

"THE YAKUZA"

Draft by
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FADE IN:

RED CRAWL OVER DARK BLUE:

The Japanese figures for "YAKUZA". Beneath them the English letters. Then:

"This word is made of the numbers eight, nine, and three, which add up to twenty. In Japanese gambling twenty is a losing number. It is what the Japanese gangster, out of a perverse pride, has called himself.

"The Yakuza began life in Japan over three hundred and fifty years ago as gamblers, con men, and shady merchants at travelling fairs. They were also said to have protected the poor of the towns and countryside from bands of marauding noblemen. This they apparently did with matchless skill and courage.

"To this day some maintain the Yakuza abide by a code of honor as rigorous as the samurai code of bushido. Some say they don't anymore. And some say they never did."

1 CLOSE SHOT - KATO JIRO

steps INTO FRAME against the DARK BLUE WALL, looking TOWARD CAMERA. Dark glasses, white silk suit, dark shirt, striped tie, hair cropped short. The uniform of a Yakuza.

He makes the formal introductory gesture of the Yakuza: bending his knees and hunching his back slightly. He places his right hand on his right knee and extends his left hand, palm up, toward the unseen listener.

KATO
(Japanese, with
sub-titles)

I am Kato Jiro. I was born in
Osaka, and belong to no clan.
I am a free agent and an
assassin. I specialize in work
of an international nature.

2 TONO TOSHIRO

a portly man in a dark suit, listens intently. He tugs at the mole in the lobe of his right ear. On the wall behind him is a calendar featuring a picture of an actor in samurai regalia.

(CONTINUED)

2 CONTINUED:

Out the window on either side of the street it overlooks, garish neon signs with Japanese figures cling to the modern buildings.

Tono waits until Kato finishes. He bows. Then nods to one of several of his kobun. The kobun, like most yakuza, wears a conservative suit and has his hair cut short. He in turn walks over to Kato Jiro and presents Kato with a torn piece of green cloth.

3 KATO

makes a short bow and accepts the green cloth.

4 EXT. LAX - DAY (CREDITS OVER)

A JAL 747 hovers over the Los Angeles basin. It banks sharply, swoops over Sepulveda Boulevard, and lands.

5 EXT. TERMINAL GATE

A gaggle of hustling but orderly Japanese pour out of the plane, loaded with cameras and cheeriness. Kato is among the last of them.

The Japanese are smiling, joking, very much at ease in a foreign country. One delicate little grannie in a kimono puts her hand over her mouth, giggling in delight at something somebody has said.

Kato Jiro, behind her, is staid, unsmiling, and doesn't stand out in a crowd.

6 EXT. LONG BEACH FREEWAY

A shiny red Toyota maintains a steady, unswerving pace down one of the lanes.

7 EXT. VINCENT THOMAS BRIDGE

The red Toyota passes across the huge green span to Terminal Island.

8 UNION 76 STATION

Kato is standing beside the rented Toyota. The attendant, a beefy lad, spritzes the window of another car and cleans it while he gives directions to Kato with his other hand, towering over Kato. Kato politely bows over and over in gratitude for the directions.

Kato gets in his little car and takes off down the street toward the docks. END CREDITS.

9 CLOSE SHOT - GEORGE TANNER

listens, pale and sweating. He looks down.

10 IN HIS HANDS

is the torn green shred of cloth Tono had given to Kato.

KATO'S VOICE (O.S.)

(English)

You must return to Tokyo within
four days, Mr. Tanner --

11 ANGLE INCLUDES BOTH

in the offices of the TANNER FREIGHT SHIPPING COMPANY.
Through the window the dock and a huge freighter named
TANNER MARU ONE can be seen. Kato does not appear to be
aware of a young man holding a .38 on his back. The young
man is DUSTY HOEKSTRA and he's standing in a doorway that
leads off the office to what looks like a small board room.

KATO

(continuing)

-- and settle your business
with Tono at that time. If you
do not, of course, I am instructed
to return again --

(indicates green
cloth Tanner
holds)

-- only with more than a piece
of cloth.

Kato bows slightly. When he straightens up he indicates the
gun held on him with a slight move of his head.

KATO

(continuing)

Is this necessary, or even very
wise? I am only a messenger.

TANNER

(to Dusty)

Put it away.

(to Kato)

I'm sorry.

Kato bows slightly again. Dusty lowers the gun but doesn't
put it away. Kato turns to leave. He walks past the door-
way where Dusty stands with the drawn gun.

Kato doesn't look at Dusty as he passes him, but in the next
moment, Kato spins and delivers what appears to be no more
than two swift karate blows.

(CONTINUED)

11 CONTINUED:

Dusty goes tumbling back into the adjacent room, hits a couple of chairs and a card table which collapses under his weight. The gun goes flying out a window in the opposite direction, shattering the glass.

12 KATO

at the door, now turns back to Tanner.

KATO
(bowing politely)
Tono is waiting, Mr. Tanner.

12A EXT. TOKYO - PANNING SHOT - BLACK NISSAN SEDAN

driven by a chauffeur. Tono sits stiffly in back. CAMERA FOLLOWS as it drives past an old cemetery. HOLD on the cemetery and PUSH IN to the figure of a lone woman dressed in kimono standing in front of a grave.

12B ANOTHER ANGLE

MOVING PAST ancient shinto grave stones. Lantern shaped and rust colored in the grey light. MOVE INTO TIGHT SHOT of the woman who kneels in front of the grave. The CAMERA STUDIES her beautiful face MOVING IN EVEN TIGHTER until her eyes, nose and mouth FILL THE FRAME, and the IMAGE BECOMES:

12C INT. KILMER'S OFFICE - EXTREME CLOSE ANGLE - SILVER FRAMED PHOTO

of the woman (twenty years younger). It sits on a cluttered desk. There is the SOUND of a ticker tape over, and then a voice on an intercom:

VOICE (OVER)
It's twelve thirty, Mr. Kilmer.

PULL BACK to reveal HARRY KILMER, seated behind his desk in an expensively decorated office. A ticker tape clicks out the current stock rates. Kilmer sits for a moment, then rises, putting on his jacket. He walks out. CAMERA HOLDS on the photo. Beside it is an old photo of Kilmer and two Army buddies in uniform. One is recognizable as a younger TANNER.

12D INT. TANNER FREIGHT SHIPPING OFFICE - DUSTY

rubbing his neck and trying to shake some feeling back into his other arm.

(CONTINUED)

12D CONTINUED:

TANNER'S VOICE (O.S.)
Joyce, get me Harry Kilmer.

CAMERA PULLS BACK to see Tanner pacing behind his desk.

DUSTY
Who's Kilmer?

TANNER
(preoccupied)
An old friend. You don't know him.

DUSTY
(annoyed)
Well who is he?

TANNER
(looking at him,
hard)
A real pussycat.

12E CLOSE SHOT - SIGN

SPIKED SHOES NOT ALLOWED IN THE DINING ROOM.

13 EXT. RIVIERA COUNTRY CLUB

RED HOLTZMAN and Harry Kilmer move up the gravel path toward the lush clubhouse. Holtzman nods toward sign.

HOLTZMAN
That's about the only thing they don't allow, anymore.

They move up onto the terrace and through a crowded group of middle-aged men wearing bright pastel nursery school colors.

13A INT. COUNTRY CLUB DINING AREA

They enter, nod to friends, sit and get menus.

HOLTZMAN
First it was the Jews, then some actors, a couple of fairies, then my brother-in-law -- Now the women are bitching to the rules committee they want to eat here Sunday morning.

(CONTINUED)

13A CONTINUED:

In the entire room of baby blue alpaca sweaters and brass buttoned blazers, Kilmer seems like the only one in sober colors.

HOLTZMAN

(continuing;
looking at
Kilmer)

So who died, Harry?

KILMER

(mildly surprised)
What are you talking about?

HOLTZMAN

You look unhappy.

KILMER

I do? I'm not.

Actually Kilmer has been staring past Holtzman's head to an adjacent table where a beefy BLONDE MAN chews a cigar and stares at Kilmer. There is unmistakable hostility in the man's eyes. He nudges one of his companions and cocks his head toward Kilmer.

Kilmer remains unperturbed. Holtzman flags a passing waiter.

HOLTZMAN

Waiter, take this bread off the table. Do you mind, Harry?

KILMER

(aware of the
staring Blonde
Man)

Not at all.

HOLTZMAN

So, what are you going to stick me for, Harry?

KILMER

(right back)
I'm doing you the biggest favor of your life, Red. It's zoned for condominiums, it's a terrific deal and you know it.

Holtzman shifts around trying to decide how much to wring his hands. Then he smiles.

(CONTINUED)

HOLTZMAN

-- You've done it right, Harry, you know that? Single, liquid, and no responsibilities -- me, I've got a big home that's breaking my balls, 1300 acres the coastal commission won't let me build on because of all this environmental ecological horseshit, a partner who goes out with fifteen year olds and tells me I should smoke marijuana, and a wife who just had her fanny lifted, for the second time -- three years ago, two years ago, one year ago would you have believed what's happened to this country? It's a nightmare.

KILMER

Lots of changes.

HOLTZMAN

Not changes anymore, Harry -- collapse. There's too many changes to call it change. It's a complete collapse. Except for you -- you never change -- I don't see how you do it.

KILMER

Oh I change.

HOLTZMAN

-- I'm not talking about business. Tell me, what made you give up detective work? Was it when they changed the divorce laws in California?

KILMER

I was out of it before that.

HOLTZMAN

You ever miss it?

Kilmer has been watching the Blonde Man who has now risen and is moving unmistakably toward him, just behind Holtzman's shoulder. His lips are trembling.

WORKMAN

(to Kilmer)

What the hell are you doing in this club?

(CONTINUED)

13A CONTINUED - (3):

Holtzman is stunned. The words are delivered by his left ear even though they are directed at Kilmer.

KILMER
(pleasantly)
-- Having lunch, Mr. Workman.

WORKMAN
(to Holtzman)
How can you sit at the same
table with this son of a bitch?!

HOLTZMAN
(rising)
Now, take it easy Leonard.

Workman swings at Holtzman, but Workman's companions are behind him, grabbing him, stopping the blow. They lead him off. Kilmer, still sitting, hasn't moved.

WORKMAN'S VOICE (O.S.)
I haven't forgotten what you did,
Kilmer!

HOLTZMAN
(sitting slowly)
Jesus Christ.

KILMER
Red, never stand up when a guy's
that paranoid, cause you're gonna
get hit.

HOLTZMAN
Gee, I'm terribly sorry about
this, Harry.

KILMER
-- No, I don't miss the detective
business. I'll be picking buck
shot out of my ass for the next
twenty years.

The MAITRE D' walks over.

MAITRE D'
Telephone, Mr. Kilmer.

KILMER
(rising)
'Scuse me, Red. Order me a cobb
salad, would you?

(CONTINUED)

13A CONTINUED - (4):

HOLTZMAN
(a little awed)
-- Sure.

Kilmer moves through the chattering crowd to a phone. From a distance his reaction can be seen -- he's surprised, somewhat voluble, but then he stops talking, listens, sits down slowly.

14 INT. KILMER'S BEACH HOUSE - TANNER

paces back and forth in front of windows that overlook the beach and the sea. He passes through sharp spears of late afternoon sun. A Grieg concerto is PLAYING on the hi-fi. He's holding a drink in his hand, taking stiff belts from it.

TANNER
-- Past a certain point in your life it isn't your wife you care about, it's your children... You should see Louise now, she's twenty-two, Harry. She's so beautiful it takes your breath away -- and sweet -- there's not a bitter bone in her body.

Tanner looks down at the torn green cloth on the dining room table.

TANNER
(continuing)
I love her so much, Harry, I don't know what to do.

Tanner is near tears. He takes a deep breath, half-shivering, that nearly turns into a sob. Kilmer puts a hand on his shoulder.

KILMER
I get you another drink?

TANNER
Thanks.

Kilmer moves to his bar, mixes another drink:

KILMER
-- Doesn't make sense.

TANNER
-- What doesn't?

(CONTINUED)

14 CONTINUED:

KILMER

Kidnapping your daughter to begin with. Yakuza don't kidnap anybody, certainly not civilians.

Kilmer hands Tanner his drink.

TANNER

Maybe not twenty years ago.

KILMER

Did they contact you here?

TANNER

-- My Tokyo office. About a week ago they sent a messenger saying Tono Toshiro wanted to see me.

KILMER

Did you know him?

TANNER

Oh sure, he's a big oyabun, his clan controls most of Yokahama harbor, the docks there -- it's where I do business... naturally I've had to hire some of them to make sure my cargo gets unloaded...

KILMER

(grunts a little)

-- What happened to the good old days when they stuck to gambling, whores, and dope?

TANNER

Oh, there's still plenty of that. Anyway, this guy showed up in my office in Wilmington this morning with a piece of my daughter's dress -- telling me they've taken her as a hostage, and unless I come back and give them what they want, he promised to show up next week with something else from Louise -- only it won't be part of her dress.

Kilmer nods.

KILMER

Pay them.

(CONTINUED)

14 CONTINUED - (2):

TANNER

I can't.

KILMER

You've got to, George. Whatever they say they'll do, they'll do. You know enough about Yakuza to know that.

TANNER

But I can't pay them!

KILMER

-- If you don't have the cash, then borrow it. I'll kick in whatever I can.

TANNER

It's not that -- not exactly.

KILMER

-- Okay, what is it exactly?

Tanner nods. This is very difficult for him:

TANNER

-- It's not money they want --

KILMER

-- What??

Tanner is mortified.

TANNER

Harry, to see you after all this time, and with this --

KILMER

-- Just tell me, George.

TANNER

It's guns --

Kilmer stares.

TANNER

(continuing)

-- Well, you don't know how they are anymore. They worm their way into your organization -- they get so they know more about your business than you do --

(MORE)

(CONTINUED)

14 CONTINUED - (3):

TANNER (cont'd)

-- Anyway, the Tono clan wants guns, you know how hard they are to come by in Japan. They said -- either I ship them in, or my next cargo of beef rots on the docks.

KILMER

-- So you agreed to do it?

TANNER

I agreed to do it. Then... I lost the shipment.

KILMER

You lost it? How?

TANNER

What does it matter how? I lost it, and the point is, they don't believe me.

KILMER

Have you been to the police?

TANNER

With that story? Besides, these are Yakuza I'm dealing with. What can the police do?

KILMER

More than I can.

TANNER

You can do something the police can't do.

KILMER

(long pause)
Really, what's that?

TANNER

See Tanaka Ken.

Kilmer is stunned by the request. He sits down, stares blankly at Tanner. Tanner rises now.

TANNER

(continuing)

Ask him to see Tono, get Tono to accept my word that I can't come up with a new shipment of guns in four days, that I'll make it up to him as soon as I can --

(MORE)

(CONTINUED)

14 CONTINUED - (4):

TANNER (cont'd)

-- Only leave my daughter out of it. Tono would accept Ken's word for that, wouldn't he?

Kilmer doesn't answer for a long moment. Tanner is behind him. Kilmer finally sighs.

KILMER

... George?

TANNER

Yes, Harry?

KILMER

-- I'd rather take on the Tono clan with a butter knife than ask Tanaka Ken for the time of day.

TANNER

... I realize that. I know it's painful for you.

KILMER

(nods, then)

I haven't seen Ken in twenty years. I don't think he'd do it.

TANNER

Tanaka Ken will do whatever you ask, whenever you ask it, or die trying -- you know that.

Kilmer nods.

KILMER

George --

TANNER

What?

KILMER

Do you or don't you have those guns, I want to know.

TANNER

(exploding)

Harry, it's my daughter! If it was business, I don't care how much money was involved, I'd never ask you to put yourself through this.

Kilmer rises, walks out the door onto a patio overlooking the beach. He leans on the wooden railing.

15 EXT. BEACH HOUSE

Below him and down the beach about twenty yards is a young girl lying on a towel, nude. She's covering only her eyes, shielding them from the sun, as she stares up at a young couple, fully dressed, and their dog. They can be HEARD from here, chatting, possibly making plans for the evening. Kilmer doesn't appear to react to the sight.

Tanner comes out behind Kilmer. Suddenly his frustration at his own situation spills over on the girl.

TANNER

My God, look at that! She's
buckass naked.

KILMER

-- Yeah...

TANNER

Won't she get arrested or
something?

KILMER

You been in Japan a long time,
kiddo.

(then)

Have you seen Eiko?

TANNER

(nods)

-- Every Christmas I stop by
Kilmer house, have a drink, drop
off a couple of presents... "How
is Harry-chan?" she says, the
minute I show up. Once a year I
tell her how you are.

Kilmer nods.

KILMER

How does she look?

TANNER

(staring steadily
at Kilmer who is
looking far to the
West)

She hasn't changed a bean, Harry.

Kilmer looks at Tanner. The information doesn't appear to be a great comfort to him. Then:

KILMER

Oh, Christ.

16 THROUGH THE WINDOW

The green cloth is smoking on the table. It suddenly bursts into flames. Kilmer rushes in, swats the flames down. Tanner is astonished.

TANNER

How did that happen?

Kilmer moves the crystal bowl filled with water and melted wax candles poking out of the top of it.

KILMER

I forgot to move this thing -- when the afternoon sun hits it, it burns the table. It's happened before.

TANNER

Where'd you get a thing like that?

KILMER

(sighs, then)

-- Some decorator I've been seeing. You put candles in it and they reflect in the water. She finds it very romantic.

Kilmer empties its contents into the sink, thinks for a flash, then drops the whole thing into the wastebasket.

17 EXT. SAN DIEGO FREEWAY - MOVING SHOT

CAMERA CHANGES LANES and SHOOTs UP La Tijera off-ramp. There at the stop sign is a marker indicating LAX to the right.

18 INT. LIMO - KILMER AND TANNER

in the back seat. The limo makes the turn.

Tanner stares at Kilmer who is now looking out the car window.

TANNER

-- By the way, I'm sending Al Hoekstra's son with you. You remember him --

KILMER

(annoyed)

Remember him? I used to babysit him when Al and his wife wanted to go to the movies.

(CONTINUED)

18 CONTINUED:

TANNER

Harry, he's spent three years in Vietnam. He's my personal bodyguard, he can handle himself and just about anybody else. Now I don't want anything to happen to you.

KILMER

Nothing's going to happen to me.

TANNER

We're dealing with Yakuza -- if you won't accept a little protection, I don't want you to go.

KILMER

You think I can't handle myself?

TANNER

-- Even professional fighters have bodyguards.

Harry looks at Tanner, grunts.

KILMER

-- You think I'm too old.

Tanner just looks at him, then smiles.

KILMER

(continuing;
smiling too)

You son of a bitch.

TANNER

No, you old son of a bitch.

They laugh a little.

KILMER

(mildly disturbed)

Personal bodyguard?

TANNER

(shrugs)

I'll take tomorrow's flight -- I don't think we should be on the same plane.

19 INT. VIP LOUNGE - KILMER, TANNER, DUSTY AND OTHERS

A gracious Oriental hostess has let Kilmer and Tanner in.

(CONTINUED)

19 CONTINUED:

Dusty rises when he sees them.

TANNER
(moving to him
with Kilmer)
Harry Klimer, Dusty Hoekstra.

DUSTY
(shaking hands)
Hi.

KILMER
Hello, Dusty.

TANNER
Bet you don't remember Harry.

DUSTY
Not really.

They move toward the door, walking slowly.

TANNER
(to Klimer)
I've given him strict
instructions to do whatever you
say. A car'll pick you up at
the airport -- you'll stay at the
Imperial.

KILMER
No, I called Wheat last night.
I'll stay with him.

TANNER
Jesus -- Grandmother Oliver --
He'll drive you crazy.

They're at the door. Tanner puts his hand on Klimer's
shoulder.

TANNER
(continuing)
Harry, you'll never know what
this means to me --

KILMER
I hope not, 'cause I don't want
to hear it. Just get over
there, let's get it straightened
out.

