

**Tokyo Suckerpunch**

**screenplay  
by  
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Over BLACK, we HEAR Billy's (slightly overdramatic) voice:

BILLY (V.O.)  
*Billy Chaka. One man. Two fists. Ten  
fingers flashing like fire. Which  
means only one thing to the demon  
gangsters of the Yamagata Underworld:*

**FULL-ON ANIMATION explodes onto the screen.**

BILLY (V.O.)  
*Sayonara.*

**Wham! Pow! Like the best of Japanese ANIME, Billy's imagined Tokyo brims with life as a buff, handsome, ultra-cool CAUCASIAN MALE -- animated "BILLY CHAKA" -- spins, leaps and punches, dispatching GANGSTERS with balletic grace, as--**

BILLY (V.O.)  
*Wham! Smack! Another Chaka sidekick  
cracks the back of an attack yak hack!  
Billy's a machine - unfeeling, unfazed.  
And, as always... unattached.*

**The final gangster slams against the wall of an ancient Shinto shrine, which Chaka enters to find... a crying, broken-hearted SHRINE MAIDEN, who looks up, pleads:**

BILLY (V.O.)  
*"Save me, Chaka-san -- lift the curse  
with your kiss--"*

...suddenly a TELEPHONE RINGS and EVERYTHING DISAPPEARS.

INT. BILLY'S CLEVELAND APARTMENT - NIGHT (LIVE ACTION)

BILLY CHAKA -- the real Billy Chaka -- is at a drawing table in the bedroom of his modest apartment.

(His is the apartment of a true Japanophile: movie stills, samurai relics, nunchucks. And all sorts of KARATE GEAR.)

**Super: CLEVELAND, OHIO.**

On the table are SKETCHES (what we saw animated) and a DIGITAL RECORDER. Billy sighs, hits "speaker."

BILLY  
If you'd stop calling every fifteen  
minutes, I'd be done.

SARAH'S VOICE  
Meat is "done", Billy. People are  
"finished".

Billy rolls his eyes.

SARAH'S VOICE  
Scoff all you want--

BILLY  
I'm rolling my eyes.

SARAH'S VOICE  
All eye rolls are a kind of scoff.  
Not all scoffs are a kind of eye roll.

BILLY  
Do you ever stop?

SARAH'S VOICE  
Do you ever make a deadline without a  
bullwhip on your ass? Speaking of  
which, Anna called. In travel? You  
never picked up your ticket. --Hello?

BILLY  
I'm here.

SARAH'S VOICE  
You have to go, Billy. Tomorrow. You  
know that. Right? Billy?

Billy exhales. As he hangs up the phone we CUT TO:

**ANIMATION: A HAND grabs Billy and RIPS HIM FROM the MAIDEN.  
Billy spins: it's a sexy but sinister FEMALE SUPER-MOBSTER.**

BILLY (V.O.)  
*DragonFly -- arch nemesis -- Destroyer  
of All That Is Art. "You're mine,  
Chaka." "Sure, babe -- in your dreams."*

**Billy side-kicks DragonFly, turns to the Shrine Maiden.**

BILLY (V.O.)  
*"Sayonara, sweetheart."  
(to himself)  
Again.*

**Now Billy dives into DragonFly -- slamming her backward and  
throwing both of them off a bridge and onto a rushing TRANSIT  
TRAIN. Now, ZOOMING THROUGH NEON-LACED MODERN TOKYO, they  
grapple, fight, alternating the upper hand.**

BILLY (V.O.)  
*"Prepare to die, Chaka-san!" "Not  
today -- I gotta walk my dog." Wham!*

**Chaka flips DragonFly hard as the train rushes into a tunnel. He has to press onto her to avoid decapitation.**

BILLY (V.O.)

*Now... pressed close to her chest he  
heard no heartbeat. Was it that the  
sounds of the city were too deafening?  
Or was it that...*

**The train exits the tunnel. Chaka looks down. Plunges his fingers (a "knife hand") into her chest, and removes...**

BILLY (V.O.)

*...her heart was made of stone?*

**Heartless, she winks, then LEAPS OFF THE TRAIN and disappears into the city. Billy is left holding a heart-shaped piece of earth as his train wipes out of frame and we MATCH CUT TO:**

INT. BILLY'S APARTMENT - NIGHT

The same images are now ARRANGED IN ORDER -- into a cover page from a GRAPHIC NOVEL entitled "SAYONARA, SWEETHEART." It's scanned into a PDF... then:

He hits "SEND" and it DISAPPEARS into cyberspace, leaving only the words: FILE SENT TO: SARAH\_M@EMPIREPUBLISHING.COM.

Billy exhales. Looks down at the hand-drawn IMAGE of BILLY ABOUT TO KISS THE SHRINE MAIDEN... and we CUT TO:

INT. ZEN DO SHOTOKAN STUDIO - CLEVELAND - DAY

Billy -- in a BLACK BELT -- does an elaborate (and showy) four-step counter-defense onto a heavy teaching-MANNEQUIN.

BILLY

Hee - haa -- haa - *HEE!* *KIAY!*

He turns. He is teaching a group of LOWER BELT CHILDREN.

BILLY

Okay, Mason. Go. *KIAY!*

MASON - 6 - leap-flails, not really making much contact.

BILLY

Better. Jab - then punch.

(demonstrates)

Ki-AY! Next -- Lily. Oops -- hang on.

