be seen.

The tentative Foot move further into the Den. A few shrug. A  
couple even scratch their heads. And just when they actually  
start to believe that their trip may have been for naught

A HUGE BLAST OF STEAM

from the overhead pipes obscures the room with vapor, and sets  
off a DIN OF VOICES SUDDENLY ENGAGED IN RIOTOUS FIGHTING.

(CONTINUED)

167 CONTINUED:

167

The voices quickly dissipate, however, and a green hand is seen turning a large valve, shutting off the steam and leaving four green figures standing among the vanquished hoard of, literally, two dozen Foot - their bodies slumped and draped in every conceivable position around the room.

The Turtles haven't even broken a sweat. Raphael, next to the valve, is actually eating an apple.

RAPHAEL

Gosh, I do hope there's more of them...

A second wave of Foot enters the Den.

RAPHAEL

Ah, good.

And as the Turtles set themselves for Round Two, without the element of surprise

CUT TO:

168 INT. WAREHOUSE-SHREDDER'S - NIGHT

168

as Danny proves his sincerity to Casey by leading him to the

169 INT. WAREHOUSE-SHREDDER'S - SECLUDED AREA - NIGHT

169

where Splinter still hangs in chains.

Casey is a little taken aback by the sight of the giant rat -or perhaps his condition - but quickly steps forward to inspect the manacles.

CASEY

(to Danny)

Where do they...?

But Danny has anticipated the question, and tosses Casey a set of keys that were hanging near the entrance.

Casey begins unlocking the manacles while Splinter, still very weak, looks up at him.

SPLINTER

Who are you?

CASEY

The name's Casey Jones. I'm...

(CONTINUED)

169 CONTINUED:

169

He looks off in mid-sentence, realizing that he's about to say something that he hasn't said in a long, long time:

CASEY  
I'm a friend.

The last manacle is unlocked, and he and Danny ease Splinter down, helping him toward the entrance.

CASEY  
Okay, let's get the hell out of...

Tatsu has finally arrived.

And as he stands facing the three escapees with a mob of younger recruits behind him

CUT TO:

170 INT. DEN - NIGHT

170

where the BATTLE is in full swing. Even more Foot bodies are piled up around the room now, while the Turtles continue to make it look easy.

MICHAELANGELO

harasses one Foot in particular, "steering" him to a specific spot in the room by whacking him on the side with a 'chuck.

MICHAELANGELO  
A little more to the left...  
(whack)  
A little more...  
(whack)  
Right there.  
(whack)  
Stop. Perfect.

A bo suddenly stabs down from the ceiling and hits the Foot on the head, knocking him out. He falls back on an already sizeable pile of Foot behind him.

MICHAELANGELO  
(looking up)  
You're a natural, sis!

He gives a thumbs up to

(CONTINUED)

170 CONTINUED:

170

APRIL

sequestered behind a ventilation grate in the ceiling, smiling down with her bo.

APRIL

Thanks!

And as Michaelangelo begins maneuvering another Foot to "the spot"

CUT TO:

171 INT. WAREHOUSE-SHREDDER'S - NIGHT

171

where Danny now sits on a nearby crate supporting Splinter, while Casey faces Tatsu alone.

A few of the older thugs - the same ones seen in the parking lot and on Shredder's platform - try to move toward Casey, but Tatsu holds them back with a couple of angry grunts:

TATSU

Unh... Ngh...

He wants Casey all to himself. He steps forward.

CASEY

(imitating him)

"Unh... Ngh..." - you know, a little Primate might help clear that up...

Judging by the SNAP of his head, Casey probably never even saw the punch coming, but it sends him staggering backwards; CRASHING into a pile of stolen goods. He gets up quickly as Tatsu pursues.

CASEY

That's gonna cost ya, Tinkerbell...

BANG, and Casey is sent flying into another pile.

CASEY

(groggier)

I don't think you're listening...

BOOM, and he's found yet another painful pile.

(CONTINUED)

171 CONTINUED:

171

CASEY  
(reeling)  
I'm really startin' to pick up  
on a little "language barrier"  
thing here...

BING, BANG, BOOM, and the pattern continues - Tatsu punching and kicking Casey around like a rag doll.

Finally, the dazed Casey comes to rest on top of yet another pile, unable to move. But the fates have not completely abandoned him, and when he opens his eyes, he finds himself staring at several clubs - for this is a pile of contraband sports equipment, and he's lying right on top of a golf bag.