19A GROUP SHOT - FORMAL JAPANESE DINNER

Two men and two women (in kimonos) kneel in front of a table. For a moment we think we have arrived in Japan. Then CAMERA PULLS BACK to see:

20 INT. JAL 747 - DAY

Shades are drawn as the passengers watch the film. It is period samurai. CAMERA DOLLIES DOWN the aisle to Dusty and Kilmer watching.

STEWARDESS' VOICE (O.S.)

A cocktail, Mr. Kilmer?

Kilmer turns to the Stewardess, in kimono, a very sweet smile on her face. He stares at her a moment too long:

KILMER

-- Soda water if you've got it.

Dusty, watches the exchange. Kilmer watches as the Stewardess carefully pours the soda and places it down on his tray with considerable grace.

KILMER

(continuing)

-- Domo arrigato.

She looks up in some surprise, smiles brightly, bows -- and moves on.

DUSTY

You like that stuff?

KILMER

Sure.

DUSTY

I didn't mean the soda.

Kilmer's manner chills a little. He looks directly at Dusty.

KILMER

She's attractive, yes.

Dusty nods, backs off a little, glances down at the soda.

DUSTY

You haven't had any booze since we've been on the plane.

Kilmer doesn't answer.

(CONTINUED)

20 CONTINUED:

DUSTY

(continuing)

Tanner says you really used to
put it away -- Jack Daniels
with a sake back --

KILMER

(remembering)

... Mmmm...

DUSTY

But you don't anymore?

KILMER

(meaning no)

... Mmmm...

DUSTY

How come?

Again Kilmer looks directly at him.

KILMER

I'm an alcoholic.

Dusty smiles, doesn't know whether Kilmer's putting him on.

DUSTY

What made you decide to quit?

Kilmer eyes Dusty, as if he's wondering whether he'll
answer.

KILMER

My drinking messed up a client.

DUSTY

Messed him up? How?

KILMER

His arm... I broke it.

DUSTY

Jesus... What'd he say about that?

KILMER

I don't know... I broke his jaw
too.

Kilmer puts up his tray, pushes his seat back, leans back
and shuts his eyes. Dusty stares at him for a moment.

(CONTINUED)

20 CONTINUED - (2):

KILMER
(continuing)
It's no way to treat a
customer...
(beat;
remembering)
On the other hand, he wasn't a
particularly nice fellow.

The revelation both of Klimer's capacity for violence and
for self-discipline are vaguely unsettling to Dusty.

Dusty settles back uneasily.

21 ON SCREEN:

The in-flight movie -- Two Samurai, surrounded by forty
enraged retainers of a sixteenth century feudal lord, fight
their way through a Buddhist Temple. The first Samurai,
windmilling his huge sword with the quickness of a baton
twirler, slices open the three retainers immediately en-
circling him. As his fellow Samurai meets a slow, agonizing
death, the first Samurai continues on, eventually dispatching
all the retainers. His slashing sword gleams in the moon-
light. The only SOUNDS are the whirling of swords and the
slicing of flesh.

22 REACTION SHOT - DUSTY

shaking his head.

23 TWO SHOT

Dusty turns to Klimer who is watching the film.

DUSTY
-- That's such bullshit.

KLIMER
It's a movie.

DUSTY
Even for a movie it's unrealistic.

24 ON SCREEN

A sword slices through an iron bar.

24A BACK TO KILMER AND DUSTY

KILMER

-- During the war I saw one of those cut off the barrel of a heavy mounted machine gun.

DUSTY

-- Without breaking? C'mon.

Kilmer shrugs.

KILMER

Okay, then I didn't see it.

DUSTY

Do you miss it?

Kilmer looks at him sharply.

KILMER

What, World War II?

DUSTY

Well, I know guys from Nam, they don't exactly miss it but they don't know what to do without it, either.

He looks over at Kilmer, waiting for a reaction.

KILMER

-- Is that how you feel?

DUSTY

No -- but there is something about laying your ass on the line --

KILMER

(shrugs)

-- Yeah...

DUSTY

When you look for a job after that... it's... hard to find something with a kick to it.

KILMER

... Yeah.

DUSTY

You ever feel that way?

KILMER

Mmmm...

(CONTINUED)

24A CONTINUED:

DUSTY

What'd you do about it?

KILMER

(pleasantly)

I got old...

(turns to

Dusty)

I'm pushing fifty, and I'm not looking for action, or trouble, or excitement. I know you've been in Vietnam, but this is Japan. You walk on the wrong side of these Yakuza and they'll cut you in half so fast you'll find your legs going along without you. They still use those things.

DUSTY

(restrained
sarcasm)

Yeah... I guess you've seen it all, Kilmer.

KILMER

Yeah... And I guess you've seen a lot of guys who've seen it all, haven't you... Dusty?

(beat)

And for what it's worth there's a word you ought to learn.

DUSTY

What's that?

KILMER

Domo. It means "thanks". The Japanese are very polite, they say it a lot -- domo.

DUSTY

Yeah, sure -- domo.

Kilmer settles back to watch the balance of the film.

25 IN-FLIGHT MOVIE SCREEN

The battle is over with. The Samurai stands before the grave of his master. He bows reverently at the gravesite, removes his long sword and places it before the tombstone.

(CONTINUED)

25 CONTINUED:

He strips his kimono to his waist and scratches a poem in the dirt before him.

SUBTITLE READS: "My heart is pleased to perform its duty." With his hand he places his sword against his side and thrusts inward. CAMERA HOLDS on his face as he pulls the blade through his abdomen, then makes another cut. Placing the tip of the sword against his jugular vein, the Samurai makes a quick incision. He returns his short sword to its scabbard and reverently places it before the tombstone. Then he slumps forward onto his poem in an eternal bow of obeisance. Night breezes scatter white blossoms around his fallen body. Japanese letter zooms onto the screen. SUBTITLE READS: "The End."

26 REACTION SHOT - KILMER

watching the film intently. He gives an uneasy sidelong glance in Dusty's direction, then leans back as the Stewardess moves to raise the window shade on the porthole. As she does:

27 EXT. TOKYO - AERIAL SHOT

through the smog: An enormous, congested city.

28 INT. HANEDA AIRPORT, TOKYO

Kilmer and Dusty, with their JAL bags under their arms, finish clearing customs.

29 OLIVER WHEAT

hurries across the terminal to meet them. He looks like a Buddha wearing a baseball cap. They shake hands, bear-hug each other.

WHEAT

Harry, Harry, for God sakes,
how are you?

KILMER

(really pleased)
Great, just great.

WHEAT

So good to see you -- Here, let
me take those -- I just can't get
over it -- you look damn near the
same.

(CONTINUED)

29 CONTINUED:

KILMER

-- What the hell, what's twenty years among friends? Oh, this is Dusty Hoekstra, Oliver Wheat. Dusty's Al's son --

WHEAT

Oh, my God, of course.

(to Dusty)

-- We were all great pals during the war, all through the Occupation. Harry and your father were the tough guys --

KILMER

-- Oliver and George were the brains --

WHEAT

I've got a car and driver out here. Where's George?

30 EXT. HANEDA AIRPORT

Wheat, Kilmer and Dusty cross the street and head for the parking lot. The street is a congested mass of taxis and pedestrians.

KILMER

-- Didn't think we should be on the same flight.

As they walk across the parking lot, Wheat, Kilmer and Dusty are flanked by a group of college students, three males and two coeds. The most attractive COED of the group steps out and walks alongside Dusty.

COED

(smiling)

Harro. May I speak the English with you?

DUSTY

(returning smile)

Hello.

COED

How wrong are you in Japan?

DUSTY

What?

(CONTINUED)

WHEAT
(quietly)
How long.

DUSTY
Oh. About five minutes.

COED
Oh, that's nice. What do you
think of Japan?

DUSTY
I don't know yet, but you're
very beautiful.

COED
Oh, that's nice. Are you the
American?

DUSTY
Yeah, I'm from America. Who
are you?

COED
Oh, that's nice. What is your
home town?

DUSTY
Los Angeles. What is your
phone number?

The Coed's smile seems permanently fixed to her charming
face.

COED
Oh, that's nice. Can you use
chopsticks?

DUSTY
Sure. Can you use a boy friend?

COED
Oh, that's ni --

WHEAT
(during above)
There's the car.

KILMER
(who has been
glancing
around)
Let's take a cab.

(CONTINUED)

30 CONTINUED - (2):

WHEAT

Why?

KILMER

Let's take a cab.

He hails one -- piles Dusty and Oliver in.

31 INT. CAB

Kilmer, in Japanese, gives the instructions to Wheat's house.

Wheat looks a little questioningly to Kilmer.

DUSTY

(a little
surprised)

What was that?

WHEAT

What was what?

Dusty points through the rear view mirror at the coeds they had left stranded in mid-sentence.

WHEAT

(continuing)

-- Oh, the E.S.S., the English Speaking Society -- it's a national institution.

DUSTY

-- Yeah? -- She didn't understand a word I said.

WHEAT

True, but she was thrilled that you could understand her. Now the others are criticizing her performance.

The four other students question the Coed in the receding distance.

WHEAT

(continuing;
then to Kilmer)

Nobody could possibly know you were coming -- could they?

(CONTINUED)

31 CONTINUED:

KILMER

(a slight shrug)

-- If they sent a man clear to the States, they could have had Tanner followed to my house.

WHEAT

You tell George that?

KILMER

What for? Nothing can be done about it now.

32 EXT. TOKYO FREEWAY

The cab threads its way through the congested Tokyo traffic.

33 INT. CAB - KILMER

staring out the window at ugly gray high-rise apartments and factories in pre-cast concrete.

Kilmer shakes his head.

KILMER

-- Don't recognize it anymore.

DUSTY

-- It's just another ugly city.

WHEAT

The Japanese are great at building with bamboo -- not so good with cement. But then, who is?

34 INT. WHEAT'S - KOBE BEEF

being dipped into a sizzling pan, taken from there, and dipped into a bowl full of vegetables.

35 DUSTY

stares in disbelief at the bowls surrounding him -- cleaned of everything but a stray bamboo shoot and the dregs of some sauces. Wheat has placed the beef in the bowl before him.

(CONTINUED)

35 CONTINUED:

DUSTY

-- I can't.

WHEAT

-- Sure you can.

DUSTY

You're right.

(downs it)

-- I've never eaten like this
in my life. This Kobe beef, is
this the kind they massage and
feed beer?

Wheat nods. Dusty shakes his head and keeps eating. Kilmer
is mildly amused.

36 KILMER, WHEAT AND DUSTY

Kilmer is pacing back and forth, just a little edgy. He
checks his watch. Wheat's house is filled with cultural
artifacts East and West, along with a gun collection and the
long and short katanas prominently on the mantel, where
Dusty is gradually drawn to them.

Wheat watches Kilmer.

WHEAT

-- You waiting till closing
time?

Kilmer hesitates, smiles a little sheepishly, and nods.

WHEAT

(continuing)

How do you feel about seeing her?

KILMER

-- Oh... fine. What the hell,
we're different people now.

WHEAT

Sure.

Dusty has picked up on this. Kilmer notes the chess table,
the pieces laid out in mate, the black king tipped on its
side.

KILMER

How's your game?

(CONTINUED)

36 CONTINUED:

WHEAT
(rising)
-- Can't play anymore.

KILMER
You can't play?

WHEAT
Doctor's orders.

KILMER
Oh, c'mon, Ollie.

WHEAT
-- It's the truth. I had a
coronary a couple of years ago
-- Doctor advised me to watch
my weight, take moderate
exercise, and lay off chess --
it excites me too much.

DUSTY
(who has
approached
the katanas)
-- Just playing chess?

WHEAT
-- If you take it seriously,
it's exciting. So now I play
other people's games --

He picks up a book on the table of Fischer and Spassky's
matches.

WHEAT
(continuing)
-- It keeps me out of trouble.

He laughs. Kilmer doesn't. Kilmer walks on out into the
garden. Wheat follows.

37 EXT. GARDEN - TWILIGHT

A delicate oasis of bamboo and pine. While tall buildings
hover b.g., the SOUNDS of the city seem somehow shut out
here.

Wheat comes on out. Watches Kilmer a moment. Kilmer looks
at him, takes out a cigarette, lights it.

WHEAT
Rougher coming back than you
thought it would be?

(CONTINUED)

37 CONTINUED:

Kilmer shrugs.

KILMER

Can't call it rough -- nothing's happened.

(glances up at
the buildings)

Everywhere I look I don't recognize a thing.

38 INT. HOUSE - CLOSE SHOT - DUSTY

He's walked up and removed the sheathed sword from the rack with both hands. He slowly pulls the long, glistening blade from its black lacquer and gold filigree scabbard.

39 EXT. GARDEN - BACK TO KILMER AND WHEAT

WHEAT

It's all still there, though.

(gestures)

Underneath all this. They still don't like to lose face, and I'm willing to bet you still don't either.

KILMER

Come on, Oliver. You haven't seen me in twenty years.

WHEAT

I don't care. I remember vividly. You'd have made one hell of a Kamikaze pilot.

KILMER

For Christ's sake, I'm not a young man, I don't get upset like that anymore --

WHEAT

That's what you said after the war before the occupation.

KILMER

(slight flareup)

Look, six years ago, I gave up the detective business, never carry a gun, I don't miss the excitement, I'm a real estate broker and I like it! All I do is lie on the beach and collect my six percent.

(CONTINUED)

39 CONTINUED:

WHEAT

Okay. Okay.

They start back inside.

KILMER

Listen, I'll sell these Yakuza California if they can afford it, but I'm not going to fight them. It's all going to be handled diplomatically.

39A INT. HOUSE - DUSTY

He begins to put the Katana into the scabbard. He loses his grip for a moment and begins fumbling with it.

39B EXT. GARDEN - WHEAT AND KILMER

as they walk back toward the house. Wheat is troubled.

WHEAT

Harry... the farmers in the countryside watch TV from their tatami mats, and you can't see Fuji through the smog -- but don't let it fool you. It's still Japan, and the Japanese are still Japanese.

There is a SHRIEK from inside. Then:

DUSTY'S VOICE (O.S.)

Jeeesus Christ!

Kilmer and Wheat move toward the door.

40 INT. HOUSE - WHEAT

Dusty stares incredulous, blood trickles down from his hand where the Katana has cut it. The Katana is lodged, point down, in the coffee table. He looks at Kilmer. Kilmer smiles.

DUSTY

I barely touched it.

KILMER

Try not to mess up the carpet, will you, son?

(MORE)

(CONTINUED)

40 CONTINUED:

KILMER (cont'd)
(to Wheat)
See you later.

DUSTY
Where you goin'?

KILMER
I'll be back.

He goes.

41 INT. KITCHEN - OLIVER AND DUSTY

as Oliver repairs Dusty's hand. Dusty looks a little pale.

DUSTY
How old is that thing -- what
do you call it?

They move toward the living room.

42 INT. LIVING ROOM - WHEAT AND DUSTY

WHEAT
-- A Katana. It's just over
five hundred years old.

Dusty looks at the sword, now back in its scabbard.

WHEAT
(continuing)
-- Forged by Masakuni of Tamba --
generally considered the third
greatest swordsmith of the
Fourteenth century.

DUSTY
-- I'd hate to grab a blade made
by the other two.

WHEAT
(laughs, then)
-- There are documented accounts
of master swordsmen cutting three
men in half with a single blow --
but the sword is more than a
weapon to the Japanese. It's also
a symbol of loyalty and self-
sacrifice.

(CONTINUED)

42 CONTINUED:

Dusty has begun to lose interest. He moves to window.

DUSTY

Hey, where was Kilmer going?

Wheat ignores this, points to a painting of a figure holding a sword and sutra.

WHEAT

-- For the Zen master the sword is not to destroy other human beings, but his own greed, anger and folly. The forger and the user of the sword should live in such a way that it comes to stand for the annihilation of anything in the way of justice, peace, and humanity. It's sacred.

(beat, then

answering)

He's gone to see someone he loves.

Dusty looks incredulous.

DUSTY

Kilmer!? Who is she?

WHEAT

Tanaka Eiko.

43 EXT. TOKYO STREET

Kilmer stares out of a moving taxi. The clean buildings and bright signs pass in front of him.

WHEAT (V.O.)

(continuing)

-- During the war Tokyo was swept by a fire storm. More people died here than Hiroshima and Nagasaki combined...

DISSOLVE THROUGH TO MOVING SHOT of rubble torn street and BACK AGAIN to the one Kilmer is travelling. He stops the cab.

WHEAT (V.O.)

(continuing)

-- Her whole family was wiped out in the fire storm. Only Eiko and her baby daughter survived.

44 INT. RECORD SHOP

Kilmer now moves into a brightly lit record shop. He's got a couple of albums by Cat Stevens and Neil Young and brings them over to the counter. The store and its customers are a sharp contrast to what Wheat is recalling.

45 EXT. TOKYO STREET - KILMER

walking, looking around him, taking it all in.

WHEAT (V.O.)

(continuing)

-- When she returned to Tokyo from the mountains she was alone, she had no one. Her husband and brothers had been killed in the war...

INTERSPERSE Kilmer being driven in a jeep through crowded streets.

WHEAT (V.O.)

(continuing)

A lot of windows committed suicide then. Eiko became a pan-pan girl. She hung around the base trying to get food, and penicillin for her daughter.

DUSTY (V.O.)

You mean she became a whore.

WHEAT (V.O.)

No, she was a mother trying to save her dying child. I've never thought of it as a particularly difficult distinction to make.

Kilmer's jeep passes through a cluster of women. Kilmer's head has not turned. He sees someone in the crowd. CAMERA ONLY CATCHES the back of her head, her dark hair flowing. He turns toward the head and his gaze holds on her as jeep continues into distance.

WHEAT (V.O.)

(continuing)

-- Anyway, that's how Harry and Eiko met. In 1949 -- the third year of the Occupation. Harry was crazy about her, and it was obvious Eiko was in love with him. Before long Harry rented an apartment, took care of her child like it was his own -- he became quite a family man.

46 KILMER

outside a florist's window. He stares at the artful arrangements for a moment.

DUSTY (V.O.)

Did they get married?

WHEAT (V.O.)

Harry wanted to, but Eiko refused. She said she'd live with him forever, but could never marry him.

47 INT. FLORIST SHOP

Harry deals with an old florist. The man tries to sell him red roses, but Kilmer takes a dozen white ones.

48 CLOSE SHOT - WHITE ROSES

drops of water shimmering on the petals, being wrapped with attentiveness and delicacy.

WHEAT (V.O.)

(continuing)

Then in 1951 Eiko's brother, Tanaka Ken, returned from the dead -- he'd been living for six years in the jungle caves of the Phillipines. He thanked Harry for rescuing Eiko and saving her daughter, but he told Eiko he could no longer speak to her. Don't forget, this was just after the war. She had placed him forever in debt to his enemy and it was torture for him. Ken left his sister and became one of the most successful Yakuza in occupied Tokyo. Eiko, meanwhile would no longer see Harry, much less marry him. Harry was beside himself. He tried and tried with Ken -- but it didn't do any good. So, when his enlistment was up, he borrowed five thousand dollars from George, bought a coffee shop and bar and gave it to Eiko as a sayonara gift -- she still runs it today.

49 EXT. KILMER HOUSE AND STREET

During the above, Kilmer has hailed another cab, is being driven along, the beautiful roses on his lap. He approaches Kilmer House, its sign new. Gets out, pays the cab.

DUSTY (V.O.)
-- What about her brother,
where's he now?

WHEAT (V.O.)
Tanaka Ken? -- That's what
Harry has come a very long way
to find out.

50 KILMER

pays off the cab which has stopped about half a block from Kilmer House. He gets out, looks at it. Then he carefully takes the white roses, opens them up, selects one, and drops the rest in a trash bin. Armed with the lone rose and the records he walks toward the bar, past a group of men and women leaving it, a couple of men drunk and singing. TANAKA EIKO stands in the doorway bowing and saying, "Oyasuminasai".