Billy kneels, reties LILY's belt.

LILY

Did you ever *use* this stuff? Like on bad guys or anything?

Billy makes a brief, non-committal gesture meant to convey humility without, in fact, ruling anything out.

VARIOUS KIDS

Come on./Please!/You *have* to tell.

BILLY

The true master - he never tells.  
Now. Again. KIAY!

INT. COFFEE SHOP - CLEVELAND - AFTERNOON

Billy, a jacket over his karate uniform, is with TWO FRIENDS in a booth doing what they clearly do a lot: argue arcane points in pop culture as if discussing God and Death.

All 3 are very vocal and Billy has to fight for air time.

BILLY

No no no -- no. Chan is *The Clown*.  
Lee is *The Philosopher* -- literally --  
let me finish -- Jeet Kune Do is a  
*philosophy* first--

SECOND GUY (EVAN)

Philosophy? It's "The Way of the  
Intercepting *Fist*". Not, like, *Faust*.

BILLY

(rolls his eyes)  
That is *lame*. "Faust." Read Lee's  
book. Hell, read *anything*. *Jackie Chan* is-- Would you let me finish??  
(waves them off)  
I can't have this conversation. I  
can't talk to philistines.

Billy stands. Starts away. His friends scoff.

SECOND GUY (DAN)

Dude, you know you're gonna like turn  
right around and --

As if on cue, Billy turns back.

BILLY

Jackie Chan was a *reaction* to Bruce  
Lee. And Sammo Hung. But his *lineage*  
is Keaton and Chaplin, not the Shaolin  
-- yes! -- he was sold to the *Peking*  
(MORE)

BILLY (cont'd)  
*Opera!* How can you not know this?  
How can you not know this and call  
yourself a human being??

Billy stops short as an ADORABLE WAITRESS drops the check.

WAITRESS  
Can I get you guys anything else?

General shakings of the head. The Waitress ever-so-slightly smiles at Billy as she leaves. A come-on, or just politeness?

BILLY  
You saw that, right? That, like,  
fleeting... sparkle. In her eye?

DAN  
Dude -- here's an idea for a Billy  
Chaka story: lame loser totally  
misinterprets routine politeness for  
covert come-on...

Billy, ignoring him, grabs the check and...

APPROACHING THE COUNTER

Billy "super-humbly" hands the Waitress the check tray.

BILLY  
Sup. Other day I left a pen, a drawing  
pen -- I do these graphic novel  
things... no big, just a lot of silly  
scribbling. Don't know why they publish  
it. In as many languages as they do.

WAITRESS  
Sorry, I haven't seen a pen...

BILLY  
Well, if you do, maybe you can bring  
it by Zen Do Shotokan, across the  
street. I'm there a lot.

Despite the fact that she can *totally* see through him,  
there's something endearing about how he's trying *so* hard.

WAITRESS  
Karate guy, huh?

Billy makes a masterfully "humble" gesture meant to convey  
that yes, he is, but in truth he's really modest about it.

BILLY

Bit. You know, whatever. Teach.  
I'm sure you're told this a lot, but  
you've got a kind of a Neve Campbell  
thing going...

SARAH (O.S.)

Excuse me, "*sensei*?"

Billy turns. It's SARAH. Young, quite pretty -- but with a  
tough shell.

BILLY

Oh. Hello, Sarah.

In the B.G. Billy's friends watch ("Uh oh, mom's here."  
"Busted.") as Sarah pulls him past the waitress to the door.

SARAH

Sorry to interrupt the Kung Fu  
Hustle...

(mock surprise)

Ohmigod! Is that *Nev Campbell*?

BILLY

Shut up.

SARAH

*Waiting tables in Cleveland?*

BILLY

First of all, it's pronounced Neve.

She ushers him into the glass foyer.

SARAH

Why don't you ask her yourself?

(as the door closes)

Perfect for you, Billy. A waitress.  
She *serves* you, she's independent  
enough to *work*, but not rich enough to  
threaten you financially--

BILLY

Did we date? You and me?

SARAH

*Us??*

BILLY

Then why are you constantly acting  
like an ex-girlfriend?

SARAH

(digging thru her purse)  
Because... because I've had yet  
another long, Billy Chaka-centered  
day, that's all.

(hands him an envelope)  
Tokyo. Ticket, itinerary.

BILLY

Why would I fly all the way to Japan  
to see some Swedish robo-thespian's  
lame depiction of me?

SARAH

First of all, it's not you. It's an  
adolescent male fantasy version of  
you.

BILLY

It's me.

SARAH

It's a character you *named after* you.  
Which we own. And optioned to the New  
Niigata Film Finance Group. For which  
you signed a contract. Which includes  
their right to your services for  
publicity... Did you just say "Swedish  
robo-thespian"?

BILLY

I did.

SARAH

I thought so. Well, you didn't go to  
the Pan-Asia Comic-Con -- fine. You  
were invited to judge three anime  
festivals. Why are you avoiding this?

BILLY

Because I can't. Literally.  
(quieter)  
I don't -- I don't fly well.

He hands her back the packet. She returns it to his hands.

SARAH

That's why they have airplanes, Billy.

She turns and walks out. Billy hesitates... and then...

EXT. COFFEE SHOP - "COFFEE ARABIA" - CONTINUOUS

Billy exits into the cold. Crosses the snowy, icy lot.

BILLY  
Adolescent?