While Tatsu approaches, Casey slowly removes a driver from the bag. And just as the Ninja bulldog is about to deliver his fatal blow, Casey rams the head of the driver into his stomach, doubling him over.

Standing, Casey sets himself for the big tee shot:

CASEY  
Fore!

He swings the driver just like a pro, hitting Tatsu right in the chin and actually lifting him into the air before his body CRASHES down on the floor - spread-eagled and very unconscious.

CASEY  
(to the club; lovingly)  
I'll never call golf a dull game  
again.

He kisses the club's head.

And as he turns, facing the handful of thugs and roomful of younger recruits still standing there

CUT TO:

172 INT. SEWER - NIGHT

172

as Leonardo and Raphael push the remaining Foot from the Den out into the already crowded tunnel, where the BATTLE continues.

DONATELLO  
Gang way!

(CONTINUED)

172 CONTINUED:

172

Donatello comes flashing by on his skateboard, but there's nothing lazy about the S-curves he's doing now: He quickly and skillfully wends his way down the tunnel, dispatching Foot left and right with his industrious bo.

DONATELLO

Yahhhhhhhh...!

He continues littering the tunnel with fallen Foot, leaving behind an impressive score.

RAPHAEL

(shouting after him)

Show-off!

CUT TO:

173 INT. WAREHOUSE-SHREDDER'S - NIGHT

173

where the standoff between Casey and the kids continues. Casey looks them over, his club at the ready.

But most of them just look confused. A few even seem pleased that Tatsu has fallen.

Except for the older thugs.

HEAD THUG

Well, why are we just standing here - let's get him!

CASEY

(wielding club)

You gonna be first, junior?

HEAD THUG

He can't stop us all!

(no one moves)

Look what he did to Master Tatsu!

DANNY

He killed Shinsho!

This seems to strike the kids more deeply than anything said before.

HEAD THUG

It was an accident! We have a loyalty to the family!

(CONTINUED)

173 CONTINUED:

173

CASEY  
"The family?" "Family?" Is  
this...

He makes a fierce sweeping gesture that includes the warehouse, Tatsu, and the area that held Splinter.

CASEY  
... this... this the kind of  
"family" you really want?

Making a decision, Casey moves over to Danny and gently lifts Splinter in his arms. He walks toward a door still blocked by a group of kids and stops. A moment goes by.

And as they part to let him out the door

CUT TO:

174 EXT. TURTLE STREET - ABOVE GRILL - NIGHT

174

where the old pickup truck is still parked. MUFFLED SOUNDS OF FIGHTING can be heard below the street, when suddenly

A MANHOLE COVER AND BODY OF A FOOT BLAST INTO THE AIR

like the cork and spray from a champagne bottle, followed by more Foot and the pursuing Turtles, as the fight spills out onto the street.

The Turtles' new fighting technique is obviously serving them well. They move easily, fluidly, confidently. And despite still being outnumbered, they even appear to be enjoying themselves. Particularly

DONATELLO AND MICHAELANGELO

who team up in a flying leap to sandwich one unfortunate Foot between their shells. Then, while still fighting back-to-back, they comment on the tactic and the unconscious Foot:

MICHAELANGELO  
Looks like this one's suffering  
from "shell shock!"

DONATELLO  
(shaking his head)  
Nehhhhh - too derivative.

(CONTINUED)

174 CONTINUED:

174

MICHAELANGELO  
(trying again)  
Boy, I guess we can really "shell  
it out."

DONATELLO  
Too cliché.

MICHAELANGELO  
(thinking)  
Well... it was a "shell" of a good  
hit!

DONATELLO  
(beat)  
I like it.

MICHAELANGELO  
Aw right!

They separate, and the fight continues.

174A EXT. FIRE ESCAPE - NIGHT

174A

With fallen Foot now beginning to litter the street, Leonardo and Raphael chase a few stragglers up a fire escape. Michaelangelo spots this and wants to get in on the action.

MICHAELANGELO  
Hey! Wait for me!

Unfortunately, his attention has been drawn away just long enough for a Foot to take a swipe at his head with a katana. The sword seems destined to hit its mark, but Michaelangelo's head unexpectedly pops down into his shell at the last second, and the sword sails harmlessly by. The head then pops up again, and Michaelangelo lays out the stunned Foot with his nunchukus. The Turtle clenches his fists and looks up at the heavens, energized by the moment:

MICHAELANGELO  
God, I love being a turtle!