A mini-skirted waitress hurries past Eiko, giggling
-- is met by her long-haired, Levi'd Japanese boy friend.

51 CLOSE SHOT - EIKO

She is in the middle of bowing good night to her last customers when she looks up. The smile leaves her lovely face as she stares o.s.

52 KILMER

His features are somewhat obscured by the night, but he moves with a characteristic gait, finally stops under the Kilmer House sign.

KILMER
Hello, darlin'.

53 EIKO

can't do anything but stare at him.

KILMER
(continuing)
-- Yeah, it's me...

(CONTINUED)

53 CONTINUED:

EIKO
Oh, Harry --

She instinctively moves to touch his arm, draws back, touches his face.

EIKO
(continuing)
-- It is you. It's really you.

Kilmer nods, hands her the rose wrapped in tissue paper. Eiko clutches it quickly and turns around back into the bar. She stumbles just slightly. Harry catches her.

54 INT. KILMER HOUSE

KILMER
-- Easy.

EIKO
Thank you... let's sit down...
please...

She gestures toward a booth, still stunned but her composure somewhat regained. Harry sits, never taking his eyes off her. It makes her nervous again.

EIKO
(continuing)
Excuse me a moment, we've just
closed...

KILMER
I know.

Eiko moves to the door, locks it. Kilmer watches her flowing gait as he goes to the bar.

EIKO
Jack Daniels?

Kilmer doesn't answer. She pours the drink -- Jack Daniels neat with a soda back, carefully sets it down before him, sits. She allows herself to look at him.

EIKO
(continuing;
cheerfully)
-- There.

KILMER
They were right -- you haven't
changed, Eiko.

(CONTINUED)

CONTINUED:

The remark seems to unsettle her again. An attractive girl in her mid-twenties hurries into the room, chattering in Japanese, interrupting the awkward silence:

HANAKO

Mama, Tara's asleep now and
we're closed and I'm meeting --

She stops when she sees the stranger sitting with her mother. Kilmer rises.

KILMER

Hanako?

Hanako stares for a moment blankly.

HANAKO

(in English)

-- Yes?

EIKO

(evenly, in
Japanese)

-- It's Harry Kilmer, you
remember Harry, don't you?

Hanako stares at him, then literally flings herself into Kilmer's arms.

HANAKO

(in Japanese)

Oh, Harry-chan, Harry-chan,
welcome home, welcome home!

Hanako hugs Kilmer, breaks away -- now momentarily embarrassed.

HANAKO

(continuing; in
English)

-- I'm so happy to see you,
Harry-chan.

KILMER

(in Japanese)

Well, then give me a kiss,
sweetheart.

Hanako is delighted, she hugs him and kisses him again, starting to cry.

HANAKO

(in Japanese)

Oh, Harry-chan, Harry-chan, I've
missed you so much. We've both
missed you, haven't we, Mama?

55 EIKO

stares at her daughter, her own eyes very moist.

EIKO
(in Japanese)
-- Yes.

56 KILMER

glances over at Eiko.

KILMER
(in English)
Hanako, you're a knock-out.

HANAKO
(in English)
A knock-out?

KILMER
(in Japanese)
-- A very beautiful woman.

HANAKO
(in English)
Thank you...

KILMER
What are you doing now?

HANAKO
(in English)
I'm a teacher at Meiji -- your
English lessons, Harry-chan.

She bows, a touch flirtatiously. Kilmer bows back.

HANAKO
(continuing)
-- Will I see you again?

KILMER
Well sure.

HANAKO
Are you here to stay?

KILMER
-- Not exactly.

HANAKO
(taking his arm)
But you won't go away without
saying goodbye?

(CONTINUED)

56 CONTINUED:

KILMER

-- No.

HANAKO

(uncertain)

Okay.

(kissing him)

Matane, Harry-chan.

She hurries out.

DISSOLVE TO:

57 INSERT - PHOTO ALBUM

MUSIC is playing softly b.g. Pictures are of a young Kilmer, some in G.I. uniform, with Eiko -- in clubs, at their apartment, etc. The page is turned. There is a large photo of Kilmer on his hands and knees with a silly hat on his head, a three year old Hanako riding him piggy-back, Eiko standing on a sofa above them giggling, holding her hand to her mouth.

Kilmer laughs softly.

KILMER'S VOICE (O.S.)

Oh yeah, Oliver took this one,
remember?

58 WITH EIKO AND KILMER

enjoying themselves, Eiko drinking a little, relaxed and easy from the alcohol. Kilmer has not touched the drink on the table.

EIKO

Sure I do. How is Oliver?

KILMER

Fine. I'm staying with him --
How is your brother?

EIKO

My brother?

KILMER

Yes, your brother -- Ken. How
is he?

EIKO

(uneasily)

Why do you ask?

(CONTINUED)

KILMER

I want to see him.

EIKO

(a note of
alarm in her
voice)

But why?

KILMER

(don't worry)

-- Nothing to do with you,
sweetheart. I've been through
that with him.

EIKO

Then why?

KILMER

Are you afraid of my talking to
him after all this time?...

Eiko doesn't answer.

KILMER

(continuing)

Is he that crazy?

EIKO

(finally)

... I don't think it's a good
idea, that's all.

KILMER

Yeah, well it isn't exactly my
idea of a good time either, but
I have to see him, Eiko. It
involves a debt I owe someone.

Eiko looks sharply at Kilmer. Kilmer stares back at her.
She trembles a little when she lifts her drink.

KILMER

(continuing; for
the first time,
a little sharp)

Why do I feel you're hiding
something from me?

EIKO

(carefully)

-- You've always felt that way.

(CONTINUED)

58 CONTINUED - (2):

KILMER

-- Yes, and I always think you have!

It is an intemperate and youthful outburst, unlike anything that has been seen from Kilmer. Eiko is moved by it.

EIKO

Oh, Harry...

(then)

-- I haven't told you everything in my life, and I haven't made a secret of that, have I?

KILMER

(a little sheepish)

... No.

He smiles a little. She takes his hand, smiles back.

EIKO

Well then, Harry-chan...

She squeezes his hand, leans into him. Kilmer looks steadily down at her. He kisses her, not casually. She returns the kiss, then breaks away, visibly upset by it.

KILMER

(furious, quietly)

... Goddammit...

Eiko sits for a moment staring straight ahead. She seems to be fighting back tears. He catches this in a sidelong glance.

KILMER

(continuing;
grumbling)

-- I'm too old for this.

EIKO

-- Yes, of course... I'll always love you...

Kilmer now looks directly at her.

KILMER

Okay. Then marry me.

Eiko just looks at him.

(CONTINUED)

KILMER

(continuing)

Well now that we've got that out of the way for the next twenty years, where is your brother? Where's Ken?

EIKO

(still upset)

... He's not living in Tokyo anymore... Oh, he keeps a small apartment but his home is in Kyoto. He prefers that.

KILMER

How can I reach him?

EIKO

He has a trucking business there... mornings you will find him at the Kendo Hall. He teaches there.

Kilmer nods, abruptly rises. He dislodges the package next to him. It falls on the floor and he picks it up.

KILMER

-- Almost forgot -- These are for Hanako.

Eiko takes them as she moves with Kilmer to the door.

EIKO

-- Thank you, she'll be very happy.

They're at the door now.

EIKO

(continuing)

Harry? Will you...

KILMER

-- A few days. I'll see you.

EIKO

-- It's very pleasing to see you again.

Kilmer nods.

KILMER

(a little cold)

-- Good night, darlin'.

(CONTINUED)

58 CONTINUED - (4):

Kilmer goes out the door and when she shuts it and turns back into the room, tears are streaming down Eiko's cheeks. She leans against the door and stares at the lone white rose standing in a liqueur glass on the bar.

59 EXT. STREET - CLOSE SHOT - RED STOPLIGHT

with a lighted man standing rigidly in the middle. SOUNDS of traffic and construction o.s. Light goes off.

60 GREEN STOPLIGHT

with lighted man walking, goes on.

61 KILMER

from his cab, stares at the teeming crowds. A suitcase is at his side.

62 EXT. TRAIN STATION

Kilmer clears the steps moving onto the platform by a kiosk and a sign that says in Japanese and English overhead:
KYOTO.

63 THE BULLET

comes TOWARD CAMERA, hurtling into the station.

64 EXT. TRAIN STATION - CLOSE SHOT - THE GROUND

as the train can be seen stopping millimeters from the platform and opposite a Number 9. PAN UP to 9 on the car door, which promptly opens. Kilmer enters with others.

65 INT. TRAIN - OUT TRAIN WINDOW

as the train takes off, Kilmer can see the tangled and ugly sprawl of Tokyo's suburbs through the smog. Disgusted he turns to a paper and opens it. HOLD on the window.

DISSOLVE TO:

66 INT. TRAIN - OUT TRAIN WINDOW - LATER

Now it's the countryside moving rapidly by, lush, green and beautiful. Fuji itself suddenly looms INTO VIEW.

67 CLOSE SHOT - KILMER

reading. He glances up, stares out the window. He slowly folds the newspaper up and continues to stare out the window.

DISSOLVE TO:

68 EXT. COUNTRYSIDE AROUND KYOTO AND KYOTO

A pleasing and vivid contrast to Tokyo.

69 THE BULLET

comes to a precision halt in the Kyoto station.

70 EXT. A BRIDGE (KYOTO)

crossing the tiered river. The SOUND of the water is the first natural sound heard so far. Young people, students, some hand in hand, walk on either side of the river.

71 KILMER

on the bridge turns away from the sight and almost bumps into three ladies in kimonos. They bow and he bows. A couple on bicycles cross the bridge. Kilmer moves on.

72 INT. KENDO HALL - CLOSE SHOT - KEN

watching. A thin film of perspiration covers his face. There are o.s. SHOUTS and the harsh THWACK of wood on wood. After several of these exchanges, a wooden katana SPLITS SCREEN. Ken's hand holding katana blocks it just inches from his face. His expression remains unchanged.

73 WIDER ANGLE - KILMER

in Kendo Hall, watches Ken and four students who take turns attacking Ken, dealing various blows high and low. Ken's actions are entirely defensive. He parries and observes the attacker. His expression remains unchanged.

Behind Ken and the masked students on one wall of the stark hall is a sign both in English and Japanese:

"The soul of Japan is the Samurai
and the Soul of the Samurai is
the Katana."

(CONTINUED)

73 CONTINUED:

One student attempts to deliver a particularly vigorous blow. Ken blocks it swiftly and with such precision that the student's wooden katana goes flying to the mat. The student goes to pick it up. Ken places his foot on the sword.

KEN
(to student,
in Japanese)
Takano-san, what were you
thinking?

TAKANO removes his mask. Unlike Ken, he's breathing heavily. He bows.

TAKANO
To be as forceful as possible.

KEN
Why?

TAKANO
-- Because... I'm afraid I'm
not aggressive enough.

KEN
Get rid of thinking you must
have a certain attitude. Get
rid of thinking. Don't expect
to win... don't expect to lose.

74 KEN AND STUDENTS

Takano and the others absorb this.

TAKANO
But Sensai, what should I
expect?

Ken's eyes widen slightly. He straightens up a hair. It's almost the change of an animal that has scented something on the wind.

TAKANO
(continuing)
Sensai?

KEN
Expect nothing.

TAKANO
(puzzled)
Nothing?

(CONTINUED)

KEN

Nothing.

Ken abruptly turns, and finds himself facing Kilmer. The two men look at one another a moment. Ken turns abruptly back to the students.

KEN

(continuing)

That's it for today.

They bow and he bows. Ken walks slowly over to Kilmer.

75

INT. KENDO HALL - KEN AND KILMER

Kilmer takes a few steps toward Ken. Both men then stop. The distance they keep from one another is just a step or two beyond even the normal airspace of formal distance. Both men continue to look at one another. Ken's gaze is unrelenting. Then:

KEN

(continuing)

Shibaraku, Harry Kilmer.

Ken bows formally. Kilmer, a little awkward, returns a half bow.

KILMER

(in Japanese)

Hello, Tanaka Ken...

KEN

(in English)

What can I do for you?

KILMER

(in English)

I need to ask you a favor.

KEN

(in English)

Anything. I have an obligation to you I can never repay. I am pleased to have the opportunity to try.

(then)

Domo arigato gosaimasu.

Ken bows again. Kilmer does as well, only this time without awkwardness. The glacial formality between the two men remains.

76 INT. TOHU RESTAURANT AND ROCK GARDEN - KEN AND KILMER

eat in silence, sitting on a table. Beyond them is a rock garden and from time to time there is the eerie MUSICAL SOUND of a lute-like instrument. The strain between the two men is evident.

KILMER

(eating)

-- How long have you been living in Kyoto?

KEN

Six years.

A painful silence.

KILMER

(looking around)

-- It's pleasant here.

KEN

-- Yes.

KILMER

... All of Kyoto's pleasant.

KEN

-- Yes. How is your Tohu?

KILMER

Good.

KEN

Good.

Another awkward silence. Ken clears his throat.

KILMER

Pardon me?

KEN

Nothing... Yes, I like living here.

KILMER

I can understand that.

KEN

I like living where the trees are taller than the buildings...

KILMER

-- Yes. And it's rare to be in a building made of natural material.

(CONTINUED)

76 CONTINUED:

KEN

-- Yes, yes. Nothing should be built to last.

KILMER

-- Yes.

The strain seems to grow rather than be diminished by their attempts at mutual accommodation.

KEN

-- I'm puzzled, Kilmer. I know Tono and his clan, and while they are not what I would call honorable, they wouldn't kidnap an American's daughter for practical reasons. Whatever they would gain in the way of ransom they would lose in support from other clans, should there be any publicity. And publicity in such a case seems inevitable.

KILMER

(reluctantly)

Well, apparently Tanner had some business dealings with Tono --

Ken waits for Kilmer to go on.

KILMER

(continuing)

-- Apparently Tono tried to coerce Tanner into smuggling guns and Tanner can't deliver the shipment -- In fact, he's lost it. Tono doesn't believe him, and money doesn't interest him -- he wants the guns. And he's given his word he'll cut Tanner's daughter up in the next four days unless he gets them. His clan knows he's given his word.

Ken nods.

KEN

I understand. This man Tanner, he's a close friend?

KILMER

Very. He loaned me the money to buy Kilmer House for your sister.

(CONTINUED)

Ken's face grows a little more taut. He nods.

KEN

Are you police now, Kilmer?

KILMER

No.

KEN

What is it you want me to do?

KILMER

See Tono, tell him that Tanner is being honest with him about the guns. That he doesn't have them, but will do whatever he can to accommodate Tono, as long as Tono doesn't harm his daughter.

KEN

I'll try, but I'm afraid I won't be able to do as much as I would like.

KILMER

What do you mean?

KEN

I'm no longer Yakuza.

Kilmer is stunned.

KILMER

But... I... I had no idea.

KEN

No reason you should.

(a slight smile)

-- I've been legitimate for ten years, Kilmer. The trucking business and teaching occasionally is very satisfying to me.

KILMER

(almost in shock)

-- You've had no dealings with Yakuza in all this time?

Ken shakes his head.

KEN

But... they might listen.

(CONTINUED)

76 CONTINUED - (3):

KILMER
(very upset)
No, absolutely not. You can't.
I can't ask it.

KEN
(quietly)
But, Kilmer-san... you already
have.
(formally)
Believe me, I am grateful. Now,
perhaps I can try to pay you
back for all you've done.

Kilmer nods. He believes him.

77 EXT. CEMETERY OUTSIDE TOKYO

The same one we saw earlier in the film. Eiko, a solitary figure in red among the broken rows of gray stones, kneels by the same grave.

78 KILMER

at some distance watches her. Then he moves through the graveyard, past other families placing flowers and bowls of food before other graves.

79 CLOSE SHOT - EIKO

kneeling by the grave. The dates 1920-1945 are on the stone. Eiko looks up. She starts. Kilmer is there. She rises.

80 KILMER AND EIKO

walking through the graveyard.

EIKO
How did you know I was here?

KILMER
I spoke to Hanako.
(beat)
Why didn't you tell me he wasn't
Yakuza anymore?

Eiko stops, surprised by the question and its intensity.

(CONTINUED)

EIKO

You never asked me. Surely you didn't think I was hiding it from you?

Kilmer shakes his head.

EIKO

(continuing)

Why does it matter so much?

KILMER

(without conviction)

It doesn't.

EIKO

(quietly)

... How is he?

KILMER

(shrugs)

The same... listen, I asked a small favor of him... and... well, now I'm sorry I asked --

EIKO

-- What was it?

KILMER

Nothing, really. The point is I don't want to come back here after all this time and end up owing him something... you... could you ask him to just... forget about it?

EIKO

I could ask.

Clearly it wouldn't do any good. Kilmer nods, takes her arm. They walk a moment.

EIKO

(continuing)

Would you have dinner with us, Harry-chan? Hanako would be pleased.

He looks at her.

EIKO

(continuing)

And me too.

(CONTINUED)

80 CONTINUED - (2):

KILMER

I'd like that.

They arrive near her car and suddenly both freeze.

80A FULL SHOT - TO INCLUDE KEN

He stands formally near Kilmer's car. He bows to both Eiko and Kilmer.

KEN

Eiko-san... Kilmer-san.

Kilmer looks from Ken to Eiko. There is enormous tension between the three.

KEN

(continuing)

Where is your friend Tanner?
We should see him right away.

81 EXT. TANNER SHIPYARD, OSAKA - CLOSE SHOT - GOLDEN BLADES

of a giant ship's propeller. Dozens of Japanese workmen clamber on scaffolding around the blades, welding, working, swarming like bees around a hive. One of the blades is taller than several of the workmen. SOUNDS of welding and occasionally deafening SOUNDS of construction.

CAMERA PULLS BACK to reveal the propeller embedded in the hull of a tanker under construction. It is literally three blocks long, teeming with workers.

We see Tanner and Dusty in hard hats walking TOWARD US. Dusty is gesturing but we cannot hear anything being said. Both Tanner and Dusty look TOWARD CAMERA and point.

82 THEIR P.O.V. - KEN AND KILMER

moving along the ship toward them. As they arrive, the following dialogue is almost shouted to be heard above the din. WIDEN SHOT to include Tanner and Dusty.

KILMER

(to Dusty)

What the hell are you doing here, kid?

TANNER

For Christ's sake Harry! I told you to keep in touch with me.

(MORE)

(CONTINUED)

TANNER (cont'd)
You took off, Dusty doesn't
know where the hell you are,
I don't, Wheat says nothing.
You had me scared to death.

KILMER
George, may I present Tanaka Ken.
Ken, George Tanner, Dusty Hoekstra.

KEN
(bowing)
Mr. Tanner... Mr. Hoekstra.

TANNER
How do you do.

KILMER
George -- do you have a
photograph of Louise, a recent
one?

TANNER
(panicked)
Why?

KILMER
We're going to need it.

TANNER
For God's sake, what is it, is
she dead?

KILMER
-- No.

TANNER
Then tell me, dammit, don't
come in here like a couple of
pallbearers, talk to me!

Kilmer and Ken look at each other. Then:

KEN
(evenly)
I've made contact with the
Tono clan, Mr. Tanner. Tono's
position remains firm. You
have forty-eight more hours to
deliver the cargo as promised
or you will be receiving
packages in the mail which will
be most unpleasant to you.

(CONTINUED)

TANNER
(a little shrill,
to Kilmer)
Jesus Christ, I don't need
him to tell me that!

KILMER
Just listen for a minute,
George.

KEN
However, I've also found where
they're holding your daughter.
It's the Higatoni retreat, a
Zen monastery outside Kamakura.
She's being held there with her
boy friend, guarded by a half
dozen or so kobun from the Tono
clan.