SARAH  
(turning en route to car)  
What?

BILLY  
You said my work is adolescent. How?

SARAH  
Damsels in distress. Black-and-white  
villains. And a protagonist with the  
emotional life of a high school boy.

BILLY  
That is *so* not true--

SARAH  
Okay. You're right. I get it.

She starts into her car. Billy stops her.

BILLY  
But you don't *really*. You're just  
*saying that* to end the conversation.

SARAH  
Then tell me what you want me to say  
that will end this conversation.  
Because I've worked all day, and it  
doesn't matter. Seriously.

BILLY  
(beat; exhales)  
You're right. It doesn't.

She starts in again. Then stops as Billy can't help himself--

BILLY  
But it does. Cause what qualifies you  
to tell me what to do with a character  
you don't even like OR understand?  
Especially given that, *A*, I've written  
twenty-two graphic novels -- that's like  
*two hundred stories*; *B*, you're two years  
younger than me; and, *C*, last year this  
time you were editing coffee table books  
of dogs crossing the Delaware and  
kittens dangling from chin-up bars?

SARAH  
Are you serious?

BILLY

Yes.

SARAH

You seriously want me to answer this?

BILLY

Yes.

SARAH

Fine. Your cultural references are thin. You have no grasp of the deeper mythology or any of the social contexts. Your *what-you-call* Japanese is "conversant tourist" at best. You work in stereotypes. You have no objectivity about your own work, which, to you, is akin to holy writ. You can't spell. AND -- shocker of all -- you've never even BEEN to Japan.

Billy just stands there. Sarah realizes she hit too hard.

SARAH

Did I hurt your feelings? I didn't mean to hurt your feelings.

BILLY

No. No no no no. You kidding?

SARAH

Cause I don't want things to be awkward for us on this trip.

BILLY

Wait. What do you mean *for us*?

We HEAR the roaring whine of a JET ENGINE and CUT TO:

DOLPH LUNDGREN

Riding a motorcycle -- fearless -- right toward camera as we WHOOSH AROUND with him and follow him off the top of a ZEPPELIN and into mid-air, as suddenly --

JAPANESE WRITING EXPLODES THROUGH THE SCREEN AND we are:

EXT. GINZA DISTRICT - TOKYO - NIGHT

CLOSE ON BILLY, mouth agape, looking up as --

ON A HUGE 70 FOOT SCREEN ABOVE THE NEON GINZA, a giant AD FOR THE "TOKYO SUCKERPUNCH" MOVIE plays.

REVERSE ANGLE - FROM HIGH ABOVE LOOKING DOWN: We see TINY BILLY, amid a crowd of JAPANESE PEOPLE, just standing there, incredulous, his SUITCASE at his feet, as --

THE ON SCREEN TRAILER ends with a bunch of JAPANESE WRITING followed by BILLY'S ANIMATED DRAWING OF HIMSELF and the English words: "**IN THREE DAYS, BILLY CHAKA WILL SAVE TOKYO!**"

Billy just gapes as the screen returns to what was showing: an odd Japanese GAME SHOW where people in plastic bags jump around trying to sweat the most... and Sarah comes up to him. She's excited -- she loves it here. She FLASHES a photo.

SARAH

Okay. I got directions. It's this tiny sushi joint in Fukugawa. And I'm telling you -- Billy Chaka would love this place.

BILLY

Did you see that? Like a thousand feet wide, above the whole city?

SARAH

Yeah -- you're gonna save Tokyo. In three days. You better get in shape.  
(re directions)  
'Kay we have to take the Tozai line--

BILLY

It sucks. I can tell already.

SARAH

(sags, turns)  
And there's nothing to be gained by obsessing, Mister Whirly-brain, so you may as well enjoy the fact that you're in TOKYO! On SOMEONE ELSE'S DIME! And I made us a reservation and we're just gonna drop our bags with the bellman--

BILLY

I'm kind of jet-lagged. And with the premiere tomorrow... I just kinda wanna go to my room and... get some sleep.

Sarah looks at him. Disappointed.

SARAH

Fine. Whatever. I'm in Tokyo. I'm having an adventure. --And I know you: you're not gonna sleep.

BILLY  
I'm so gonna sleep.

CLOSE ON COMPUTER SCREEN

We're on the MESSAGE BOARD of "BILLYCHAKA.COM". Someone named ChakaFan6 is clarifying some obscure point from an obscure episode: *"No no no -- it was OBVIOUSLY the same masterless samurai as in volume III. The SCAR? Hello? Try actually READING IT??"* We PULL BACK and reveal:

INT. TINY JAPANESE HOTEL ROOM - NIGHT - SAME

This is Billy, typing -- anonymously -- as "ChakaFan6."

BILLY  
(to screen)  
Hel-lo. Mister Lame? Are you blind?

The PHONE rings. Billy picks up.

BILLY  
How was your night on the town?

SARAH'S VOICE (THROUGH PHONE)  
Are you ChakaFan6?

Billy quickly "quits" out of the message board.

BILLY  
No. God no, Jesus.

SARAH'S VOICE (THROUGH PHONE)  
Good thing, cause what could be more creepy than some guy trolling his own message board at three in the morning?

BILLY  
Some so-called editor apparently doing the exact same thing?

SARAH'S VOICE  
Yeah, well, I wasn't on for very long. Unlike ChakaFan6, who's been logged in for like two and a half hours.