And as he takes off for the fire escape

175 EXT. ROOFTOP - NIGHT

175

as The Foot are forced back from the fire escape by Leonardo and Raphael. They are followed by more Foot, then Donatello, and finally Michaelangelo - and the four Turtles BATTLE what remains of the Foot invasion force.

(CONTINUED)

175 CONTINUED:

175

But a BLUR from a higher rooftop suddenly lands in their midst, stopping the fight. And as The Foot peel back, the Turtles get their first look at their final hurdle to victory: The Shredder.

LEONARDO

Anybody have any idea about who  
-or what - this is?

MICHAELANGELO

I dunno...

(re: armor)

... but I bet he never has to look  
for a can opener.

SHREDDER

You fight well. In the old style.  
But you've caused me enough  
trouble. Now you face - The  
Shredder.

DONATELLO

"The Shredder?"

MICHAELANGELO

(shrugging)

Maybe all that hardware's for  
makin' cole slaw...

The Shredder twirls his six foot, pencil-sharpened bo and sets  
himself.

RAPHAEL

I got him.

Raphael leaps at The Shredder with both sais, but to his  
surprise, finds himself flat on his shell after being hit by the  
bo.

MICHAELANGELO

Wuh-oh...

Leo tries this time, but the result is the same. Michaelangelo  
then turns to Donatello: Who goes next?

MICHAELANGELO

Flip you for it?

Meanwhile, back down on

176 EXT. THE STREET BELOW - NIGHT

176

Casey arrives with Danny and Splinter, now moving on his own.

They are quickly joined by the kids from the warehouse, who have followed them here, and they all stand and survey the scene around them in quiet amazement: The street is strewn with dozens of unconscious Foot.

And while April, covered with dirt from the ventilation duct, finds her way out of the sewer via an open manhole near the back of the crowd, everyone begins to turn their attention to

177 EXT. THE ROOFTOP ABOVE - NIGHT

177

where Michaelangelo and Donatello, on their shells, shake off their hits and stand back up.

LEONARDO

Okay, guys, teamwork...

The four Turtles all rush The Shredder at once, but his bo is as accurate as ever, and they are knocked back one by one, while

178 EXT. THE STREET BELOW - NIGHT

178

Casey turns to make a comment to Splinter.

CASEY

Looks like your boys are...

But Splinter is no longer there.

Confused, Casey looks around, while

179 EXT. THE ROOFTOP ABOVE - NIGHT

179

the Turtles reassess their situation, breathing heavily.

MICHAELANGELO

Now... at exactly... what point...  
did we lose control here?

DONATELLO

Maybe.. somebody oughtta tell  
him... that we're the good guys.

RAPHAEL

(to Leo)

Any thoughts?

(CONTINUED)

179 CONTINUED:

179

LEONARDO  
I've only got one thought...  
(staring at Shredder)  
This guy knows where Splinter is.

This firms up the other Turtles, and they set themselves with a new determination. Shredder sees it.

SHREDDER  
Ah, the rat. Yes. I know exactly  
where he is.  
(coldly)  
We just killed it.

LEONARDO  
You lie!

SHREDDER  
(enjoying it)  
Do I?

His announcement achieves its desired effect, for Leo momentarily forgets his training and flies at him in a rage.

But The Shredder is ready, and with a few short, judicious thrusts both disarms Leo and puts him at his mercy. He stands with his foot on the Turtle's chest, the pointed bo ready to run him through:

SHREDDER  
Mistake... freak...

He tenses for the kill, but suddenly a voice cries out:

SPLINTER (O.S.)  
Saki!

And The Shredder pulls up, looking to the side and seeing

SPLINTER

standing on the edge of the roof.

Leonardo quickly rolls away while The Shredder is distracted, and an overjoyed Michaelangelo takes a step toward his master.

MICHAELANGELO  
Splinter!

(CONTINUED)

179

CONTINUED: (2)

179

But Raphael puts out an arm, holding Michaelangelo back. The Turtles have obviously heard the name shouted by their master before, and despite their happiness at his presence, they can also see that his entire being is focused on just one thing: The Shredder.

The Turtles slowly back away, leaving an open space between the two old rivals.

SPLINTER

Yes, Oroku Saki, I know who you are. We met many years ago, in the home of my master - Hamato Yoshi.