Tanner breathes out. He's alert now to the possibilities.
He looks from one to the other.

KILMER
-- So get me a photograph.
We're going to have to take
her from them.

TANNER
... But... but... can you do
that?

KILMER
(a tight little
smile)
We're going to have to if,
like they say, you want her in
one piece. Now get on the horn
to Tono -- tell him you've
thought it over and you're
delivering the guns as
promised. It won't buy us any
more time, but it may lull them
into relaxing a little bit.
Dusty?

DUSTY
What?

KILMER
C'mon -- you're going to get
what you've been asking for.
You'll be thrilled.

83 INT. OLIVER WHEAT'S HOUSE - CLOSE SHOT - GUN CASE

All but one of the guns is missing. Wheat locks it, stares at it. In b.g. Kilmer and Dusty are leaving.

WHEAT
(to himself)
-- Don't you guys realize, I'm
not supposed to play chess.

84 INT. KEN'S CAR

They pass through Tokyo's night club district. Chimpira, street punks and hookers stand huddled together on a neonlit Asakusa corner.

In the car Ken drives, Kilmer and Dusty, after glancing out the window, continue to silently check out their weapons. Kilmer has a .45 and a .38 -- Dusty a .38. All are very quiet.

85 EXT. COUNTRYSIDE - NIGHT - MONASTERY

looming up before the car. A long, high stone wall can be seen and hovering above it like a dark cloud, the moonlit monastery itself.

86 EXT. ZEN MONASTERY - NIGHT

Ken's car, its lights out, pulls near the small parking area in front of the monastery. He carefully turns the car around so it's heading down the narrow ribbon of road he'd arrived on.

87 INT. CAR - KEN, KILMER AND DUSTY

KILMER
(to Dusty)
I hope you're not trigger-happy
-- If we do this right there's
just a chance nobody'll get hurt.

Dusty nods. They get out of the car.

88 EXT. MONASTERY

They file onto the monastery grounds. The long stone pathway on which they are walking, is flanked on the right and left by rows of stone lanterns. In the distance are three low monastery buildings, sequentially set one behind the other. As they walk around the first building they see light coming from the bell-shaped windows of the second building.

(CONTINUED)

To their right are several small huts, and light also comes from one of these.

Ken, Kilmer and Dusty first walk toward the second monastery building and look into one of the bell-shaped windows from a safe distance.

THIS IS WHAT THEY SEE:

A young American girl and Japanese young man are bound to a wooden beam in the far corner of the room. The girl wears a green blouse with one sleeve missing. In the center of the room four young Yakuza sit on the floor playing dice. Their katanas rest on the floor beside them. Kato Jiro, wearing a sleek red-and-black kimono, stands silently to the side. Next to him a young Yakuza fingers the small caliber pistol in his belt -- apparently the only gun in the room.

Ken gestures to Kilmer. They move toward the second small lighted hut. Here they see:

89 INT. SMALL HUT

Two black-robed Zen monks, one older, one younger -- seated in the center of the candlelit room drinking tea.

90 EXT. MONASTERY GROUNDS - REACTION SHOT - KEN, KILMER AND DUSTY

DUSTY

-- Are they part of it?

KILMER

They're monks.

(to Ken)

-- Okay, we'll handle it from here -- I don't want them to see you. You've already done too much.

Ken doesn't say anything. Then he nods curtly. Kilmer gestures to Dusty. They snake back toward the first building. They pause, exchange words.

Ken silently watches them.

91 KILMER AND DUSTY

looking through the window again at the Yakuza gambling.

(CONTINUED)

91 CONTINUED:

KILMER
(to Dusty)
One of them is missing --

92 INT. SECOND MONASTERY BUILDING - NIGHT

The Yakuza are continuing to gamble. One of them is drinking sake. He holds the cup in mid-air as he looks o.s.

93 KILMER

has entered the room. He holds the .45 on them.

KILMER
Ugokuna!

Five dice-playing Yakuza are now in the room. Kilmer looks around with quick flicks of his eyes.

94 AT THE WINDOW OPPOSITE

is Dusty, peering through, holding his .38 on the scene.

One Yakuza appears behind Kilmer, drawn katana in hand. He dives toward Kilmer.

95 DUSTY

FIRES, hits the Yakuza in the chest, having to aim carefully to avoid hitting Kilmer. Kilmer ducks. The sword flashes past his head and sinks deep into a beam overhead. The Yakuza goes crashing to the floor.

Kilmer, kneeling, continues to hold the other five playing Yakuza under his weapon. Dusty now moves through the window into the room. The five Yakuza, their weapons at their sides, don't move.

96 EXT. BUILDING - KEN

has heard the lone shot. He hesitates, then moves toward the building.

97 INT. BUILDING

Kilmer, using a knife, is kneeling, cutting loose the hostages.

(CONTINUED)

97 CONTINUED:

Dusty is holding a gun on the Yakuza. They HEAR a noise, look up.

KILMER
(to Dusty)
-- Easy.

This because Kilmer sees Ken's face in the shadows, and didn't want Dusty to fire.

Everything seems under control. Kilmer nods to Ken.

Ken remains near the doorway watching. He looks to his right and notices a small caliber pistol sneaking through the doorway. Attached to the pistol is the hand of a Yakuza who had not been seen. The small caliber pistol straightens and aims itself toward the back of Kilmer's head.

Tanaka Ken has no choice. His response is instant, yet fluid. He rips the long katana out of the overhead beam and, in one sweeping motion, slices off the outstretched pistol and hand.

The Yakuza's hand, still holding the pistol, flies across the room in SLOW MOTION. The hand's trigger finger FIRES the gun as it floats suspended in mid-air. The bullet discharges harmlessly into the wall.

The Yakuza gives out an excruciating howl and, holding his bloody stump, flees.

Kilmer turns to see Ken holding a bloody sword.

The other Yakuza somehow interprets this as a signal to charge.

Two of them draw their katanas and lunge toward the hostages.

98 DUSTY

FIRES. One of them jerks to the side and crashes into the gambling cards and dice. The other, hit by Dusty, falls on Kilmer, raising his katana to swing it. Kilmer holds it. The man dies on his feet.

The other two Yakuza manage to escape -- one of them going through a window.

Then, just as the room appears to have cleared, Kato Jiro enters the room, sword drawn. He moves toward Ken, recognizes him, stops.

Dusty is about to fire.

(CONTINUED)

98 CONTINUED:

KEN
(shouting)
Don't shoot.

Dusty holds the weapon on Kato Jiro.

99 ANGLE - KATO AND KEN

Kato is obviously surprised. He stares at the sword in Ken's hand.

KATO
(in Japanese
et seq.)
Tanaka Ken! The man who never
smiles.

KEN
It's been a long time, Kato.

KATO
When did you pick up the sword
again?

KEN
Today.

KATO
(nods)
You realize that Tono will be
informed.

KEN
Of course.

Kato abruptly turns and exits. Ken releases the katana and lets it drop to the floor. Ken stands over the bloody body of the de-gutted first Yakuza. The little finger of the Yakuza's left hand has been amputated at the knuckle (as was Tono's), a detail the CAMERA DOES NOT MISS. He shakes his head.

Kilmer looks unhappily at Ken. They exchange glances. It's clear that Ken will live with the consequences of his actions.

KILMER
(to Dusty)
-- Give me a hand with these
people... I think they've been
drugged.

Dusty, a little dazed, manages to nod.

100 INT. TANNER'S APARTMENT - A GREEN DRESS

lies crumpled on the bedroom floor. Tanner holds his daughter's hand. She's lying in bed, groggy, her eyes half open. A Japanese doctor is examining her. He excuses himself, having to interfere with Tanner. Tanner gets up, goes into the living room.

101 INT. LIVING ROOM _ KEN, KILMER AND DUSTY

As Tanner enters, Dusty is working on a stiff drink, Kilmer sipping coffee. A yakuza-like employee of Tanner's is in the corner quietly but intently talking on several phones.

KILMER

(rising)

-- She all right?

TANNER

-- Fine, just like the boy, they gave her some heavy tranquilizers. She'll sleep it off by morning.

(pouring himself
a drink)

Harry, I just -- my God, I don't know what to say -- and Ken, and you, too, Dusty.

(he toasts them
using the Japanese
for it)

Just... the greatest thing anybody ever did for me.

KILMER

Don't be too sure.

TANNER

What do you mean?

KILMER

I don't think we made it any easier for you to negotiate with Tono -- four of his men are dead.

DUSTY

-- That guy who lost his hand, he'll probably live.

Mild but pointed:

KILMER

(to Dusty)

He's still liable to be upset.

(CONTINUED)

101 CONTINUED:

TANNER

-- The important thing is, I'll have her out of the country tomorrow.

(with a sudden
surge of energy)

-- Then I'll handle that son of a bitch. Tono's goofed and he knows it.

KILMER

How will you handle him?

TANNER

-- He won't want to lose anymore face than he already has --

The man on the phone hands Tanner a sheet of paper, bows slightly.

TANNER

(continuing;
taking it)

-- There's no flight out till twelve-thirty tomorrow. I'll send Louise on Pan Am, you and Dusty on JAL again. That all right?

KILMER

-- Sure.

TANNER

-- The sooner you get out of here the better for you.

Kilmer looks a little uneasy. Glances at Ken.

KILMER

What do you think the police'll do?

KEN

(impassive)

Nothing. All the dead are yakuza -- it looks like a feud. As a rule they won't interfere much -- and the survivors can be counted on to keep quiet.

KILMER

(looking at Ken)

-- They'll talk to Tono.

Ken shrugs.

(CONTINUED)

KILMER

(to Tanner)

George, I don't know if I can leave right away.

TANNER

What are you talking about? If I do have trouble with Tono, I can't protect you. You've got to get your ass out of here.

KILMER

Before I go, I have to know how bad a position --

(gestures to Ken)

-- he's in.

KEN

Nothing's changed.

TANNER

(to Kilmer)

What do you mean?

KILMER

They take it hard when an ex-yakuza interferes in yakuza affairs. I think they'll try and nail him.

Tanner looks from Kilmer to Ken.

TANNER

(to Ken)

Maybe you ought to leave for a while, too. I'd be happy to arrange anything --

KEN

-- if they want me, they'll find me wherever I am.

(to Kilmer)

I don't think it's that serious.

KILMER

Why not?

KEN

Tono violated a yakuza code by this kidnapping. He was operating outside his own law, while I was fulfilling an obligation to a friend.

(MORE)

(CONTINUED)

101 CONTINUED - (3):

KEN (cont'd)
Tono can't move against me without
the approval of the other clans --
in this case I don't think he'll
get it. I don't think he'll even
ask for it.

Kilmer just stares at Ken. Ken, apparently unruffled, looks
steadily back.

KEN
(continuing;
finally)
I'm not worried, Kilmer... if Mr.
Tanner thinks he can satisfy Tono,
then it's over with.

TANNER
I can do it.

Ken makes a slight little gesture with his hand, half smiles.

KEN
That's it then, Kilmer.

He bows and before anyone can say anything, is out the door,
and gone. Everyone is startled.

TANNER
Jesus -- listen I don't want to
offend him -- think he'd mind if
I wrote him a check for five
grand?

KILMER
You owe him something you can't
pay him for. And I'm real sorry.
(pats him)
Goodnight, buddy. Get some sleep.

Kilmer goes out the door. Tanner looks a little blankly to
Dusty.

TANNER
Better go with him, make sure
he's all right.

102 INT. WHEAT'S HOUSE - MORNING - KILMER

immaculate in a dark suit, sips coffee and stares silently
into space. His bags are packed and nearby.

(CONTINUED)

Wheat has several newspapers spread out before him, is going through them, rustling them, clucking, groaning. He looks thoroughly disheveled -- as though he's gone through what Kilmer has .

WHEAT
(reading, stopping,
reading)
... Oh, my God. Oh, my God.
Jesus Christ. Oh, my God. Oh,
my God... Oh, my God. Oh -- my
God, listen to this --

Kilmer has been doing his best to ignore this.

KILMER
-- Look, Oliver, I know what
happened, you don't have to read
it to me.

WHEAT
-- I just thought you might like
to hear your reviews.

Kilmer doesn't laugh.

WHEAT
Sorry. Look, Louise is all right.
You did what you had to do.

Kilmer nods. Dusty comes through the door.

DUSTY
Car's here.

Kilmer nods.

KILMER
Did you use anything besides the
.38 last night?

DUSTY
No.

KILMER
(to Wheat)
-- well, you can hang onto
everything in your collection but
the .38. Get rid of that as soon
as you can.

Wheat nods. Kilmer rises.

(CONTINUED)

DUSTY

Where you going? We've got to
leave for the airport in forty-
five minutes.

KILMER

I know.

Kilmer pauses at the door.

KILMER

(continuing)

I'll be back in time -- we'll
make the flight.

103 EXT. KILMER HOUSE

Kilmer has rung. He stands and waits, staring at some uni-
formed school children crossing the street.

Eiko opens the door. She has no makeup on, her hair is down.
Though she appears tired, in a way she seems younger than
she did before.

EIKO

(almost distracted)

Oh, Harry, come in.

103A INT. KILMER HOUSE

Eiko finds herself busied with delivery men of various kinds.
-- bringing in cases of beer, sake -- and she has to stop
from time to time to sign invoices or direct the deliveries
to various places behind the bar or in the kitchen. She
displays self-sufficiency and a feminine and low-keyed but
unmistakable authority.

EIKO

We're just getting ready for a
private party here this evening.

KILMER

Anyone I know?

She shakes her head. Signs something. Tells a delivery man
in Japanese to put the cases out back.

KILMER

(continuing)

You look a little tired.

(CONTINUED)

EIKO
(nods)
-- I was up late --

KILMER
-- Any particular reason?

EIKO
(looks directly
at him)
-- Yes. Excuse me.

She directs another delivery to be put behind the bar.

EIKO
(continuing)
-- Ken came by last night.

Kilmer is surprised.

EIKO
I'm sorry about this --
(meaning the work-
men)
-- If you'd have called I could
have made time somehow, Harry --

KILMER
I was leaving.

Eiko stops cold.

EIKO
Leaving?

KILMER
In about half an hour.

EIKO
For the States?

Kilmer nods. Eiko is visibly upset.

EIKO
(continuing)
-- But you just arrived. And
Hanako is teaching, she'll be
terribly upset -- I --

Kilmer stops her by taking her hand. She leans into him.
He puts his arms around her. Her face can't be seen.

EIKO
(continuing)
It hurts me to see you. It still
does, Harry --

(CONTINUED)

103A CONTINUED - (2):

KILMER

I know...

Kilmer gently pulls back.

KILMER

(continuing)

Listen, I've got to ask you --
what time did Ken come by last
night?

Eiko is distinctly thrown by the question.

EIKO

-- What time? Oh, about midnight,
maybe later. He asked to see
Taro, even waited for Hanako to
come home --

KILMER

-- Why?

EIKO

Why? -- He was in town, he seemed
to want to visit.

KILMER

How long did he stay?

EIKO

'Til about three.

She looks at Kilmer, almost as if she's puzzled by what she
said.

KILMER

-- When was the last time he did
that?

EIKO

What difference does it make,
Harry, he's --

KILMER

-- When?

EIKO

-- Well, not for a long time...
I don't remember when... he...
we... don't talk much, as you
know...

Kilmer goes right to the phone behind the bar. He dials.

(CONTINUED)

103A CONTINUED - (3):

EIKO

(continuing)

-- Why?... Why is it important,
Harry?

KILMER

(waiting for it
to ring)

It's important.

(into phone)

Hi, Oliver. Dusty there?

WHEAT (V.O.)

-- Sure. Harry, the plane takes
off in --

KILMER

Keep him there -- and, Oliver --

WHEAT (V.O.)

-- Yeah?

KILMER

-- Cancel our flight.

WHEAT (V.O.)

Cancel your flight? What the
hell are you talking about!

KILMER

(evenly)

Cancel the Goddamn thing, we'll
talk about it later.

(hangs up)

Look -- I think Ken's in trouble.
I think he thinks he's going to
be hurt and that's why he came
here last night because whatever
crazy ideas about honor he has
he still cares for you and
you're his -- only living
relatives --

EIKO

-- That's not true. He's got a
brother living. Tanaka Goro.

KILMER

What??

(shakes his head)

Where did he come from?

Eiko doesn't answer.

(CONTINUED)

103A CONTINUED - (4):

KILMER
(continuing)
Is he Yakuza?

She nods.

KILMER
(continuing)
Powerful??

EIKO
-- He is a kind of oyabun.
Adviser to all the clans --

KILMER
Does he care about Ken, does he
care what happens to him?

EIKO
I think so. Very much. They
just don't speak to each other.

KILMER
-- Yeah, Ken has a habit of not
speaking to relatives, doesn't
he? Do you have his address?
Could I see him?

EIKO
It's difficult now. He's in
Kyoto -- at a business conference.

KILMER
(looks at watch)
Christ.

Suddenly TARO bursts into the room.

TARO
(in Japanese)
Mommy, where are you, I want to --

Kilmer looks down at Taro.

EIKO
Harry, this is my son, Taro.
(to Taro, in
Japanese)
Taro, say hello to Mr. Kilmer.

Taro bows, says hello in Japanese. Kilmer looks for a
moment at the child.

(CONTINUED)

KILMER

(then)

I didn't realize you married
again, Eiko.

Eiko's reply is a silent look back -- clearly meaning she
didn't marry again.

104 INT. CAR - MOVING SHOT - DUSTY, KILMER AND WHEAT

KILMER

-- Really burns me up. I was
there all night, drinking,
talking, looking through scrap
books -- She never said a word.
Not one word.

WHEAT

What'd you expect her to do?
Send an announcement to the
States?

KILMER

Typical of Eiko. Secretive.
Always hiding something.

DUSTY

Who is this Goro.

KILMER

-- I don't know exactly -- a kind
of super-oyabun... The gangster
world in Japan is knit into tight
families made of kobun, children,
and the oyabun, the father. Tono
for instance is one of the
seventeen Oyabun in Tokyo. It
used to be that the Oyabun was
all powerful in his family --
but apparently they've decided
even the Oyabun need someone
over them. A kind of referee I
guess -- anyway that is Goro.

DUSTY

Ken's brother?

Kilmer turns back to Wheat ignoring Dusty's question.

KILMER

(still steaming)

I wonder who the father is.

(CONTINUED)

WHEAT
(deprecating)
Harry --

KILMER
(going right on,
furious)
Ken visits the child, you know.
Taro. He can accept the little
bastard because it's not my
little bastard.

WHEAT
I don't think it's personal, Harry.

KILMER
No?

Kilmer looks at him, smiles a little, nods.

105 (OMITTED)

105A EXT. TRAIN STATION - KILMER

gets out. Dusty follows.

KILMER
No, go ahead, make your plane.

DUSTY
I cancelled my flight.

Kilmer looks at him.

KILMER
(to Wheat)
Could you call ahead for a car?

WHEAT
Sure.

106
thru (OMITTED)
108

108A INT. CONFERENCE HALL LOBBY - KILMER

He moves through the huge lobby.

108B INT. CONFERENCE HALL STAIRCASE - GORO

moves up the green-carpeted stairs.

109 INT. OFFICE, FIFTH FLOOR

A luxurious office, curtained, soft white light pouring in, deep leather chairs. Kilmer enters, looks around. Sits in one of the chairs. The door opens, GORO enters. Kilmer rises. Goro extends his hand in greeting.

GORO

-- It's very pleasant to meet you, Mr. Kilmer. I've heard a good deal about you over the years.

KILMER

(surprised)

-- Really. Who from?

GORO

Eiko, of course. Even Ken has mentioned you.

KILMER

(not enthused at this last)

Mmmm.

GORO

Ken once called you -- "Henna-Gaijin" -- 'the strange stranger.' Do you have any idea why?

KILMER

I guess he thought I was very strange.