There's a KNOCK. Billy turns. Rises. Opens the door.

Sarah enters, hanging up her cordless room phone.

SARAH  
Okay, how much do I love this city? I was just at a place where they float  
(MORE)

SARAH (cont'd)  
the sushi on little boats, winding  
through the restaurant...  
(a pause)  
This room is small. It's so...  
cubist. No, that's not right.

BILLY  
Are you okay?

SARAH  
I can't sleep. I'm all... whoa,  
that's so weird.  
(points over his shoulder)  
I have the same wallpaper. But your  
lilies are like... swimming. Towards  
your head.

Billy looks back, then looks at Sarah.

BILLY  
My lilies... wait.  
(smiles)  
You took an Ambien.

SARAH  
I believe that is correct, yes.

BILLY  
Okay. Okay, you know what? Let's get  
you... to bed.

He grabs her arm. Leads her out of his room and --

INTO THE HALLWAY

-- toward her room, which is right across the hall from his.  
She stops mid-route and stares straight down at the carpet.

SARAH  
Now that is weird.

BILLY  
Room key.

SARAH  
(handing him key)  
This is so counter to my personal  
plan.

BILLY  
Which was...

SARAH  
To never, under any circumstances, let  
you into my room.

He leads her into --

HER ROOM - CONTINUING

And prepares a place for her on her bed.

BILLY  
So... you've actually thought about  
this so much that you have a plan?

SARAH  
Not a plan: a vow.

BILLY  
(setting her on the bed)  
Wow. Wow. Well the good news is you  
won't remember any of this.

SARAH  
Thank God.

Suddenly Billy gets an idea. He turns, rushes through the  
door -- which he leaves open and quickly crosses to --

HIS ROOM - CONTINUOUS

Where he quickly riffles through his toiletry kit and grabs  
something. Then, a moment later, he's back --

IN SARAH'S ROOM

And, with Sarah already sound asleep, he removes a condom  
from the package and, pocketing the condom, he leaves the  
torn wrapper on the night-stand. He starts out.

Then stops. Takes off his socks, and leaves one under a  
sheet and the other at the end of the bed.

He leaves, shutting the door. And we CUT TO:

CLOSE ON SARAH - THE NEXT DAY

Horrified. Staring ahead. We WIDEN and reveal she's in:

A TAXI - AFTERNOON - MOVING

And Billy, in a SUIT AND TIE, is sitting next to her. With a look of mischievous glee. Which he milks for a writhingly tortuous long time. Finally, he leans close and whispers:

BILLY

I think we should forget it ever happened.

SARAH

Forget... what ever happened?

BILLY

Exactly. Clearly it was a moral - not to mention professional - lapse.

(leans close again)

By the way. I called the hotel. I personally will reimburse them for the ceiling fan.

Now Sarah slugs him. Billy starts to crack up.

SARAH

You prick. You PRICK.

BILLY

Hey -- if you didn't think it was a possibility, you wouldn't be so upset!

SARAH

It's not a possibility, Billy! It will never be a possibility!

BILLY

Which is why you're so upset.

Sarah pulls out the torn condom wrapper.

SARAH

No. I'm upset because I found this in my room, and...

(stops; grins)

Oh. My. God. Oh. My. Effing. God.

(turns)

This expired like two years ago.

BILLY

What? Gimme that --

SARAH

(keeps it away)

You know what that means? You've been carrying this for like at least two years! I love this!

BILLY  
That is so not true.

SARAH  
Wait -- no! It actually means you  
haven't even had sex in two years!

BILLY  
(grabs it - looks at it)  
This did not expire!

The taxi pulls to a stop.

SARAH  
But if you didn't think it was a  
possibility, you wouldn't be so upset!  
HA! HA!

The TAXI DOOR is pulled open by publicity people...

FLASH! APPLAUSE! Billy turns -- quickly tosses the wrapper  
back in the taxi -- and steps out. And we CUT TO:

BILLY - AT A TABLE - A FEW MINUTES LATER

Signing piles of graphic novels. With each one he does a  
QUICK ILLUSTRATION -- he's actually quite talented.

BILLY  
"For Takayuki. Keep on rockin'...  
Billy Chaka."

Another eager fan hands him one of his graphic novels.

TEENAGE BOY  
*Yoshio desu.*

BILLY  
"For.. Yoshio. Rockin'... the east.  
Billy... Chaka."

Yoshio high-fives his pal. Billy reaches, grabs another.

BILLY  
Alright. Who's...

Suddenly there's COMMOTION and people start yelling "BILLY  
CHAKA!" Billy rises, expectant... until he realizes that  
they're not yelling at him; rather, they're yelling at:

AN OPENING LIMOUSINE DOOR

Out of which steps DOLPH LUNDGREN.

People go nuts. Billy's eyes rest on a billboard that says, "DOLPH LUNDGREN IS BILLY CHAKA IN *TOKYO SUCKERPUNCH.*"

Billy sighs, resigned, as the crowd drains. And he hears:

A WOMAN'S VOICE  
Billy Chaka?

He turns. And freezes. Because standing before him is:

THE MOST BEAUTIFUL GIRL HE'S EVER SEEN. Long dark hair, gorgeous figure, early 20's...

And she seems sort of nervous as she holds a graphic novel. Billy points to himself and *behind* himself to Dolph.

BILLY  
D'you mean me me, him me...?

WOMAN  
Real you. Will you sign, please?