Within his helmet, SHREDDER'S EYES peer even harder at the rat, and then relax. The light has finally dawned.

SHREDDER

You...

He slowly removes the helmet and fingers the horrible scars on the side of his face. Anger is welling within him.

SHREDDER

And now I will finish what I began with your ear...

With a PRIMAL GROWL building in his throat, his face distorting, The Shredder finally explodes, running straight at Splinter with his sharpened bo.

And rather than drawing the pair of nunchukus tucked under his belt, or even tensing to fight, Splinter instead visibly relaxes, leaving himself wide open for the blow.

But in the instant before Shredder is upon him, the nunchukus FLASH out at incredible speed:

SPLINTER

Tai...!

and in the next instant, Splinter wraps their chain around Shredder's bo and turns him toward the roof's edge:

SPLINTER

Chee...!

(CONTINUED)

179

CONTINUED: (3)

179

It happens with lightning speed, and when all motions suddenly cease, Splinter is left cradling the bo in the chain of his nunchukus, looking down at Shredder, who leans back into empty space with his feet on the edge of the roof while holding onto the only thing that's keeping him from plummeting - the bo that Splinter supports.

For a moment, the only sound is of The Shredder's exertion as he struggles to hang on. Then:

SPLINTER

Death comes for us all, Oroku  
Saki. But something much worse  
comes for you...

The Shredder drops one hand from the bo and reaches around to the nape of his neck, removing something.

SPLINTER

For when you die, it will be...

His face contorting in hate, The Shredder hurls a dagger at Splinter, whose head jerks aside even as his hand flashes up to catch the weapon - a hand no longer holding the nunchukus - as The Shredder SCREAMS to the ground below.

179A

EXT. STREET BELOW - NIGHT

179A

But he lands instead in a passing garbage truck, whose huge metallic jaws close over his still form.

SPLINTER

(looking down)  
... without honor...

Splinter tosses the dagger aside, forever closing the book on this chapter from his past.

And amid the sound of GATHERING SIRENS, as the Turtles surround their father for a hug

CUT TO:

180

EXT. THE STREET BELOW - NIGHT

180

as police cars start rolling in, further illuminating the scene with headlights and flashers.

The police slowly exit their cars, barely believing what they see: It looks like a war zone, with Foot lying all over the place, although a few have already started to wake up.

(CONTINUED)

180 CONTINUED:

180

A Channel Six News van quickly follows, and as Charles bundles out of the vehicle

DANNY

sees him from a distance and starts heading his way.

180A EXT. STREET - NIGHT

180A

In his rush, Danny passes by April, unnoticed by her. But then he stops, remembering something. Even though he's in a hurry, he removes some money from his pocket, counts out a specific number of bills, and then runs back.

DANNY

April?

APRIL

Danny...!

DANNY

April, here.

APRIL

What is this fo...?

DANNY

(already heading off)

It's something I owe you - trust me!

He leaves the confused April behind and runs over to

180B CHARLES

180B

who turns at the sound of:

DANNY (O.S.)

Dad...!

CHARLES

(shock)

Danny...

But the shock quickly changes to joy as the boy rushes into his arms, and Charles goes a little overboard on the hugs and kisses:

(CONTINUED)

180B CONTINUED:

180B

CHARLES

Danny! Danny, Danny - god, where have you been? I've had the whole city looking for you! Are you okay? Are you all right? Danny?

DANNY

It's okay, Dad, I'm okay. Really, I'm okay. And, Dad...  
(they look at each other)  
... it's just 'Dan' now, okay?

CHARLES

Dan...

And as Charles responds with another bear hug

180C THE POLICE

180C

continue to mop up the area, helping more of the recovering Foot to their feet.

Chief Sterns is among the uniformed officers, trying to get a clue as to what caused all this. He spots the group of kids still around Casey, and barks a few orders to his men:

CHIEF STERNS

Those kids over there - don't let 'em get away! I wanna talk to 'em!

And as some of the police move over to corral the kids, who show no signs of fleeing

180D APRIL

180D

walks away from a now pleading Charles, who is followed by the Channel Six News crew.

CHARLES

But, April, I told you - there were circumstances! I need you to cover this!

APRIL

(still walking)  
Well, I don't know, Charles. You know, May Williams over at Channel Five has her own office...

(CONTINUED)

180D

CONTINUED:

180D

The crew smiles. They love her.

CHARLES  
(happy to oblige)  
You can have an office.