Goro regards him a moment. Then he smiles.

GORO

-- Oh. How can I help you?

Kilmer seems reluctant if not embarrassed to go into it.

KILMER

(clearing his throat)

Well, I'm afraid I've put your brother in an awkward position...

He trails off.

(CONTINUED)

GORO

Please speak freely, Mr. Kilmer.
You won't offend me. I assume
you know I don't live on my
wife's household allowance.

Kilmer smiles.

GORO

(continuing)

-- How about a walk in the gardens?

Goro gestures out the window.

110 EXT. CONFERENCE HALL - GARDENS

Molded concrete ramps criss-cross ponds of goldfish. Kilmer and Goro stroll past flower beds and stone benches toward traditional Zen gardens. Kilmer looks to Goro.

GORO

-- I'm not sure what you want
from me, Mr. Kilmer.

KILMER

-- Do you think that Tono will
try to kill Ken?

GORO

Oh, yes.

Kilmer is a little puzzled.

KILMER

-- Well, Ken is your brother...

Goro looks at Kilmer and smiles.

GORO

-- Yes.

KILMER

Then I take it you're not
interested in what happens
to him?

GORO

On the contrary, I'm very
interested. What about you?

KILMER

Why do you think I'm here?

(CONTINUED)

110 CONTINUED:

GORO

I don't know. Why are you here?

Kilmer is annoyed by the question, but is civil.

KILMER

-- Look, you're a man of influence and position. Your brother's life is being threatened. I assumed you'd want to know and want to help him.

Goro looks down at a formation of rocks in one of the gardens. He points to them.

GORO

Tell me, what significance do they have for you?

Kilmer looks at the stones in the Zen garden.

KILMER

(after a moment)

-- They look like an ideogram.

Goro nods. He smiles a little in approbation.

GORO

Very good. Can you say which one?

111 CLOSE SHOT - ROCK FORMATION

Kilmer looks at them, moves crunching along the gravel tangentially to it. There's a sort of tension between the two men -- as if Kilmer coming up with the key to the meaning of the rocks had enormous import.

112 BACK TO SCENE

KILMER

-- Michi?

GORO

-- And what does michi mean?

KILMER

-- Road, path in the country, a lane, a street --

(CONTINUED)

GORO

-- It can also mean 'duty,' obligation, even God. I'm disappointed, Mr. Kilmer. When Ken spoke of you as the unique stranger, I took it to mean you were a westerner who held values consistent with ours. That a man pays his own debts and discharges his own obligations -- that they are all that make him a man. You have an obligation to my brother, and yet you ask me to assume it. I'm disappointed.

Kilmer winces.

KILMER

I assumed that by coming to you I was fulfilling part of that obligation.

GORO

(nods, then)

You don't like Ken.

KILMER

Does anybody? He's a hard man to warm up to, face it.

Goro nods.

GORO

-- Yes, he's insufferable at times. Honorable men usually are. He's also unique in one other respect -- Ken is a lone wolf of sorts, very rare in Japan. He neither takes nor gives orders -- years ago he broke from our family when he was to become the youngest oyabun in all of Japan -- I'm ashamed to admit that when he broke away. I neither assisted nor protected him. But he survived. As a result he is under no obligation to me, and would not welcome my help. Even if he would, this affair with Tono has put me in an awkward position as well.

KILMER

How's that?

(CONTINUED)

GORO

Tono has already let every oyabun in Tokyo know that my brother Ken has interfered in his affairs. He's let them know that the only fit punishment for my brother Ken is death. Tono is now home hoping that I will try to prevent him from killing Ken.

KILMER

Why?

GORO

He wishes to compromise my position as counselor. My policy has been one not only of maintaining peace among the oyabun and their followers but moving them into legitimate business. At this time the yen is worth more in America in real estate than in the service of illegal activities here. Tono, however, doesn't feel that way. Tono began his career collecting garbage and burying the dead after the war. One way or another he feels more secure dealing in dead bodies and garbage. If he can say I am willing to let personal considerations get in the way of my professional judgments he would stand an excellent chance of upsetting my policies. Ken knows this. It's another reason why he would avoid my help. As I said, Ken is an insufferably honorable man.

Kilmer nods. They head back along the stone ramp.

KILMER

Well, what can Ken do by himself?

GORO

He has three choices. He can go to Tono and ask forgiveness.

KILMER

And that puts him under obligation to Tono?

(CONTINUED)

GORO

-- Yes, and as you may have noticed Ken avoids obligations almost as scrupulously as he honors them.

KILMER

What else?

GORO

He can wait for Tono to kill him.

KILMER

-- Yeah --

GORO

-- Or he can kill Tono.

KILMER

What chance would he have?

GORO

Of killing Tono? Ken is skillful and any man can be killed -- Of course Tono is an oyabun. If one is old-fashioned, and Ken most certainly is, honor dictates that an oyabun be killed with a sword.

KILMER

(nods)

-- So after Ken does that, Tono's men can kill Ken any way they please.

GORO

(nods)

He'll be no farther away from them than the length of his own sword. On the other hand, you, Mr. Kilmer, are not yakuza. You are not bound to kill Tono with a sword.

Goro lets this sink in. Kilmer stares back at Goro.

KILMER

-- I -- I -- can't do that.

GORO

Why not?

KILMER

For one thing, assassination is not my line of work.

(CONTINUED)

GORO

After last night, Mr. Kilmer, one would never know.

KILMER

(annoyed)

-- That was different.

GORO

Perhaps. In any case, Ken felt he had an obligation to you. He fulfilled it. You now know the consequences of his actions. What obligation you now have to Ken -- if you don't feel it, Mr. Kilmer, then you don't have it.

113 INT. WHEAT'S HOUSE

Kilmer and Dusty come through the front door. Kilmer is perspiring. He spots his luggage in the hall. Picks the heaviest piece up and hurls it a remarkable distance -- it goes through the open back door and into the garden. There it hits a concrete wall and splits open. Shirts and ties tumble out. Wheat, who had been in the other room, comes hurrying out at the SOUND.

WHEAT

What the hell was that? Are you all right?

KILMER

(sweating, evenly)

Fine, Oliver -- just unpacking, that's all.

Wheat follows Kilmer's gaze out to the garden where the broken suitcase and its innards lie exposed. He looks back to Kilmer.

114 EXT. TANNER'S OFFICE - DAY

Tanner exits with several Japanese bodyguards -- close-cropped hair, dark suits.

A couple of cars pull up to the curb. Several men emerge. One of them is Kato Jiro.

115 CLOSE SHOT - BODYGUARD

reaching into his coat pocket. He loosens the top of a short katana from its wooden scabbard. A flash of the blade can be seen.

116 REACTION SHOT - TANNER

freezing. His men surround him.

117 KATO

has stepped onto the curb. The others remain at a distance.
He bows.

KATO

Tono sends you his compliments,
Mr. Tanner. He asks that you
accompany me to his home. He
gives his word that no harm
will come to you.

118 EXT. KILMER HOUSE - DAY - KILMER AND DUSTY

They wait outside Kilmer house. Kilmer glances around the
building, looking at it a little differently now.

KILMER

-- Little exposed, isn't it?

Dusty nods.

DUSTY

Too many entrances and exits.

Eiko answers the door.

EIKO

Harry -- did you?

KILMER

Sure, it's going to be all right,
sweetheart. May I present Dusty
Hoekstra -- Tanaka Eiko.

EIKO

How do you do?

Dusty looks from Eiko to Kilmer and back. The woman obvi-
ously interests him in part because of Kilmer's attachment
to her.

DUSTY

Hello.

KILMER

Get Hanako and Taro. We're taking
you to Wheat's.

118A CLOSE SHOT - EIKO

Strong reaction.

119 EXT. TONO CLAN - DUSK

The cars pull up. Kato emerges from one. Tanner with his entourage from another -- and they go through the imposing gates to the inner yard of Tono's lush estate. Lush but hard -- it's as though everything at Tono's was lacquered, a little too perfect and excessively showy -- he's nouveau riche after all.

120 INT. TATAMI HALL/TONO CLAN ESTATE - CLOSE SHOT - NAKED TATTOOED BACK

Powerful, the tattoo of intricate design. SHIFT to show the hill suit from a deck of Japanese Flower Cards. These four playing cards, stretching ACROSS the SCREEN from left to right, are decorated in simple, exquisite designs in white, black, red and yellow. They each feature a hill with varying patterns of plain sky, flying cranes and a rising sun.

120A OVERHEAD SHOT - LONG, LOW RECTANGULAR GAMBLING TABLE

covered with white cloth. Ten or twelve men sit on tatami mats around the table watching the ongoing game with intensity. The dealer is sitting in the middle of one side of the table.

The four cards of the hill suit are dealt across the center of the table.

The game, teiho is a delight to behold. Each gambler has set his bet. The dealer quickly shuffles the Flower cards and snaps one before each of the players. The cards feature birds, flowers and butterflies in sharp red, pink, orange, lavender and green colors.

Some of the gamblers are wearing conservative yakuza business suits, some kimonos. All have short hair. Sheathed katanas rest by their sides. Several of the gamblers have their kimonos draped down to their waists, revealing their extensive yakuza tattoos.

One of the men looks up. He bows. The others look up. They bow.

121 TANNER AND HIS MEN

have paused in the doorway, watching the game. They bow back. Kato leads them through the hall and up a stairway.

returns to the game, collecting the cards and bets and prepares to deal another.

123 INT. TONO'S OFFICE UPSTAIRS

Tono rises when he sees Tanner. He bows curtly, stares at Tanner as if trying to get Tanner to look away. Tanner doesn't. The men in the room become edgy, on both sides. Tono is not only angry, but hurt. Long pause:

TANNER

(quietly)

It was my daughter's life --

Tono doesn't answer.

TANNER

(continuing)

-- Look, your men that died, I'll be happy to take care of their families any way I can --

TONO

-- You think I can't take care of them?

TANNER

Of course you can.

TONO

(almost shouting)

They have all been well provided for.

Tono stares at Tanner, then gestures most of the other men from the room. He gestures Tanner to sit.

TONO

(continuing)

You promise me guns, take my money -- you fail to deliver them. I take collateral from you -- your daughter. Your friend, Kilmer, and Tanaka Ken take her back and kill several of my men. Now I must face the rest of them, and continue to command their respect!

TANNER

-- I'll return the money.

TONO

That's not good enough.

(CONTINUED)

TANNER

What is good enough?

TONO

To begin with, you must tell me the truth, even if it humiliates you. What happened to the guns?

Tanner doesn't answer.

TONO

You never lost them, did you?

TANNER

(finally)

-- No... I never bought them to begin with.

Tono nods. This he believes.

TONO

(continuing)

I couldn't afford to... it wasn't the guns that I lost... it was the money.

TONO

How do you do that?

TANNER

-- Pork bellies and silver.

TONO

(genuinely confused)

Polk berries??

TANNER

-- Yes, futures in pork bellies and some over the counter silver -- I thought I saw a great opportunity. I bought on margin and I bought too much -- they sold me out. I lost it.

Tono turns to one of his men and they have a heated discussion in Japanese. He turns back to Tanner finally, shaking his head.

TANNER

(continuing)

I don't expect you to understand.

TONO

What's done is done. Finished. Question is what to do now. I still need guns -- guns are more valuable to me than men.

(MORE)

(CONTINUED)

TONO (cont'd)

With them my kobun can control
not only the docks, but all of
Tokyo.

(pause)

This time you ship the guns.

TANNER

That's a promise.

TONO

You can still realize a handsome
profit.

TANNER

You've always been very generous.

TONO

Now what did you tell your
friends, this man Kilmer and
Tanaka Ken?

TANNER

Ken is Kilmer's friend.

TONO

What did you tell them?

TANNER

Just that you... were trying to
extort money from me.

TONO

Nothing of our prior business
relationship?

TANNER

Nothing.

TONO

(beat)

Good. Ken must die -- I will see
to that. The brother of one of
my men killed at the monastery is
prepared to confess to Ken's
murder.

TANNER

What about Goro?

TONO

-- If he tries to interfere so
much the better. All clans know
that Ken broke his vows. His
brother can't protect him.

(rises)

(CONTINUED)

TANNER

That's it, then?'

TONO

(holding up his
hand)

Just a moment. There's one thing
you must do -- this man Kilmer.
He knows Japan. He knows too
much about us...

TANNER

... Now wait a minute...

TONO

-- Hear me out. If he talks and
the other clans know you and I
are dealing in guns, we're ruined.
He must be out of Japan within
twenty-four hours, before I move
against Ken -- either that or you
must promise to kill him.

TANNER

-- Out of Japan? That's a promise.

TONO

You must keep your word -- I
can't risk being involved in the
death of an American.

TANNER

(relieved)

I will.

TONO

-- If you fail to, I will have
your daughter's death or rip out
my own belly... And I keep my
word.

TANNER

Kilmer is already somewhere be-
tween here and Honolulu -- he
left on a JAL flight at noon.

TONO

No -- at one-thirty he was seen
walking out of the conference
hall in Kyoto with Tanaka Goro.

Tanner almost reels with the information.

TANNER

-- But that's impossible.

(CONTINUED)

TONO

Remember, Tanner-San, I have your
word -- and you have mine.

Tono bows. Tanner nods. He slowly turns and leaves the
room.

124 INT. WHEAT'S HOUSE - NIGHT - TARO

running around swinging a plastic katana, having a hell of
a good time. He bumps into Wheat.

TARO

(fiercely, in
Japanese)

Swing me.

Wheat looks down and laughs. He's talking with Eiko who for
the first time is wearing a kimono. Both Wheat and Eiko
have drinks in their hands and seem to be enjoying them-
selves.

WHEAT

(to Taro in
Japanese)

I'm not strong enough for you.

Taro looks angry and storms off waving his plastic sword.

125 HANAKO

is chopping vegetables in the kitchen. She's also wearing
a kimono and like her mother, she looks stunning. Dusty
watches her working. The meticulous way in which she moves
is hypnotic and fetching.

Behind them Kilmer sits at a counter. He's on the phone.

DUSTY

(to Hanako)

... Eiko... Hanako... Miko... do
all women's names end in 'o'?

HANAKO

-- Ko. Not o -- ko.

DUSTY

Oh.

Both laugh a little.

DUSTY

-- How come they end in ko?

TARO

(nudging Dusty in
the knee, in
Japanese)

Swing me, please.

DUSTY

(to Hanako)

What's he want?

HANAKO

For you to swing him -- in the
air.

DUSTY

(eyeing Taro un-
easily)

Oh, yeah?

(he's far more
interested in
Hanako)

-- So what does ko mean?

HANAKO

-- Child. Mother's name is 'earth
child.' Our waitress is 'morning
child.'

DUSTY

What about your name?

HANAKO

Hana means flower, so I am
flower child.

Dusty laughs. Hanako turns to him directly.

HANAKO

(on the verge of
being hurt)

Is there something funny about
my name?

DUSTY

(he means it)

Not at all. It is great -- great.

(to Taro who
has been nudg-
ing him)

Buzz off, kid. I'm not a swinger.

(CONTINUED)

126 CONTINUED:

Kilmer hangs up. He moves toward Dusty.

DUSTY
(continuing)
Did you reach him?

Kilmer nods.

127 INT. LIVING ROOM - WHEAT AND EIKO

WHEAT
-- It must be funny to see Harry
after all this time.

EIKO
Yes --
(then)
-- No, it's not so funny. You'd
think at our age --

Wheat and Eiko look at one another.

WHEAT
-- You'd stop feeling? I doubt
that.

Kilmer comes in.

EIKO
-- Did you speak to Ken?

Kilmer nods.

EIKO
(continuing)
-- Does he know we're all here?

KILMER
-- Sure.

EIKO
(anxious)
What did he say, is he unhappy?

KILMER
I'm going to meet him right now.

EIKO
But is he unhappy?

(CONTINUED)

KILMER

(annoyed at her)

Unhappy? Sure he is unhappy -- ever since he lost the war. I keep telling him it's not his fault, but he won't take my word for it.

(to Dusty)

Stay here and make sure -- you know. See you in a while.

Kilmer goes to the front door and opens it. Tanner is on the other side reaching for the knob. Both men look stunned.

128 AT THE DOOR - KILMER AND TANNER

KILMER

George, what are you doing here?

TANNER

(taking him by
the arm)

The question is what are you doing here? You've got to get out of Tokyo, Harry. Right now. I've got a car -- you've got to go to the airport and leave this minute. Don't pack, don't do a Goddamn thing --

KILMER

Whoa, there, buddy -- I can't do that.

TANNER

You can't not do it. Now I don't want any argument from you -- you're liable to get killed.

KILMER

JAL's ditched two planes in the last year, I'm liable to get killed anyway. Let go, George -- I owe somebody something -- you do understand that.

TANNER

(desperate, almost
feverish)

Who? Ken?

(CONTINUED)

KILMER
Calm down. Yes, Ken, I'm meeting
him now, and I'm late -- George,
I said let go.

Kilmer walks on down the entrance, leaving the door open,
and Tanner standing helplessly there.

TANNER
Harry, Harry -- you get out of
here before --

Kilmer turns in the pathway. Something in the pitch of
Tanner's voice stops him.

KILMER
(calmly)
-- Before what?

TANNER
(a moment, then,
lamely)
-- Before it's too late.

Kilmer looks at him then walks on. Tanner turns to the
house.

129 EXT. WHEAT HOUSE - TANNER

with Wheat and Dusty in the doorway. Tanner, trembling with
frustration turns to Dusty.

TANNER
-- Get yourself packed. I want
you on a plane and out of here,
too.

Tanner leaves. Dusty doesn't move, looks after Tanner as
he goes. Wheat is both concerned and puzzled.

130 INT. NIGHTCLUB - YOUNG MAN

with short hair, under a red spotlight wearing a formal blue
kimono and the short hair of the Yakuza, places his right
hand on his right knee, extends his left hand and makes the
introductory gesture of a Yakuza.

Then, as he launches into his first Yakuza song, CAMERA
shows that this is a nightclub, and the band behind him
plays out the brooding music. First chorus of the song is
subtitled:

(CONTINUED)

YAKUZA SONG

A Yakuza pays his debts,
A Yakuza does his duty,
A man without debt,
A man without duty,
Is not a man.

CAMERA PANS across nightclub audience en route to Tanaka Ken and Kilmer's table.

Scattered through the affluent crowd are bourgeoisie, businessmen, fancily dressed hoodlums, and Yakuza.

Both Ken and Kilmer are dressed in western suits. Ken's expression is hard and unsmiling. The singer stops. The audience APPLAUDS. He takes up another song.

KILMER

(taut, unhappy)

-- If you don't care about yourself, at least let me get your sister and family out of here.

Ken looks at Kilmer sharply.

KILMER

(continuing)

-- Just a vacation.

131 INT. NIGHTCLUB - KEN AND KILMER

KEN

(looking at Kilmer,
his face slackens
a bit)

-- You still love her.

KILMER

That has nothing to do with this. I don't understand -- what's going on in your mind? You know they're going after you. Do you want to die?

KEN

-- Goro exaggerates. He worries like a woman -- which is why I suppose he's so effective at keeping the peace... I will go back to Kyoto and live my life. What's so hard to understand about that?

(CONTINUED)

KILMER

What about your family?

KEN

They won't hurt them -- even if they wanted me. The other clans --

KILMER

(furious)

Fuck the other clans! What if they think you're over there visiting like you were till three the other morning. You know -- you know what's going to happen.

KEN

(angry himself)

Eiko told you?

KILMER

Of course she did.

KEN

What else did she say?

KILMER

What difference does it make? Does she have your permission to go or doesn't she?

KEN

(coldly)

Eiko can do as she pleases. She always has.

Song finishes. More APPLAUSE.

KILMER

That's a lie.

This jerks Ken's head sharply, like a blow. It's a dangerous moment.

KILMER

(continuing)

Eiko is afraid to breathe for fear of offending you. That's all she worries about. Why, I don't know.