She holds out the novel.

BILLY  
Wow - a first edition. Who do I make this out to?

YUKO  
My name is Yuko Mitsui. I think you are a genius. I know everything you write.

BILLY  
Really? Me, too. The *know everything I write* part, I mean, not the *think I'm a genius* part.

YUKO  
My favorite is *Tsunami of Blood.*

BILLY  
You read that?

YUKO  
Twice.

BILLY  
Because that was only online for like two days. My editor didn't want it included in the print set.

YUKO  
He is crazy.

BILLY

She.

YUKO

Well, she is. She obviously doesn't get you.

Billy raises his hands as if to welcome a gift from Heaven.

YUKO

I love idea that there is a literal *pulse* to Tokyo. Is true.

BILLY

Well she thought it was pretentious and overwritten.

SARAH (O.S.)

Actually I thought it was *derivative*.

Sarah and an OFFICIOUS MAN arrive - each with clipboards.

SARAH

Sorry to interrupt. This is Mr. Miyashiro. He's in publicity. He needs some photos.

BILLY

Right. Oh, Sarah. This is Yuko. We were just having an interesting conversation.

(to Yuko)

Tell her what you were telling me. *Tell her in Japanese.*

Yuko and Sarah exchange bows... and engage in a fluent conversation. It goes back and forth. For a while. Billy understands not a word. Finally, both turn back to Billy.

SARAH

We are agreeing to disagree.

(turns, moves away)

You can rejoin the Billy Chaka gushfest in a moment. Billy...?

Billy hesitates a moment to make sure Sarah's not turning back, then he turns to Yuko... and removes his ROOM KEY...

BILLY

Listen... I don't know where this is, but you'll know. It's the hotel and my room number -- maybe later you can give me a call, maybe we can --

A HAND takes the key. It's the hand of an OLDER, VERY IMPOSING LOOKING MAN, who barks something at Yuko before joining a group of what appear to be SECURITY PEOPLE.

BILLY  
What just happened?

YUKO  
That was my father.

BILLY  
(embarrassed)  
Oh, God. I'm so sorry.

Two more SECURITY PEOPLE flank Yuko to lead her away.

YUKO  
It's not you. Goodbye, Billy Chaka.  
It was an honor to meet you.

Billy watches the men lead her away.

INT. MOVIE THEATER - SHORTLY THEREAFTER

Billy is sitting by Sarah in the VIP section as someone (the director) speaks up front. Something's on Billy's mind.

BILLY  
For the record? It could also mean I kept it in my travel kit and I just don't travel a lot.

SARAH  
What are you talking about?

BILLY  
The condom.

SARAH  
Oh my god you're still on that?! Fine.  
You're the Don Juan of Cleveland--

DOLPH LUNDGREN  
Excuse me. Billy Chaka?

Dolph Lundgren shimmies past, heading for the (reserved) seat next to Billy. He offers his hand.

DOLPH LUNDGREN  
Billy Chaka.  
(smiles)  
Kidding. Dolph Lundgren. It's an honor to meet you. Really. I love your shit.

BILLY  
Thanks. Um... yours, uh, too.

DOLPH LUNDGREN  
Seriously. I hope you feel I did it  
justice.  
(re Sarah)  
This your date?

BILLY  
Ha!  
SARAH  
Hardly.

Dolph leans over Billy and offers his hand to Sarah.

DOLPH LUNDGREN  
I saw you earlier at the press  
conference. In fact, I couldn't take  
my eyes off you. You at the Otani?

Billy rolls his eyes as the lights fade and the music starts.

INT. THEATER - AN HOUR LATER

ON SCREEN: Dolph Lundgren rides a MOTORCYCLE, spewing  
bullets from MACHINE GUNS strapped to each arm. Behind him,  
one arm around his back, the other firing another machine  
gun, is TAWNY KITAEN, as "DRAGONFLY."

REVERSE ANGLE: Billy, slumped low, curled into a foetal ball  
in his chair, peers through his fingers in horror.

DOLPH LUNDGREN AS BILLY CHAKA (O.S.)  
*How's it goin', danger?*

Billy grabs Sarah's shoulder, mouths that last line in  
stupified disbelief: "*How's it goin', danger!*!?!? She gives  
him a stern "*knock it off*" look.

EXT. PREMIERE PARTY - NIGHT

Packed. HOSTS AND HOSTESSES in Billy Chaka shades and red  
Chaka-style leather jackets. All around are IMAGES OF  
fictional BILLY CHAKAS: ANIMATED ones, DOLPH LUNDGREN ones.

Dozens of tables under a huge tent. Music. A bar.

OVER IN A CORNER: Billy, with Dolph, in a heated discussion.

DOLPH LUNDGREN  
Cool ending, though? The thing with  
DragonFly?

BILLY  
But he wouldn't've kissed her, he  
would've killed her.

DOLPH LUNDGREN  
You kidding? Billy Chaka wouldn't do  
that.

BILLY  
(incredulous)  
What?

DOLPH LUNDGREN  
He's in love with her.  
(off Billy's dropped jaw)  
It's the subtext of the whole comic  
book. Sorry -- graphic novel.

Billy's look of astonishment defies description.

BILLY  
She's the *bane* of his *existence*. If  
he didn't hate her, why would they  
always be fighting?

DOLPH LUNDGREN  
She's the only one who sees him for  
who he really is. That's why he's so  
afraid of her.