APRIL  
She has a corner office.

CHARLES  
(agreed)  
A corner office.

APRIL  
(still walking)  
She's also the highest paid field reporter in New York.

CHARLES  
(it hurts, but)  
Now you are?

April stops and turns around, shaking Charles' hand.

APRIL  
Well, you're a tough negotiator, Charles, but... okay - I'll come back.

The crew applauds, and Charles goes into high gear.

CHARLES  
Okay, let's get her cleaned up!  
Somebody throw a blazer on her  
- let's go, let's go...!

And as they head back toward the van

180E

CHIEF STERNS

180E

stands in front of the group of kids, which includes the older thugs seen in the warehouse.

CHIEF STERNS  
All right, now I want some answers! Just what in god's name happened out here? Somebody better talk to me.

The kids look at each other, a few of them glancing at the rooftop where the Turtles fought. No one says anything.

(CONTINUED)

180E CONTINUED:

180E

Finally, the Head Thug steps forward, and a moment of tense silence goes by before:

HEAD THUG

Go check out the warehouse at East  
and Lairdman. You'll get your  
answers there.

And as the kids nod in unspoken agreement

180F CASEY

180F

finally catches up to April near the news van as she prepares to go on the air.

CASEY

I've been lookin' all over for  
you.

APRIL

(a quick glance)  
Oh, Casey, hi.

Casey, still wearing the marks from his earlier encounter with Tatsu, looks at himself before saying:

CASEY

"Hi?" That's it? I stand here  
lookin' like I've just called Mike  
Tyson a sissy and you say "hi?"

APRIL

Well, you don't need an ambulance,  
do you?

CASEY

Well, no, but...

APRIL

Well, then just shut up and kiss  
me, will ya? I've got a report  
to do.

CASEY

(beat; taken aback;  
then)

I love it when you're pushy.

And as he sweeps her into his arms for the big kiss

CUT TO:

181

EXT. ROOFTOP - NIGHT

181

as Splinter and the Turtles look down.

DONATELLO

Wooooo...! Nine-point-nine-five!

RAPHAEL

All right, April!

MICHAELANGELO

All right, Casey!

Leo steps back, pumping his fist.

LEONARDO

We were awesome!

The other Turtles join in.

MICHAELANGELO

Bod-a-cious!

RAPHAEL

Bitchin'!

They turn to Donatello, but he's been burned on this before, and holds up his hands as if to say, "Don't look at me."

The other Turtles return to trying to sum up their experience with the perfect word, each putting forth his favorite candidate: "Awesome!" "Radical!" "Hellacious!" - with no agreement.

Then Splinter raises a finger, and the debate stops. He looks like he's about to say the most wise and sage thing ever spoken.

SPLINTER

I have always liked...

(beat)

... Cowabunga.

The Turtles just stare at him a moment, and then smiles begin to break out on their faces.

THE TURTLES

(in unison)

Cowa-bun-ga!

And with 'high threes' all around, the Turtle Battle Cry is born.

And as Splinter turns, summing up the evening not with a word, but with a knowing grin

DISSOLVE TO:

182 EXT. SKYSCRAPER - DAY - ESTABLISHING

182

a steel and glass monolith to the genius of man.

183 INT. PUBLISHER'S OFFICE - DAY

183

covered with posters of comic book heroes, many of them rather outlandish.

April sits in a chair before a huge executive desk, behind which sits a man wearing an immaculate business suit and glasses.

He's looking through a folder containing April's sketches of the Turtles.

Finally, he closes the folder.

PUBLISHER

These are very interesting, Miss O'Neil. But as the basis for a comic book, I'm afraid the idea is just too...

(searching for the right word)

... farfetched.

April can't help but laugh, not only for the irony, but because she can see something that he can't through the window behind him:

THE TEENAGE MUTANT NINJA TURTLES

stuck to the outside of the window and reacting with unrestrained exasperation.

And as Michaelangelo slaps his forehead, falling from his position

CUT TO:

184 EXT. THE BUILDING - DAY

184

and the ledge of the floor beneath the other Turtles, where one of Michaelangelo's hands hangs on.

He pulls himself up to the ledge on his elbows, cradles his chin, and then turns, LOOKING DIRECTLY INTO CAMERA:

MICHAELANGELO

"Farfetched..."

(CONTINUED)

4/25/89

121.

184

CONTINUED:

184

And off his final look of incredulity

FADE OUT:

THE END