KEN

-- It's Japan.

(CONTINUED)

131 CONTINUED - (2):

KILMER

-- Even for Japan it's strange.

KEN

In any case, it's not your family.

This stings Kilmer, really hurts him.

KILMER

(finally)

No -- no, it's not.

He rises and leaves the nightclub as the entertainer breaks into a chorus of "MY DARLING CLEMENTINE" -- everyone in the club joins in the chorus, in impeccable English, except, of course, for occasional words.

132 KEN

sits staring after Kilmer. He's disturbed -- with Kilmer certainly, perhaps with his own reaction to Kilmer. He abruptly rises.

133 ACROSS THE ROOM

Three Yakuza spot Ken moving through the crowd. They follow him.

134 INT. NIGHTCLUB RESTROOM - NIGHT

Ken is scrubbing his hands in the washbasin when a long, dark hand reaches out and taps him on the shoulder.

Ken doesn't move.

CAMERA SHIFTS to reveal he is surrounded by the three Yakuza. A silent, conservatively dressed MAN stands with his back to the door. Directly behind Ken are an OLDER FAT YAKUZA and a YOUNG ONE with black sunglasses and a black silk shirt.

The hand of the Older Yakuza rests on Ken's shoulder.

OLDER YAKUZA

(in Japanese et seq.)

Tanaka-san. Someone will pay us to rough up that American, but we don't want any trouble with you.

Ken, looking in the mirror, does not turn and face the Yakuza.

(CONTINUED)

KEN

He is family.

SUNGLASSED YAKUZA

Bullshit. He's an American.

KEN

Family.

OLDER YAKUZA

Someone will pay a lot for the
American's death.

Ken pulls a paper towel, and drying his hands, turns and
faces the Older Yakuza.

KEN

Kyodai.

OLDER YAKUZA

(smiles)

Someone will even pay for your
death, but we want only the
American.

A tense moment where all of them face Ken in silence. Ken
waits, then pushes his way through and exits.

135 EXT. STREET - KEN (SHINJUKU)

walking past McDonald's hamburger with its garish yellow
arch into a maze of older and grimmer buildings -- pinball
parlors, penny arcades, porno theaters. Sprinkled among
them are intimate bars and expensive nightclubs.

A vendor on the street is pushing dried squid and corn on
the cob. Ken stops -- looks into the green smoked windows
of an old wooden Go Parlor. He looks around, then walks on
in.

136 INT. GO PARLOR - NIGHT

Across the floor of the dingy room are about twenty Go
boards and tables, each with two competing players. On-
lookers, and hustlers lounge about the room, students,
seedy businessmen, some full-time Go sharks.

Ken walks over to a Go board by the wall where an ELDERLY
MAN in a white kimono, alone, seems to be studying it. A
few coins stand on the table beside the trays of white and
black Go stones.

(CONTINUED)

KEN

(in Japanese,
et seq.)

How about a game, old man?

The Old Man looks up. His eyes widen a touch. He nods. Ken and the Old Man sit and begin to play. As the Old Man does sit, the faded but unmistakable outline of a Yakuza tattoo can be seen in a drooping crevice of the Old Man's kimono.

OLD MAN

(playing)

-- Are you well, Ken-chan?

KEN

You've heard then?

The Old Man nods.

OLD MAN

Everyone has. Tono will have your death, and no one will stand in his way.

Ken nods. The men impassively play the game.

OLD MAN

(continuing)

There is a way to stop Tono --

KEN

How?

OLD MAN

-- Reveal his dealings with the American Tanner...

Ken and the Old Man continue to play and talk.

137 INT. WHEAT'S HOUSE - KILMER, WHEAT AND EIKO

sit silently having tea, smoking. None of them is saying a word. Kilmer starts to say something, shrugs.

Taro is eating in the kitchen. He finishes and heads off into the living room, leaving Dusty with Hanako who is doing the dishes.

She stops and raises her thumb.

(CONTINUED)

137 CONTINUED:

DUSTY

Husband.

She raises her little finger.

HANAKO

Hai.

DUSTY

Wife.

HANAKO

Hai.

She raises the fingers in between.

DUSTY

Children.

HANAKO

Hai.

DUSTY

Hai, hai.

She laughs, so does he.

138 WHEAT, EIKO AND KILMER

KILMER

-- Look I'll stay here in Japan.
Just you and Hanako and Taro, go
by yourselves -- just for a while.

WHEAT

Now wait a minute, Harry, you
have to leave, too --

Kilmer gives Wheat a sharp look.

KILMER

(to Eiko)

What do you say?

EIKO

I'll have to talk to Ken.

Kilmer rises in frustration -- leaving Eiko and Wheat who
exchange silent glances.

Dusty lifts up his left hand with his thumb holding back his little finger as if it were cut off.

DUSTY

I've seen men like this -- does that mean they have no wife?

Hanako stops smiling.

HANAKO

No.

DUSTY

(sensing the change in her mood)

Well, what is it?

HANAKO

That's Yakuza.

DUSTY

Yakuza?

HANAKO

Yakuza gangsters have a ritual in which they sometime cut off their little finger. Like this:

Hanako draws back all the fingers on her left hand except the pinky, which she rests on the edge of a cutting board. She takes a sharp dinner knife and sticks the point in the table immediately next to the finger's second knuckle. Then she makes a motion with the knife as if to bring the sharp edge down on the finger, indicating how the finger is cut off.

DUSTY

(wincing a little)

Why do they do that?

HANAKO

-- If a Yakuza commits a very great offense to his Oyabun, his boss, or another's oyabun -- an offense so great that it demands his life be taken -- then he can only regain the favor of his oyabun by offering him his finger as a symbol of his repentance.

Hanako holds out her partially closed hand as if offering Dusty an amputated finger.

(CONTINUED)

DUSTY
(astonished)
They actually do that... today?

HANAKO
-- Hai.

DUSTY
(looking at his
hands)
Well -- I guess they can't afford
to commit too many offenses, can
they?

The doorbell RINGS. Dusty immediately moves toward the
living room. Hanako looks up with some concern.

140 INT. LIVING ROOM - KILMER

has reached behind the bar for a gun. Wheat goes to the
door.

KILMER
No! I'll answer it.

He opens the door -- Ken is standing there. He bows.

KEN
May I come in?

Kilmer nods, shuts the door. Eiko rises -- she's very tense
at the sight of the two men together.

KEN
(continuing; warmer
than before, in
Japanese)
Good evening, Eiko.

EIKO
(in Japanese)
Good evening, Ken.

Taro comes bursting into the room, along with Hanako.

HANAKO
(in Japanese)
Uncle Ken --

(CONTINUED)

TARO
 (running to Ken,
 hugging him)
 Uncle Ken, I ate all my dinner
 and I get a reward and no one
 will swing me -- swing me.

Ken, looking a little embarrassed, kneels momentarily and hugs Taro -- there is unmistakable affection from Ken -- halting and awkward though it is -- Kilmer notes it. Ken rises. He moves to Kilmer.

KEN
 Please accept my apologies. You
 did the right thing, moving them
 here.

KILMER
 Why, what have you found out?

KEN
 Your friend Tanner is no friend.

KILMER
 What do you mean?

KEN
 I'll know more tomorrow -- can
 you meet me at the Kamakura baths
 at noon?

Kilmer nods. Eiko watches the two men with great intensity.

KEN
 (continuing;
 formally)
 Domo arigato gosaimashtai.
 (to Eiko)
 Good night, Eiko, I'm sorry to
 have --

Taro's pounding Ken's knee, getting between the two men.

TARO
 (in Japanese)
 Wait a minute! How about swinging
 me.
 (to Kilmer)
 Would you, please? Both of you...

Ken and Kilmer look to each other and then down to the little boy standing between them. Almost solemnly they interlock hands, scoop down and pick up Taro. He giggles as they swing him back and forth with increasing speed. Ken and Kilmer don't take their eyes off each other. Eiko watches, frozen, almost as if she's holding her breath as they swing faster and faster and Taro laughs with increasing delight.

141 INT. PUBLIC BATH - DAY

A large, plush "L" shaped bath. In the nook of the "L" is a discreet rock garden with a single manicured Japanese pine tree.

CAMERA PANS the length of the bath. It's four to five feet deep and the bathers either stand or sit against the sides.

Even though nearly submerged the bathers wrap their loins in heavy white towels.

At the beginning of the track three middle-aged men are talking in a business-like manner. The barest outlines of tattoos can be seen on two of their necks.

A trio of elderly Japanese sit near Dusty and Kilmer, their eyes closed.

Kilmer sits staring straight ahead. Dusty is slapping at the water, bringing his hands directly into his body, disappearing under the water's surface. Kilmer looks over at him, with the suggestion of a raised eyebrow.

KILMER

Kid, I've never taken a bath with you, I don't know what your habits are, and I don't want to find out.

DUSTY

(laughing)

No -- I just -- I was talking with Wheat last night and he was telling me how the Japanese use the Katana --

(indicates his
cut finger)

When we cut we always slash out, the Japanese slashes in --

(demonstrates; a
similar motion to
the first seen)

-- You know butt end toward the belly. An American saw cuts on the push stroke, a Japanese saw cuts on the pull stroke --

(through the water,
making ripples)

When an American cracks up, he opens a window and shoots up a bunch of strangers, he shoots out -- When a Japanese cracks up, he closes the window and cuts inward --

(MORE)

(CONTINUED)

DUSTY (cont'd)
(does mime of hari-
kari with his
fingers)

Everything's the reverse, isn't
it? When an American has an
orgasm he says 'I'm coming.'
When a Japanese has an orgasm,
he says 'I'm going.'

Kilmer smiles.

DUSTY
(continuing)
-- I'm not trying to be funny.

KILMER
(vaguely preoccupied)
I know. I know, kid.

DUSTY
Last night... I... I... was
watching Hanako make dinner.

KILMER
(turns to him)
-- What about it?

DUSTY
-- Nothing.

Kilmer nods. He looks up. Ken, swathed in towels is
standing there. He nods, immerses himself in the waters.

DUSTY
(continuing)
Hello, Ken-san.

KEN
(not unpleasant)
Hello, Dusty.

Ken glances toward the other bathers. As he does, two of
the men step out of the bath, pick up large towels, bid
farewell to their companions, and stroll off.

The back of one of the middle-aged men is clear. The other
bears a full-back tattoo of a half-naked geisha.

142 KILMER AND KEN

looking back to one another.

(CONTINUED)

142 CONTINUED:

KILMER

-- Now what about George Tanner?

Ken glances uneasily at Dusty. Dusty looks at Kilmer. Kilmer nods.

KILMER

(continuing; to
Ken)

-- It's okay. He's in this, too.

KEN

You can't trust Tanner. Both of us have problems if we remain in Tokyo.

KILMER

You'll have to convince me. I find it hard to believe.

143 THE THIRD YAKUZA

has begun to walk along the far wall of the bath. He has one hand on the ledge, the other wrapped in a towel, is underwater.

As the middle-aged Yakuza emerges from the water, more can be seen of his tattoo: a red snake with a head at each end of its body is hung around his neck. Each of the heads curls underneath the right and left breasts, bulging its eyes, exposing its teeth and forking its tongue.

Because of the rock garden and Japanese pine tree in the "L", Ken, Dusty and Kilmer cannot see the middle-aged Yakuza doubling back toward them.

144 WITH KEN, DUSTY AND KILMER

Dusty silently ripples the water in front of him with one hand as he listens.

KEN

Tanner and Tono have been in this business together for some time now --

The Yakuza turns the "L" and slips underwater.

145 UNDERWATER SHOT

The Yakuza shakes the towel off his right hand, revealing a razor-sharp short katana sword.

(CONTINUED)

145 CONTINUED:

Kicking his feet, the Yakuza zooms underwater toward Kilmer's waist, his long knife leading the way.

Dusty, Ken and Kilmer all see the underwater form charging at them -- all too late.

Kilmer tries to jump out of the way, but is caught by the blade mid-jump.

146 ANOTHER ANGLE - UNDERWATER

Blood spurts from Harry's side.

Ken dives underwater and grapples with the Yakuza. Kilmer holds his side, grimacing.

147 ANOTHER ANGLE - UNDERWATER

As Ken fights, momentary glimpses of the red-and-green tattoo which covers his back and shoulders can be seen. Ken and the Yakuza struggle with the sword. The Yakuza is struggling to surface, Ken is holding him down.

Ken uses this advantage to wrestle the short katana from the Yakuza's hand, turn it around, and thrust it into the Yakuza's gut.

A great gush of blood pours from the Yakuza's belly.

Still holding the knife in his stomach, Ken pushes the Yakuza out of the water and against the side of the bath.

As the Yakuza surfaces, his silent, open mouth, turns into a scream.

On the ledge next to Kilmer, Ken pins the Yakuza with his katana.

Kilmer, holding his side, watches as Ken, holding the katana, asks:

KEN
(in Japanese,
to Yakuza)

Who sent you?

The dying Yakuza does not answer.

Ken tightens his face and thrusts the knife several inches up the Yakuza's gut. The knife is underwater, but the Yakuza's chilling yelp of pain is matched by a fresh spurt of underwater blood.

(CONTINUED)

147 CONTINUED:

KEN
(continuing)

Who?

The Yakuza's pain-ridden face repeats a guttural sound:

YAKUZA ASSASSIN
Tana-san. Tana-san.

(Subtitle: TANNER)

Ken releases the pressure of the knife. The Yakuza's mouth drops open and his eyes bulge. The two-headed snake on the tattooed back now sinks into the bath which itself is one "L" shaped pool of blood.

148 INT. WHEAT'S HOUSE, BEDROOM - WHEAT

clucking, bandaging Kilmer -- putting on the finishing touches. Dusty watches. Eiko and Hanako watch from the door.

WHEAT
How'd you get out of the baths?

Kilmer shrugs.

WHEAT
(continuing)
Did anybody see you?

KILMER
I don't think so.

Ken pops his head in.

KEN
All right?

Kilmer nods. Rises and puts on his shirt.

WHEAT
(shaking his head)
George Tanner --

KILMER
I still can't believe it myself --

DUSTY
(clears his throat)
-- Maybe you better.

Ken, Wheat and Kilmer look to Dusty.

(CONTINUED)

KILMER
What do you mean?

Dusty turns to Eiko and Hanako.

DUSTY
Would you excuse us?

They exit. He continues, though it is not easy for him.

DUSTY
(continuing)
-- Well, when Tanner sent me over here, it wasn't just to watch out for you... I was supposed to watch you, too -- he paid me extra.

KILMER
-- You ask him why?

DUSTY
-- Yeah. He said you were the kind of guy who was liable to make more trouble than you cleared up -- and he just wanted to protect himself and you.

Kilmer nods.

WHEAT
(annoyed)
Why didn't you say something before now?

KILMER
No, that's all right.

DUSTY
I felt like an asshole.

KILMER
Forget it -- he's been great. He saved my life -- but you ought to get out of here yourself now.

DUSTY
Yeah, that's what Tanner said. But I ain't going.

WHEAT
You're all crazy... I think it's the October winds.

(CONTINUED)

KEN
(to Kilmer)
We better talk about a couple
of things.

KILMER
Feel like a walk?

KEN
Do you?

KILMER
Sure.

WHEAT
Is that a good idea?

KILMER
We'll be gone ten minutes.
Dusty's here --

WHEAT
I didn't mean for us -- I meant
for you --

149 EXT. STREET - NIGHT - KEN AND KILMER

They walk slowly down the narrow street away from Wheat's house.

Through windows on the street they can see an occasional Japanese family watching television.

Despite the brisk night, another window is partially open, and a long-haired boy with a guitar can be seen as he plays it and sings, "YESTERDAY," in impeccable English. The song seems to follow the two men as they hunch into their coats and walk near the neighborhood shrine.

KEN
-- Your side doesn't bother you?

KILMER
No -- it needed a little trimming.

They walk on -- there is a quiet but distinct change in Ken's attitude toward Kilmer. His questions are now a little more than pro forma -- he seems really concerned.

KEN
Kilmer, one of us is going to
have to leave.

(CONTINUED)

KILMER

-- You mean the town isn't big enough for the two of us?

Ken looks at Kilmer. He actually smiles.

KEN

I mean someone should take Eiko and the children away -- and it should be you.

They walk through the vermillion gates of the shrine. Several paper lanterns are strung across the front of the shrine.

KILMER

Then what will you do?

KEN

I can manage.

A woman walks through the gate and up to the shrine. She pulls the rope cord attached to the bell in front of the shrine itself. She claps her hands twice and walks back through the gate.

150 EXT. SHRINE - NIGHT

KILMER

-- She's waking up the God, isn't she?

KEN

She's trying.

KILMER

Well, I wish her luck. It's a cold night. As far as it goes either Wheat or Dusty or both can take them somewhere for a while. And I think that kid is reliable.

KEN

Kilmer, believe me, it isn't necessary for you to stay.

They've turned and paused before they start to walk back. They look at each other.

KEN

(continuing)

-- Really it's not necessary.

(CONTINUED)

150 CONTINUED:

KILMER

-- Maybe not to you.

Ken accepts this. He nods. Then:

KEN

-- What have you been doing all these years, Kilmer?

The question really is an acceptance of Kilmer's position and Kilmer recognizes it as such. They turn together and start to walk back.

KILMER

-- Quite a few things -- police work, private investigations, real estate, investments...

KEN

-- You've done well?

KILMER

Depends on how you figure that kind of thing.

KEN

(not unkind)

-- Yes. You have no family, do you?

151 KILMER AND KEN

The way Kilmer says this it's a confession.

KILMER

-- No.

152 INT. WHEAT'S HOUSE - DUSTY AND HANAKO (FIREPLACE)

sit on the floor by a slow burning fire. Dusty is actually in the process of trying to sit, Japanese style when Hanako brings in some tea and sits to pour it.

She silently notes his awkward efforts and smiles a little. Dusty watches her as she stoops and pours the tea -- her movements are balletic. Again Dusty is fascinated.

DUSTY

Hanako?

HANAKO

-- Yes?

(CONTINUED)

DUSTY

I think I could watch you do that forever.

Hanako doesn't pause in her movements, doesn't answer. . . She's utterly wrapped up in the tea. Then, when she hands him his cup and takes her own she looks directly at him:

HANAKO

I'm glad.

Dusty starts to drink.

HANAKO

(continuing)

-- Wait. Feel the porcelain warm your hand. Feel how it feels.

Dusty does.

HANAKO

(continuing)

Now, drink --

They start to drink together when suddenly a long katana slices through the front door from the outside. The door is split open next to the doorknob. A shoulder smashes against the door from the outside, causing it to crack open. Hanako screams.

153 THE TEACUP

is dropped and breaks.

154 TWO YAKUZA

burst into the room. Dusty leaps up and moves toward the bar where his .38 lies exposed.

The Yakuza wear dark suits. One of the two, however, has a peculiar and large felt hat -- and has his sideburns shaved.

Wheat comes rushing into the room.

DUSTY

Stay away!

He's cut off by one of the Yakuza who with the long bare blade of the katana slices down on Dusty. Dusty's very quick. The blade rakes his left arm, slicing it open.

(CONTINUED)

154 CONTINUED:

Hanako screams again. Dusty lunges to the bar, grabs the gun, and tumbles over it.

A katana slices down on the enamel bar, well into it. Dusty FIRES through the bar. One of the Yakuza is shot in the stomach.

155 EXT. WHEAT'S HOUSE - NIGHT

Ken and Kilmer running toward the lighted house. They see figures moving inside.

Ken and Kilmer rush in.

155A INT. WHEAT'S HOUSE - NIGHT

Dusty lies on the floor just to the side of the bar. A katana is in his stomach, pinning him to the floor. His .38 a couple of feet away, Dusty's blood rapidly surrounding it.

Eiko stands in the hallway, open mouthed.

Hanako sits paralyzed where she was.