Before stunned Billy can respond, a hand slaps his shoulder.

SARAH  
(a bit of a smile)  
How's it goin', danger?

Dolph perks up -- slides out a chair for Sarah.

DOLPH LUNDGREN  
Hey...  
(then, re Billy)  
This guy has no idea who Billy Chaka  
is.

SARAH  
I've been trying to tell him that for  
two years.

Billy gives Dolph a "one sec" finger...

BILLY  
Can you excuse us a second?  
(rises and pulls Sarah aside)  
Okay. One: the Swedish robo-thespian  
is apparently the world's foremost  
(MORE)

BILLY (cont'd)

Billy Chaka expert. Two: this debacle is *nothing like* my stories. No mystic temples. No ravishing geishas. It's like I've been raped. It's like dream rape.

(looking over her shoulder)

Oh my God. The director. Tokyo Mengele. Hide me.

Indeed, the director, TOMIYUKI KIKUCHI - surrounded by a phalanx of press and co-workers - approaches, riding high.

SARAH

Do yourself - do everyone - a favor. Those last two things? Never say them again. Especially to him.

BILLY

Give me *some* credit. Christ.

TOMIYUKI KIKUCHI

So... Honestly. I really want to know what you think.

Sarah gives Billy a look.

BILLY

Honestly?

Kikuchi beams. Dozens listen. Billy hesitates...

BILLY

You know, I'm really not a director. So, my own ideas... maybe I'm a bit too close to them.

TOMIYUKI KIKUCHI

I understand.

BILLY

Good. Thank you.

Billy exhales -- relieved. Sarah nods: *See? You can do it.* And then -- just as Kikuchi is about to turn away:

BILLY

Do you, though? Actually?

SARAH

Please God no.

TOMIYUKI KIKUCHI

(turns back)  
I'm sorry?

BILLY

Do you actually understand?

In fact, Kikuchi understands full well, and is trying to help Billy save face.

TOMIYUKI KIKUCHI

You feel that you had your own ideas for what this could have been, and you are content to leave them as separate but equal coexistences.

BILLY

Yes. Exactly.  
(unable to help himself)  
Except... actually... I wouldn't use the word "equal."

SARAH

Billy --

TOMIYUKI KIKUCHI

Thank you. I understand.

BILLY

Do you? Because, for the record? This isn't, like, some "story" you've violated. It's my life. Worse: it's my dreams. Do you understand that you have raped my dreams?

Silence. Everyone is staring. CUT TO:

OFF IN A CORNER - TWO MINUTES LATER

Sarah, livid, lashes into Billy as Miyashiro waits nearby.

SARAH

There's a moment, Billy, a moment which happens -- in most sentient beings -- right between having the thought and expressing the thought. It is within that moment that a process called editing occurs. It is precisely that process which safeguards most people from looking like assholes.

BILLY

Fine. You know what? I should never have come to Japan. I'm gonna go home--

SARAH

Oh no. You're not getting off that easily. Mr. Miyashiro is going to take you back to your room, where you are going to sit. And wait. Till I figure a way for you to fix this.

(MORE)

SARAH (cont'd)

Lest you go out in public and create yet more of a mess. Repeat what I just said.

BILLY

I heard you.

SARAH

And if you don't go back, right now, I am not even going to find someone else to write Billy Chaka. I'm going to write Billy Chaka. And you just wait and see what I do to him.

WITH MIYASHIRO AND BILLY - A MOMENT LATER

He leads a chagrined Billy past disapproving glances. As Miyashiro stops to grab a packet from a table, Billy hears:

YUKO (O.S.)

Billy Chaka?

Billy turns. Yuko is standing at the bar. A stiff drink in her hand. Billy lights up. She is gorgeous - and sexy. (As always, her ubiquitous SECURITY MEN hover nearby.)

BILLY

Yuko. Hi.

YUKO

You were right. Was nothing like your stories.

BILLY

Oh. Yeah... well...

(then)

Hey... would you want... I have to go back to my.. thing... but... I don't know... you ever wanna get a coffee?

(re her glass)

Or, something stronger?

YUKO

I always prefer something stronger.

BILLY

Hence the big men with you?

YUKO

My father is a little over-protective. I see you have bodyguard also.

Miyashiro has returned, and is waiting impatiently.

BILLY

He's new in my life. But it's already getting a little old.

YUKO

I would think, of all people, Billy Chaka can take care of himself.

Yuko's look lingers as Miyashiro indicates "let's go." Billy hesitates -- then, as he starts to walk off with Miyashiro, he leans close to Yuko.

BILLY

*Meet me at the back exit in two minutes. Without the babysitters.*

Billy continues off with Miyashiro... then takes a look over his shoulder -- Yuko is doing the same toward him.

Billy turns back. Breathes heavily -- charged.

BILLY

(to Miyashiro)

I just... one sec, I just need to use the rest room.

He points to a "toilet" sign. Miyashiro nods. Waits. Billy walks toward the sign... and, as he gets just out of view...

He darts around a series of catering carts... and ends up...

AT THE BACK EXIT - A MOMENT LATER

He arrives and glances about. But sees no Yuko. He sags. Then she grabs him - pulls him behind a pillar as --

They both see Miyashiro looking for Billy. And -- not more than ten feet from him -- Yuko's own SECURITY MEN. They pull each other back BEHIND A PILLAR. And now --

They are right next to each other, up close. For both of them, this is kind of exciting. They look at each other.

And they make a mad dash to the street, laughing like school children playing hooky.

BILLY

Taxi! Um... *Takushi!*

INT. TAXI - A SECOND LATER

They dive in, collapsing on top of each other, giggling.

BILLY

Go! Go go!

Yuko says the same in Japanese... and the cab pulls into traffic. Out the back window, Billy and Yuko see the disappearing forms of her two minders running to the street.

Billy turns to Yuko... and they give each other a high-five.

Then keep their hands clasped. And it's electric -- neither wants to let go.

BILLY

We did it.

They continue to look at each other as...

EXT. BUSY STREET - SAME

The cab moves off into the night. We HOLD a moment. As...

A VAN -- a black one with tinted windows -- rumbles into frame. And follows the taxi into the night.

INT. SUPER-HIP JAPANESE CLUB - NIGHT

ELECTROCLASH - an uber-hip mash-up of punk and techno. Elevated turntables. Jam-packed. Decor found only in Tokyo.

PLASMA SCREENS flash images of BEAUTIFULLY PREPARED DISHES. (As a plate passes the service window, the chef hits a button and a PHOTO FLASHES - and the image appears on the screens.)

AT A CORNER BOOTH

Billy and Yuko, leaning in to each other. Holding hands. Still very charged. Sexy Yuko downs a large whisky.

BILLY

You're good at that.

YUKO

Much practice. You know, you saved me.

BILLY

What - just now?

YUKO

All my life. My father, he was very busy, very cold. Distant. And sometimes... difficult.

BILLY

He kinda gave me the creeps.

YUKO

No offense. He just has a problem with the West.

BILLY

So do I. What's his beef?

YUKO

After the war, the West imposed a constitution which forbade us to militarize. That's why the Tokyo police don't carry guns. My father hates this.

BILLY

Sixty-five years -- man knows how to hold a grudge.

YUKO

My father and his friends, they are very old fashioned. We argue a lot. But when things get bad, I always have Billy Chaka to go to, in my room.

BILLY

I kinda feel that way about Billy Chaka, too. I mean, not *me*, but... you know, the one I write. I can't tell you the amount of times he's saved me.

YUKO

Sometimes I would fantasize I was DragonFly. And he would rescue me. And then we would make love.

If Billy were holding his glass right now he would drop it.

YUKO

I think Billy Chaka, he is in love with DragonFly. Yes?

She leans closer, her fingertips gracing his arm.

BILLY

You know, it's funny, sometimes writers are the last to see what I guess is obvious to others...

YUKO

You really are brave.

(off his non-committal gesture)

Yes. Most men are afraid to date me.

BILLY  
Because you're so beautiful.

YUKO  
(shakes her head)  
Because of my father.

BILLY  
Mister Over-Protective?

YUKO  
But I think Billy Chaka is not afraid.

BILLY  
Of course not.  
(then)  
Why? Should I be?

YUKO  
I've had problems before.

BILLY  
W.. What do you mean?

YUKO  
My old boyfriend got into a car  
accident. It wasn't his fault, but I  
broke my arm. A week later, he  
vanished. No one knew what happened.

Billy is frozen. She leans closer. Takes his hand.

YUKO  
But you can protect yourself. You're  
Billy Chaka.

BILLY  
Uhh... yes. But maybe we should run  
you home soon...

YUKO  
No. This night is too special.

BILLY  
Actually, I think your bodyguards are  
sorta losing patience.

YUKO  
They don't know I'm here.

BILLY  
I think they do. They're right over  
there.

Yuko turns. Sees what Billy's looking at:

Standing at the far wall is a guy with a PUNCHPERM HAIRCUT (tight permed curls), and another who has DYED BLOND HAIR.

YUKO

Those aren't my bodyguards.  
(takes his hand)  
We have to go.

BILLY

Seriously -- you don't know them?

As she rises, the men begin moving. Right toward Billy and Yuko. And Billy sees TWO MORE MEN (one with a CREW CUT and one in SUNGLASSES) step out from the shadows along the back wall. They are also moving toward them.

BILLY

Shit. Shit shit shit.

Billy backpedals, pulls Yuko --

INT. KITCHEN - CONTINUOUS

Into the kitchen. Billy and Yuko whirl, then hurry through, picking up speed as sous-chefs yell and flee as --

-- the FOUR MEN file in after them. Now running.

BILLY

Keep going! Go out the back! I'll...  
um...

Yuko bolts for the back door as Billy turns and protectively springs into a KARATE STANCE as the men bear down on him.

BILLY

Kiay!

Crewcut instantly JABS Billy in the throat. Billy gurgles --

BILLY

Khkhhhh-ghh-khh...

-- and, with what amounts to mild irritation, Crewcut grabs him, and, as if he were simply repositioning an in-the-way coat-stand, lifts Billy and places him to the side.

Billy stands there, choking -- frozen in his karate stance -- as all four pass, each delivering a blow to a different part of Billy's body. WHACK -- WHOOMP -- SLAP -- CRUNCH.

The men rapidly gain on Yuko, who runs out the back exit.

YUKO (O.S.)  
Billy Chaka! Hurry!

Billy turns, tries to gather his breath -- and his courage.  
And, as the last man (Punchperm) grabs the door, Billy runs --

BILLY  
YyyyyyAAAAAAAAAAAAA--

-- and Punchperm effortlessly rotates, grabs Billy's collar,  
and -- WHAM -- guides him headfirst into the wall.