Wheat is held at bay by another Yakuza -- holding a sword on him.

Ken, unarmed, leaps into the center of the room.

KEN

Oy!

The Yakuza in the felt hat and another both spin toward him with their swords.

Dusty spots Kilmer and tries to reach his gun, but he is pinned by the sword.

Kilmer dives for it, avoiding a swipe of a sword.

Ken slips under the arm of the wounded Yakuza and turns him around, using the Yakuza as a shield.

The Yakuza in the felt hat brings his sword down with force and slices open the wounded Yakuza's back. Blood gushes from the Yakuza's split suit. Underneath is the tell-tale tattoo. The fatally wounded Yakuza falls.

156 TWO MORE YAKUZA

appear from the back. One of them wears a jet black kimono.

(CONTINUED)

156 CONTINUED:

BLACK KIMONO

Tanaka Ken!

Ken sees the Black Kimono moving toward him. The Yakuza in the felt hat brings down the katana.

Ken leaps back with stunning dexterity, avoiding the blow -- the blade buries itself in the sofa.

157 KILMER

can't reach the gun.

158 DUSTY

makes an agonizing effort allowing the sword to cut further into his body. He inches to the gun. He picks it up. Kato sends another short sword into Dusty's body. Dusty nevertheless FIRES. It hits the fourth Yakuza.

159 TARO

bleary-eyed suddenly appears behind Eiko. He comes into the room, waving his plastic katana. Eiko screams.

160 KEN

sees the child. He moves toward Taro. A Yakuza moves toward Ken. Kilmer stops the move.

Another Yakuza picks up the gun and FIRES at Kilmer. Dusty trips him to avert his aim.

161 KILMER

meanwhile has made it behind the bar to the .45. He jams in a clip and FIRES. It blows the Yakuza over Dusty away from the sword. Dusty lies on his back, mouth and eyes wide open.

The shot has alarmed the two living Yakuza -- the one in the black kimono and the one in the felt hat. They beat a hasty retreat as Kilmer manages to get off one final ROUND that misses.

At the end of the scene:

(CONTINUED)

161 CONTINUED:

Wheat stands behind the sofa holding Hanako in his arms.

Eiko stands slightly to the rear of Wheat. In her arms she holds Taro. Blood is on her blouse.

Dusty lies on the floor.

Two dead Yakuza lie sprawled, one among the chess pieces which are scattered about his body, some of them dipped in blood.

The SOUND of police sirens can be heard. It mobilizes them.

KILMER

(to Ken)

The car.

Ken nods.

KILMER

(continuing; to
others)

The police -- we've got to go.
Come on. Come on.

They move toward the front door, Kilmer helping Wheat and Hanako, Ken helping Eiko who is holding Taro. Eiko suddenly moans. She sees the blood on her blouse. She looks -- Taro is still. The blood has come from a tiny hole in the child's neck. Ken can't believe it. Kilmer sees it as well.

162 EXT. STREET - POLICE CARS

jammed up in traffic slow down, their lights flashing, SIRENS going. They turn a corner and are out of sight.

163 INT. GORO'S - NIGHT - KEN, GORO AND KILMER

sit in the softly-lit tatami room. Goro pours sake for the three of them.

GORO

(in Japanese)

Eiko and Hanako are at a hotel?

Ken nods.

KILMER

(in English)

Wheat's looking after them.

Goro nods.

(CONTINUED)

GORO
(in English, to
Kilmer)
Have you any idea whether they
were Toro's or Tanner's men?

KILMER
They might have been both.

KEN
(in Japanese)
It no longer matters.

GORO
(in English)
-- No.

There is a long, solemn pause. Goro touches the plastic
katana of Taro's which lies on the table.

KILMER
(in English, to
Goro)
Where can I find Tono?

This seems to bring Ken about.

KEN
(to Kilmer, in
English)
Tono is my responsibility.

KILMER
(quiet but firm)
No, he's mine. Goro told me what
to do. I didn't do it. If I
had --

GORO
(stopping him)
Please. No one is to blame.
These events are the consequences
of actions both of you were
obliged to take whose end you
couldn't foresee. Even if you
could, you would have had to act
as you did. You are both men of
character. The question is what
to do now.

KEN
I want Tono's death --

(CONTINUED)

KILMER

But you don't stand a chance --

KEN

Kilmer!

(then, more gently)

-- it can't look as if I
purchased an American to do my
work. I must have Tono's death.

GORO

(to Kilmer)

Tanner is also dangerous.

Kilmer nods.

KILMER

Then he's my responsibility.

GORO

Very well -- it's settled. There
are one or two details -- I think
we can provide the police with a
satisfactory explanation for the
dead Yakuza at Wheat's home, but
the young American, that will be
a little more difficult. In any
event, leave that to me. As far
as the clans are concerned, this
will be a private matter between
yourself and Tono Toshiro.

KEN

That's understood.

Goro pulls out a small folder from inside his kimono and
slips it across the table to Ken.

GORO

Here are plans of Tono's head-
quarters and reports on his
schedule and security arrangements.

KEN

Thank you.

There is a moment. The two brothers look directly at each
other. Goro's eyes grow a little moist.

GORO

(in Japanese)

It's been a long time, Ken.

(CONTINUED)

163 CONTINUED - (3):

KEN

(in Japanese)

Too long, Goro. If nothing else,
this sorrow has brought us
together again, and I'm thankful
for that.

GORO

(in Japanese)

Then that's something.

KEN

(in Japanese)

Yes.

Goro nods.

GORO

(to Kilmer, in
English)

-- You might want to see what I
can provide for you.

Kilmer nods. They move to the door. Goro halts. He looks
back to see Ken slit open the floor plans of Goro's with
Taro's plastic katana.

GORO

(continuing; in
English)

By the way, I have one other
matter, small but important to
me. I have a wayward son, Tanaka
Shiro, who left the university to
become a Yakuza. He is now part
of Tono Toshiro's family. He's a
great shame to me. You wouldn't
remember him but he now has a
shaved head and a great black
tattoo of a spider -- here.

Goro touches his forehead to indicate the spot.

GORO

(continuing)

-- If you should see my son, try
not to harm him. Perhaps he will
return to his repentant father.

(in Japanese)

I have been fool enough to lose
my brother, Ken, I don't wish to
lose any more family, even a
foolish son.

(CONTINUED)

163 CONTINUED - (4):

KEN
(in Japanese)
I will die before I will allow
him to be hurt.

Goro is taken aback by the intensity of the vow. Deeply moved, he bows.

GORO
(in Japanese)
No one, no one has ever had a
greater brother than I.

Goro indicates to Kilmer to follow him.

164 INT. GORO'S WEAPONS ROOM

Kilmer goes over the weapons.

Kilmer selects a .45 automatic, a snub-nosed. .38 Smith and Wesson, cartridges for both -- then he also pulls out a 20 gauge Remington pump shotgun -- he nods. Goro watches him select his weapons.

GORO
-- Before Ken dies --

This brings up Kilmer with a start.

GORO
(continuing)
-- There is something you might like to know. You may have been surprised to hear Tanaka Eiko and Ken had an older brother still living... I am not Eiko's brother. On the other hand, neither is Ken. Ken is her husband. When Ken returned five years after the war, he found you -- with his wife. He was enraged that she was living with a foreigner and yet grateful to you for saving her life. In any case, he's a proud man. He couldn't live with her again, and Eiko couldn't bring herself to tell you what had happened. Neither of them has divorced nor remarried again.

GORO

-- But even though he feels he can't acknowledge his family publicly, he's been seeing her.

KILMER

-- So when I came back --

GORO

Regardless, Ken is a tormented man. It's Eiko, of course, but it's also Japan -- Ken is a relic, a leftover from another age and another country.

The suit of samurai armor should be in b.g.

GORO

(continuing)

-- And when he dies, I'm afraid a part of Japanese tradition goes with him.

Kilmer looks at Goro for a long moment.

KILMER

I'm glad you told me.

GORO

I felt you would be... and, under the circumstances I felt you had a right to know. You and Ken, I think, have more in common than your love for Eiko -- will these do?

Goro has meant the weapons.

KILMER

(preoccupied)

Oh yes...

(then)

... my God. Taro was Ken's son.

GORO

-- Yes.

Kilmer is shattered by the revelation.

166 EXT. TANNER'S APARTMENT HOUSE - LATE AFTERNOON

Ken and Kilmer pull up in front in a KXL. Ken is in the driver's seat. Kilmer puts his hand on the door handle. Ken moves to get out of the car. Kilmer stops him.

(CONTINUED)

166 CONTINUED:

KILMER

This is mine. If I'm not back in five minutes, take off.

Kilmer gets out of the car and walks toward the apartment building.

167 INT. TANNER'S STUDY - LATE AFTERNOON

Tanner looks out the window down at the car parked at curbside. He watches Kilmer walk across the sidewalk.

Next to Tanner stands the middle-aged Yakuza who was at the public bath with the Yakuza assassin. The Yakuza wears a suit. He reaches inside his breast pocket and checks out a shoulder holster. He and Tanner exchange silent glances.

TANNER

(looking down in street)

That poor son of a bitch. I guess he just doesn't know any better -- he never did.

168 INT. TANNER'S APARTMENT BUILDING CORRIDOR

Kilmer walks up to the door of Tanner's luxury apartment. He knocks. Waits.

SOUND of the door unlatching. The door, still held by a chain lock, opens a crevice. The face of one of Tanner's American bodyguards peers out.

KILMER

Oh, hi. I'm Harry Kilmer. I'd like to talk to George for a moment.

The door closes. SOUND of the chain being unlatched.

Kilmer simultaneously puts his right hand on a holstered .45 and his left hand on a .38 hitched in his back belt.

As the door opens, Kilmer pulls the guns, putting the barrel of the .45 flat against the door itself.

The door is only open several inches when Kilmer discharges the .45 through the door. BLAAM: wood splinters and powder smoke fills the air. A man shrieks and collapses behind the door. His own weapon, which he'd held in his hand, now lies near Kilmer's feet.

169 INT. TANNER'S APARTMENT

Kilmer moves on, holding the .45 outstretched in one hand, the .38 close by his side in the other hand.

170 INT. TANNER'S LIVING ROOM

Directly before Kilmer stands the middle-aged Yakuza, his pistol aimed at Kilmer's face.

Kilmer's second .45 SHOT catches him at the base of his neck, sending the Yakuza spinning backward, into and over a zebra-skinned sofa.

Kilmer strides toward Tanner's study.

To his left forefront, Tanner's Japanese bodyguard with two holsters strapped across his chest is rising from a chair, pulling a pistol from one of the holsters. Next to the bodyguard a GROWLING German Shepherd gets up on its haunches.

Almost simultaneous with his second .45 shot, Kilmer starts FIRING the .38 repeatedly in the bodyguard's direction. The bodyguard never gets out of the chair. The dog leaps at Kilmer. A .38 catches the dog mid-flight. It goes tumbling backward.

Kilmer, never having slowed his pace, strides into the doorway of Tanner's study.

KILMER

Tanner!

171 INT. TANNER'S STUDY

Tanner FIRES a .25 caliber pistol at Kilmer as he walks into the study. Behind Tanner is a model of Tanner Maru Two, his largest boat.

The bullet misses Kilmer by a wide margin. Harry has both his guns trained on George.

TANNER

-- Don't, Harry... I've been wrong, trapped, but... think... think, at least think of the past...

Tanner has let the clip from the .45 fall, inserted a new clip.

KILMER

-- I have.

With that, he FIRES the .45.

172 ANOTHER ANGLE

Tanner's body is driven back and through the glass case holding the Tanner Maru Two.

The beautiful model crashes to the floor, with just a drop of blood on it, as it shatters.

Kilmer FIRES again.

173 EXT. TANNER APARTMENT BUILDING - KEN'S P.O.V.

Ken looks toward the building as he and we HEAR the last six rounds from the .45 being fired by Kilmer. Lights in the apartment building begin to blink on at all floors as if somehow the gunfire was causing the electric circuits to go wild.

174 EXT. TANNER BUILDING - KILMER

emerges to the not-so-distant SOUND of a police siren. He crosses the street just as police cars round the corner. He jumps into Ken's car and it takes off. One police car screeches to a halt in front of the building, but two others take off after Ken and Kilmer.

175 EXT. STREETS - DUSK - KEN AND KILMER'S CAR

racing through side streets in Shibuya area, hitting produce, garbage cans and some low hanging laundry.

176 THE POLICE

are behind them.

177 KEN AND KILMER'S CAR

makes a sharp turn onto another narrow street. Some people crossing the street dive to avoid being hit. The car swerves, side-swipes a kiosk which ends up blocking the narrow street. The police cars go around it, SIRENS moaning.

178 KEN AND KILMER

turn onto a main drag. It's traffic-jammed.

179 INT. CAR - KEN AND KILMER

KILMER
(looking behind him)
We can't go back.

(CONTINUED)

179 CONTINUED:

Ken nods. He turns into the traffic and abruptly drives along at a crawl. They're immediately surrounded by a sea of headlights and cars, inching along.

180 EXT. SHIBUYA STREET - DUSK

The police cars pull up to the line of traffic, SCREECH to avoid hitting cars, and pull into the traffic.

181 INT. POLICE CAR - THEIR P.O.V. - THROUGH WINDSHIELD

seeing nothing but a mass of cars.

1ST POLICEMAN

(in Japanese)

Where the fuck are they?

2ND POLICEMAN

Who can tell?

1ST POLICEMAN

We'll keep looking, keep looking.

182 INT. CAR - KEN AND KILMER

driving along at literally two or three miles an hour.

KEN

Maybe this was a bit of luck.

KILMER

(looking back)

I don't think so.

183 HIS P.O.V.

The police have abandoned their car about fifty yards away and are dodging through the traffic jam toward them.

KEN

(looking at
them)

How can they see us?

KILMER

We're flying a flag.

(CONTINUED)

183 CONTINUED:

Kilmer points to the car aerial which, has unfortunately picked up a bright laundered nightgown. It dangles from the aerial to the ground.

Kilmer and Ken get out of their car. Cars around them immediately begin to HONK.

184 EXT. SHIBUYA - NIGHT

Kilmer and Ken dodge through the nearly stilled traffic, avoiding cars that now and then jump a foot or two forward only to screech to a stop as Ken and Kilmer nearly leap over their line of vision to make it to the end of the overpass at the Shibuya station.

185 THE POLICE

follow behind them, creating even more havoc among the stalled cars.

186 KEN AND KILMER

race up the steps at the Shibuya overpass and around its long, sweeping curves.

187 THE POLICE

begin their ascent as well.

188 KEN AND KILMER

move through the change area, getting tokens for the overpass cars. They hurry through the change areas, wait to board.

189 THE TRAIN

is there, its door open, people pushing their way in. Ken and Kilmer squeeze their way into the train. Its doors close; it takes off.

190 VERY CLOSE SHOT - BLADE

being slowly pulled from its plain wooden scabbard --

(CONTINUED)

-- forty inches of steel that gleams like polished silver above the blue sheen of its tempered razor sharp edge, moving across screen inch by inch.

191 INT. TANAKA KEN'S APARTMENT - WITH KEN

as he kneels in his sitting room, bare chested, before the tokonoma. His stomach is bound, he holds the blade lightly in his hands, staring at it, as if he were in the act of absorbing it into his being somehow. The blade shimmers. Ken remains stock-still.

He lifts his head, looks around. Kilmer is standing behind him.

KILMER

I checked with Oliver. Hanako and Eiko are fine.

KEN

(nods)

Good. You'll join them now.

KILMER

No, I don't think so.

KEN

(surprised)

Why not?

KILMER

I'm going with you.

Ken rises. He places the short sword in his belt, zips on a dark blue windbreaker. He holds the long sword.

KEN

There is no point to that. You've fulfilled your obligation. I can kill Tono alone but there is no way you can keep the Tono clan from me -- or yourself for that matter. I thank you, Kilmer -- but it's a futile gesture.

KILMER

It may be futile, but it's no gesture... if I don't I'll have nowhere else to go.

(CONTINUED)

Ken looks at Kilmer a moment. Ken gestures for Kilmer to follow him. He goes to a glass case which holds only a pair of plain porcelain cups.

KEN

Years ago I once exchanged cups of friendship with a man called Fakuma Tomo. We were very close, but like so much else he didn't survive the war.

Ken opens the case. He carefully takes out the two cups.

KEN

(continuing)

Please, do me the honor of taking his cup -- and consider you've given me this one. I feel as if I've found my friend again.

Kilmer takes the cup.

(NOTE: Details of ceremony to be worked out with the Japanese.)

192 INT. KEN'S CAR - NIGHT

Ken and Kilmer are driving through Tokyo toward the ocean. Neither speaks.

Kilmer checks out his guns. He takes the cylinder out of the .38, examines it and replaces it. He loads the .38 and puts a new cartridge in the .45. Kilmer picks up the 20 gauge Remington pump shotgun on his lap and inserts three No. 9 shells into the chamber.

A Yakuza station plays on the CAR RADIO. After a short DJ lead-in, the voice of the Yakuza nightclub singer repeats the verse he sang earlier. It is not subtitled. Gaudy lights of the city flash by the car windows.

193 EXT. VICINITY OF TONO ESTATE - NIGHT

A lush suburban district, where the lights are notably darker.

The car slows down, passing through an area where many cars are parked along the narrow streets.

Yakuza guards stand at regular intervals around a particularly high bamboo fence and gate.

Ken parks his car some distance from the estate. Ken and Kilmer quiet out of the car. Ken strips off his blue nylon jacket -- he's wearing a loose black kimono. He picks up his long katana. Kilmer checks his pockets for cartridges. He reaches in and pulls out the twenty gauge Remington. It dangles from his hand as they move quietly toward an isolated section of the bamboo fence. There is only one guard in sight. He walks on.

Ken pulls the short katana and slices a V in the bottom of the fence, actually cutting the binding that holds the bamboo together. He and Kilmer slip into the compound.

The main building is a stately two story Japanese house. In front is a large pond which serpentine into a narrow moat encircling the house. In the middle of the pond is a miniature island with narrow bridges leading to and from it. The glittering lights of the house are reflected in the pond.

SOUND of laughter, talking.

Ken and Kilmer slink through the bushes which encircle the exterior of the large estate.

FOLLOWING Ken and Kilmer, the CAMERA MAKES A LARGE TRACKING "U" around the house:

The Tatami Hall runs across the front of the house, and is seen at both the BEGINNING and END of the U TRACK. Twelve to fifteen Yakuza are seated along the gambling table playing teiho and telling stories. Prostitutes in brightly patterned summer kimonos are scattered among them. Some of the men wear summer kimonos, summer Western dress, some only Japanese underwear. The bare backs of the undressed men reveal an elaborate variety of tattoos. Katanas rest on the floor beside the gamblers, as do cups and bottles of sake and whiskey. The players and prostitutes are all in varying stages of drunkenness.

In one corner of the room four elderly men in kimonos sit in a small circle. At their head is Tono Toshiro. He's recognized by the characteristic tug he gives to the ear lobe with the mole.

Kilmer's eyes dart around the room, taking in the number of men.

KILMER
(softly)
Nineteen.

(CONTINUED)

Staggered behind the Tatami Hall are four smaller rooms, forming the rear section of the first floor. In the first room a beautiful young woman in a kimono is teasing two young men with a short sword, threatening to scar them, a Yakuza form of foreplay.

In the next room a prostitute lies on the floor with a bare back Yakuza. On his back is a tattoo of snakes crawling around a half-naked geisha. The girl caresses the Yakuza's back, kissing the lips on the geisha.

In the third room, five sober Yakuza are playing with Flower cards, betting heavily. The Yakuza who had been responsible for Dusty's death and Taro's is among them — recognizable by the large felt hat he still wears.

In the last small room three elderly Yakuza are drinking and telling stories. A young girl waits on them.

Ken and Kilmer are now standing at the opposite side of the Tatami Hall, having completed the "U" around the house.

Their eyes are on Tono.

KILMER

(half to himself)

That's nineteen plus eight plus seven on the outside... that's thirty-one...

Ken remains impassive. He finally looks to Kilmer.

KILMER

(continuing)

There's at least thirty-one of them. I'll go for the ones who have the guns first.

Ken doesn't answer. He seems almost serene. He smiles slightly.

KEN

The lights in this room, they're beautiful.

He watches Tono or seems to, standing for an almost interminable time, holding the sword in his hands, not moving, eyes now beginning to close slightly.

Kilmer watches him. Ken's eyes are nearly shut. Then just as Kilmer is about to say something, Ken steps across the narrow moat and slips around the house to the main entrance of the Tatami Hall. Kilmer moves in closer, crouches.

Holding his sheathed katana in his left hand, Tanaka Ken leaps into the large Tatami Hall.

On the run he pulls his sword and tosses the scabbard to the side. The astonished gamblers look up.

KEN
(in Japanese)
Tono Toshiro! I will receive
your death!

His katana held before him, Ken rushes at Tono. Tono tries to scramble to his feet, but it is too late. Ken slashes a bloody "X" across Tono's chest, and, placing the sword tip at Tono's heart, punches in and out.

The Yakuza scramble for their swords. Some, including one immediately next to Ken, draw small caliber, cheap Filipino guns.

Kilmer, his .45 stretched out before him, steps into the side of the hall through the open sliding door. The shotgun hangs in his left hand.

Kilmer searches for those drawing guns and begins to pick them off one by one. The elderly Yakuza next to Ken is the first to go. An EXPLODING .45 plops him back on his butt.

A dozen or so Yakuza, their swords held in fight position close the circle around Ken. They know they dare not try to strike too quickly.

One of the prostitutes runs screaming from the hall.

An anonymous YAKUZA calls out a surprised cry of recognition:

YAKUZA
Tanaka Ken!

KEN
(calling back,
in Japanese)
I came only for Tono.

The Yakuza close the circle around Ken.

A katana scabbard crashes through the wall next to Kilmer, hitting his right hand, knocking the .45 to the floor.

Kilmer turns the shotgun into the wall and FIRES. The flying bits of paper and wood are covered with blood.

(CONTINUED)

196 CONTINUED:

Kilmer's shotgun blast opens a hole which leads to the room where three Yakuza were sitting. One of them is reaching for a pistol.

Kilmer PUMPS his shotgun, reaches down, picks up the .45 and holsters it, and bursts through the shattered wall into the next room.

197 INT. FOURTH ROOM - NIGHT

Kilmer DISCHARGES the twenty gauge again, scattering the three Yakuza.

Kilmer strides straight through the room headed toward the next paper wall -- the wall which obscures the "third" room.

In the b.g., the Yakuza with the velvet hat, his sword drawn, can be seen running through the corridor toward the Tatami Hall where Ken is. Kilmer pumps the Remington.

198 INT. THIRD ROOM - NIGHT

Kilmer bursts through the paper wall into the next room, his shotgun aimed and ready.

The four sober gambling Yakuza -- minus the one in the hat -- make a charge toward Kilmer.

The shotgun BLASTS stop two of their heads, but their bodies keep crashing toward Kilmer. The third Yakuza, wounded and on his knees, slashes at Kilmer, raking his leg and ankle. Kilmer's pantleg turns crimson. The fourth brings his katana down on Kilmer. Kilmer blocks it with the Remington. The blade goes through the Remington making it literally a sawed-off shotgun. Kilmer FIRES the .45 into the Yakuza at point blank range. He tries to walk and his leg gives way. He slips and falls, struggles back to his feet as:

199 INT. TAMATI HALL - NIGHT

Ken is now surrounded by nine Yakuza. Three lie at his feet. They continue to circle him, while Ken stands at the center, blade unwavering in his hands. The Yakuza in the velvet hat stands outside the circle, watching for an opening.

Ken fakes, then charges, executing the windmill stroke seen earlier in the samurai film. Three more Yakuza fall, cut in the back, belly and side.

(CONTINUED)

199 CONTINUED:

The circle opens up, giving Ken more room.

Ken works around the circle, picking off two more swordsmen when they venture too close. One slices Ken on the thigh, opening up his blue jeans. Blood flows out.

There are only four swordsmen left. The man in the velvet hat steps into the circle, first tossing away his hat. His head is shaved.

200 REVERSE SHOT - YAKUZA

He has a large unmistakable spider tattooed on his forehead.

SPIDER

(to Ken,
Japanese)

Uncle! I will receive your
death!

KEN

(seeing the
spider,
recognizing
the hat)

You are no longer my brother's
son.

They square off.

Ken clearly has the advantage on Spider, and he exacts his revenge.

Ken strikes. One of Spider's arm falls to the floor. Ken strikes again. A leg joins it.

Spider lies helpless on the floor, his good arm waving a sword.

201 STATIC FRAME OF YAKUZA

standing behind Ken who decides to take advantage of Ken's preoccupation with Spider. The Yakuza raises his sword to swing but suddenly his face drops several inches IN THE FRAME -- Ken has snapped his sword backward and cut him off at the ankles.

Spider's good arm falls.

202 CLOSEUP - KEN'S FACE

as he stabs Spider for the final time. His vow has been broken, he seems an implacable foe to anything living.

(CONTINUED)

202 CONTINUED:

The three remaining Yakuza drop their swords and run in panic from the Tatami Hall.

Ken turns and cautiously walks down the corridor toward the room where Kilmer is.

203 INT. THIRD ROOM - NIGHT

Kilmer sits crouched in a corner, holding a smoldering .45 and the sawed-off Remington. He's covered with blood.

He tries to rise again but is having a hard time moving at all. He makes it to the corridor, dragging his leg behind him.

204 EXT. TONO HOUSE

The three fleeing Yakuza burst out of the front door and charge mindlessly over the three narrow bridges over the pond.

But not the unfortunate coward who flees over the central bridge -- coming over the opposite side is the formidable Kato Jiro and Yakuza kobun.

Kato appears to draw his sword when he sees the fleeing Yakuza...

Rather than face Kato, the Yakuza leaps off the side of the narrow bridge and swims for safety.

205 INT. CORRIDOR - NIGHT

Ken and Kilmer cautiously approach each other from opposite ends of the corridor.

The left side of the corridor has been made a shambles of splinters, bodies and blood, but the right side is unexplored.

There appears to be no danger here, but Ken cautiously shuffles down an ancillary corridor nonetheless.

Listening for the most minute sound, Ken stops dead in his tracks. His ears are cocked.

Then, suddenly, Ken swings his sword in a looping figure-eight pattern, cutting through the thin paper walls on either side of the corridor.

(CONTINUED)

205 CONTINUED:

Ken returns his katana to the fight position and remains frozen. A moment later two Yakuza, groaning in pain, crash through the paper walls and fall to the floor in front of Ken. One wears the tattoo of a half-naked geisha on his back.

206 INT. TATAMI HALL - NIGHT

Kato, arrayed in his black-and-red kimono, stands in the doorway to the Tatami Hall.

His ASSISTANT is charging toward the fallen body of Tono Toshiro.

Falling to his hands and knees, Kato's assistant crawls across the corpse-ridden floor.

KATO'S ASSISTANT
(wailing)
Oyabun! Oyabun!

Kato's assistant falls on Tono's body, weeping.

207 INT. CORRIDOR - NIGHT

Ken and Kilmer have met in the corridor and head toward the Tatami Hall.

As they enter Ken's eyes are only on Kato who appears to be waiting for him.

Kato's Assistant raises a bloody face from Tono's body and sees Ken and Kilmer. Reaching into his kimono he pulls out a small caliber pistol and aims it at Ken.

Kilmer sees the Assistant, turns and FIRES the shotgun. There is no reply.

KATO
I will receive your death.

KEN
I will not give it. You must take it.

208 KATO AND KEN

pace off. Kilmer steps to the side. Kato pulls his sword partway out of its scabbard. He stops and tears off his kimono to free himself, revealing in the process his dragon tattoo. Then he unsheathes the sword.

(CONTINUED)

208 CONTINUED:

Ken meanwhile has a torn, blue T-shirt which is flapping. He tears it away, revealing the red fleurs de mal against the dark green background on his shoulders.

Prepared, Kato and Ken slowly begin to circle around each other. Kilmer doesn't interfere.

Suddenly the moment comes -- the strike and the clash of steel seems louder than before.

After exchanging an elaborate series of thrusts, Ken knocks Kato's sword from his hand.

Kato draws his short katana. Dropping his long sword, Ken also draws his short katana.

Holding their long knives before them, Ken and Kato charge.

Their bodies ramrod against each other, chest to chest, belly to belly. From OUR ANGLE it is impossible to see whose knife has gone where. They both grasp each other's wrist.

Kato gives a short formal nod to Ken. Ken returns it. Kato sinks to the floor.

Ken, holding the freshly bloodied knife, stands above him.

209 EXT. MOUNT FUJI - DAY

Snow-capped and pure. Smoke billows ACROSS SCREEN and is gone.

ANGLE SHIFTS to reveal crematorium.

210 INT. CREMATORIUM

Kilmer sits by a kiln door behind which a fire blazes. The attendant hands a white index card and pencil to Kilmer. Kilmer fills it out:

211 INSERT

MR. DUSTY HOEKSTRA
1206 1/2 Selma Drive
Hollywood
California 90028

212 BACK TO SCENE

Kilmer finishes writing, makes it to his feet. He limps out to see Fuji, fresh and pure as ever.

wears a dark blue kimono and dark blue sash. He kneels by a fresh grave with a fresh wooden marker -- alone and conspicuous because of the marble grave markers. Ken places a small bouquet of chrysanthemums on his son's grave. He then rises and kneels by the grave next to it.

Here he draws the sheathed katana from his kimono and places it before the tombstone. He stares at it for a long time.

Then he bows deeply, his forehead almost touching the ground in front of the tombstone.

KEN

(matter-of-fact,
in Japanese)

I have tried to follow your
precepts and failed. I have
killed the eldest son of your
eldest son.

Ken sits up, draws his short sword and scribbles something in the dirt before the tombstone. There is a moment when we think he is going to turn the sword on himself.

Then he returns the short katana to its scabbard and replaces it in his kimono.

He bows again, stands up, and returns the way he came.

214 INT. GORO'S HOUSE - DAY - CLOSE SHOT - GORO

They are in Goro's Tatami Room. He sits in a stiff formal position, wearing a black kimono. He gestures twice.

215 KEN AND KILMER

one in kimono, the other in a suit, sit down with Goro. Goro pours them cups of tea. They all drink together.

GORO

Well -- it might interest you
to know the police have
discovered, through their
incomparable network of
informants, that George Tanner
and Tono Toshiro had a business
feud last night. A rather violent
one, apparently. But, the matter
now seems to be closed.

(MORE)

(CONTINUED)

GORO (cont'd)
Tanner and Tono tried to kill each other. They succeeded. How pleased they may be with the success of their respective efforts, we shall never know -- but the police, at least, are satisfied. In any case I am certain the business community is as grateful for last night's events as I am.

Kilmer looks up but Ken continues to stare at his knees.

KEN
(in Japanese)
My brother's heart is much too generous.

Goro looks, sees the short katana in the folds of Ken's kimono. His eyes widen. He knows suddenly what Ken plans.

Goro gets up on his knees, thumps his palms down on the lacquered table and leans across at Ken. His face is trembling. He, for the first time has utterly lost his composure.

GORO
No, no, no! I forbid it!
Tonde no nai!

Ken continues to stare at his knees.

KEN
(in Japanese)
You are too kind, or too soft.

Goro sits back, his face drained of color.

GORO
(in Japanese)
I am powerless to command you. I always have been. But I beg you, don't take your life, allow me to release you from your vow -- please. I have already lost a son. I don't want to lose a brother.

There is a long moment.

KEN
(quietly, in Japanese)
I understand.

(CONTINUED)

Goro sighs with relief.

Then, before Goro and Kilmer realize what is happening, Ken puts a small white silk square from his kimono and places it on the black lacquered table. Closing his left hand, Ken juts out his little finger and places it on the silk square.

In the manner Hanako had mentioned earlier, Ken sticks the point of his short katana into the table next to the second knuckle of the outstretched finger and pulls quickly downward, severing the finger.

CAMERA HOLDS on Ken's taut face, not showing the severed finger.

Ken places the knife on the floor. He pulls a cotton handkerchief from his kimono and wraps it around his hand. With his other hand he wraps the four corners of the silk square around the amputated finger.

Bowing deeply, Ken pushes the blood-soaked silk across the table. The stump of the finger is hidden by the silk.

KEN
(bowing, in
Japanese)
Please accept a token of my
apology.

Goro bows deeply from the formal position, picks up the bloody silk-enclosed finger and with both hands touches it to his forehead.

GORO
(in Japanese)
I accept.

Goro sits up straight and slips the silk into his kimono. There is a blood smudge on his forehead.

Kilmer, ashen-faced, seems a little woozy at the sight. He braces himself by placing his closed fist flat against the hardwood floor. Other than this effort, his face shows no emotion.

KEN
(bowing, in
Japanese)
My brother's heart is generous.

GORO
(in Japanese)
My brother's heart is true --
to others and to himself.

216 EXT. GORO'S HOUSE - DAY

Ken and Kilmer walk along the street. Ken holds the white handkerchief around his amputated finger.

KEN

Where are you going now, Harry?

KILMER

Home.

Ken nods.

KILMER

(continuing)

You?

KEN

First, to a doctor.

They stop at a street corner.

KILMER

Yeah, I guess that's a good idea.

The two men stare an awkward moment at one another. Ken then bows quickly.

KEN

Sayonara.

Ken turns and he's off in the crowd, leaving Kilmer standing alone. He's too stunned to reply. He half mumbles "sayonara" to himself, is jostled by the crowd crossing the street.

217 EXT. KILMER HOUSE - DAY - KILMER AND EIKO

Their BACKS TO CAMERA walk slowly side by side along the traffic filled street. They move to a tiny oasis of a park surrounded by buildings, an overpass, shouting merchants, and passing cars.

When they reach the park they sit. Kilmer takes her hand.

KILMER

Tell me something... do you still love him? Do you still love Ken?

Eiko looks at Kilmer, unable to reply.

KILMER

(continuing;
gently)

Eiko... I know you loved me.

218 KILMER AND EIKO

Eiko turns to him.

EIKO
(she means it)

Yes.

KILMER

Well then...

Eiko smiles slightly.

EIKO
I have no more secrets, do I,
Harry?

KILMER
You'll never run out of those,
darlin'.

He kisses her lightly on the lips.

KILMER
(continuing)
I've got to make my plane.

They rise. She takes his hand and they slowly walk back
to Kilmer's house.

DISSOLVE TO:

219 INT. TAXI CAB - KILMER

His luggage with the driver in the front and in the back,
Kilmer stares out the window. The cab moves slowly through
the streets, past the Shibuya area, past Tanner's apartment
building. It stops at a signal. Kilmer sees a young child
standing with his father on the curb. The child holds his
father's hand, in his other hand he holds a plastic
katana, like Taro's.

Kilmer turns and says something in Japanese to the driver.
The driver turns at the next corner.

220 INT. WHEAT'S HOUSE - KILMER

comes walking swiftly in. Wheat has held the door open for
him. He's holding a newspaper in his hand.

KILMER
I can't go.

(CONTINUED)

220 CONTINUED:

WHEAT

Why not, with precision planning
and cool calculation --

(tapping the
paper)

I see you managed to bring off
the perfect crime.

Kilmer ignores this. He paces back and forth.

KILMER

Ollie -- Taro was Ken's son.
He and Eiko were married... I've
got to do something. I can't
leave without doing something.

Wheat for once is speechless. He stares at Kilmer's back.
Kilmer is looking at the long and short swords, mounted
once again on their lacquered racks. He turns back to
Wheat.

KILMER

(continuing)

Do you have a formal kimono?

WHEAT

(puzzled)

Yes.

KILMER

I want to borrow it.

221 EXT. KEN'S APARTMENT

Ken comes to the door. He's surprised to see Kilmer. Ken's
wearing blue jeans and an informal shirt. His left finger
is professionally bandaged.

KEN

Harry, what are you -- are you
all right?

222 KILMER

stands there in the formal kimono.

KILMER

Yes. But I'd like to talk to
you.

(CONTINUED)

222 CONTINUED:

KEN
Of course. I'm sorry I'm
packing for Kyoto --

Ken gestures for Kilmer to come into the "Foreigner
Greeting Room". Kilmer shakes his head.

KILMER
No, formally.

223 INT. KEN'S APARTMENT

KEN
(after a moment)
I'll be with you in a moment.

Ken walks into another room.

Kilmer removes his shoes and walks toward the Tatami Room.

224 INT. KEN'S TATAMI ROOM

Kilmer walks in and sits down. On the table is a small
glass and a pint of Johnny Walker Black -- Ken has been
drinking alone.

While Ken is out of the room, Kilmer pulls a small white
silk square out of his kimono and places it on the black
lacquered table.

He rests his outstretched little finger on the silk square.

Kilmer unsheathes a short katana which up to now had been
hidden. He places its tip next to his finger and prepares
to cut down.

Kilmer winces and bites his lips. Again we do not see the
actual amputation. But it appears from Kilmer's face that
he has only partially cut through his finger.

Bolstering his courage, Kilmer tightens his face and
finishes the job.

His face is blitzed with pain. He almost faints but
manages to retain his balance.

Kilmer pulls a white cotton handkerchief from his kimono
and wraps his bleeding hand. He covers the severed finger
with the four corners of the silk square.

(CONTINUED)

Ken, dressed in his formal blue kimono enters the room and is shocked to see what Kilmer has done.

He knocks the small whiskey glass and bottle from the table in a sweeping gesture and immediately sits across from Kilmer in a formal position.

KILMER

(in Japanese)

Tanaka Ken, I have brought great pain into your life, both in the past and present.

Kilmer, a little shakily, pushes the silk-wrapped finger across the table to Ken.

KILMER

(continuing;
in Japanese)

Please accept this as a token of my apology.

KEN

(in Japanese)

I accept.

Ken touches the bloody cloth to his forehead and slips it inside his kimono.

KILMER

(in Japanese)

Thank you.

(then, in
English)

If you can forgive me, then surely you can forgive Eiko.

Ken looks up, greatly moved.

KILMER

(continuing; once
again in
Japanese)

You are greatly loved and respected by all your family.

Ken looks at Kilmer, then bows very deeply.

KEN

(in Japanese)

No man has a greater friend than Harry Kilmer.

(CONTINUED)

224 CONTINUED - (2):

KILMER
(bowing, in
Japanese)
No man has a greater friend
than Tanaka Ken.

Ken reaches behind him and pulls out a bottle of sake and two cups. There is a blood smudge on his forehead.

KEN
(in English)
Would you like some sake, Harry?

Kilmer looks up, smiles, nods, and passes out, crashing to the floor.

225 INT. HANEDA AIRPORT - KILMER

finishes checking through most of his baggage at the crowded counter. He's held onto two pieces of luggage, however. One, because of his hand, he has trouble with.

KEN'S VOICE (O.S.)
Let me help you with that, Harry.

Kilmer looks up. Standing there is Ken, and Eiko. Kilmer silently allows Ken to take one of the bags, and the three of them move up the escalator together.

226 POINT OF DEBARKATION

Kilmer turns, kisses Eiko. Then shakes hands with Ken. He takes a last brief look at Eiko who manages to smile. He turns and walks toward the ramp.

At the top of the ramp he turns, about to enter the JAL.

227 EIKO AND KEN

wave goodbye.

228 KILMER

begins to bow. FREEZE FRAME. The SOUND of a jet engine blasting in take-off.

229 EXT. SKY - THE PLANE

is airborne.

FADE OUT.

THE END