BILLY  
Oooowwww.

He then slams Billy backwards onto the service window.  
There's a FLASH and --

THROUGHOUT THE RESTAURANT

Billy's smushed face - wincing - is projected on all 8 plasma  
tvs. Then a DIFFERENT IMAGE of Billy's face -- this time  
writhing in pain under a clenched hand -- is projected as:

KITCHEN

WHAM/FLASH -- WHAM/FLASH -- Billy's face is repeatedly  
slammed against the service window.

Billy flails behind him, fingers groping for a weapon. He  
finally manages to find one, swings his hand wildly forward --

PUNCHPERM  
AAHHHHH!

-- and Punchperm leaps away, yelling in agony. Billy rises --  
lunges forward with the knife...

BILLY  
Stop! Halt! St.. shit.

... and then slows as he realizes that blood is spurting from  
where Punchperm's FINGER used to be. Punchperm is livid.

BILLY  
Accident -- total accident --

Punchperm grabs a cleaver and -- THHWICK -- THHWICKK --  
Billy dodges, desperate, until -- thhhhhwaaaack -- the  
cleaver lodges in a cabinet inches from Billy's head.

There's the sound of SIRENS as the door opens and Blondie  
YELLS in. Punchperm grabs Billy and pulls his face close.

PUNCHPERM

You tell police, we kill girl.

He headbutts Billy, then goes. Billy staggers out --

EXT. A BACK ALLEY - CONTINUOUS

-- and stops as he sees: YUKO, LOOKING OUT OF THE VAN as it screeches off into the night. Leaving...

Billy breathing heavily at the back door to the kitchen, taking in the enormity of what just happened. And we CUT TO:

INT. ROPPONGI OTANI HOTEL - HALLWAY - NIGHT - SAME

Sarah exits the elevator and walks at a crisp click with a BRITISH MAN (FRANK - her boss). Frank is livid.

FRANK

He called him a rapist -- it's on the ten o'clock news --

They arrive at Billy's door - where Frank insistently KNOCKS.

SARAH

Technically it was "*dream* rapist." He was trying to be metaphoric -- which I know isn't a strong point --  
(as Frank knocks again)  
He's exhausted. He's probably sound asleep. Frank, I promise he'll rectify this.

FRANK

Tomorrow night. Toya building -- the banquet. He apologizes in public. And he means it.

Frank turns away, then turns back.

FRANK

I said there was no budget for you to be here. You said you were needed. Why? For *one purpose*: to wrangle Chaka. So wrangle him. Or he and you can start looking for a new job.

Frank storms off. As he rounds the corner, Sarah sags. Turns. Starts toward her room -- then freezes.

SARAH

Ahh!

Because Billy is peering out of the SOFT DRINK ALCOVE with a look of urgency on his face. She charges him -- livid.

SARAH  
Where the hell have you --

BILLY  
SHHHH. SHHH.

He yanks her into the alcove -- a hand over her mouth.

SARAH  
Blilly --

BILLY  
(keeping hand on her mouth)  
I'm going to tell you something, but  
you have to promise you won't over-  
react.

SARAH  
Mmmmmmm-rrrrrrrr-rrrrrr!

BILLY  
And that you'll let me finish before  
you make any judgements. Do you  
promise?

SARAH  
MMMMMM!

He lets go. She turns.

BILLY  
Okay. I -- TOTALLY ACCIDENTALLY --  
sorta lopped this... finger thing..  
off... some dude.

A long pause.

SARAH  
I'm sorry. What?

Billy turns. Picks up an ICE BUCKET. Removes the lid. And shows her... the finger. In it. On ice. Then looks at her.

SARAH  
*You have somebody's finger.*

BILLY  
I said no judgements.

SARAH  
That's not a judgement - it's a  
statement.

BILLY  
But there's judgement implied --

SARAH  
Billy!

A ROOM SERVICE GUY passes with cart. Billy replaces the lid.

BILLY  
Okay. Sarah. Remember the girl?  
Yuko? Who you hated because she was  
way into me?

SARAH  
I didn't hate her, Billy.

BILLY  
Well, whatever. Well I sorta talked  
her into ditching her bodyguards.  
And, well...

SARAH  
...She has bodyguards?

BILLY  
And this odd thing happened, which  
resulted in her sort of getting kind  
of kidnapped. But that's not really  
the problem, either.

SARAH  
I'm sorry. There's more?

BILLY  
A bit. See, she sorta had this  
boyfriend once, and he got into this  
fender bender thing -- totally not his  
fault -- and he, like, her father made  
him totally vanish.

She just stares at him. Like she's looking at one of those  
three-D images that has yet to take form.

SARAH  
Billy. Seriously. Some terrorist  
organization should literally *recruit*  
you to just *walk around unsupervised*.

BILLY  
Please. Can we go to my room? I'm  
holding a finger.

He starts across the hall. She follows... still stunned.

SARAH

How is this possible? You were gone less than ninety minutes. And it's already like some bad... some bad Billy Chaka story.

INT. BILLY'S HOTEL ROOM - CONTINUOUS

Billy ushers Sarah in. Closes the door.

BILLY

Speaking of that: what did you mean by metaphors aren't my strong suit?

SARAH

What?

BILLY

Well -- you just said -- to Frank --

MAN'S VOICE

She's right.

Billy and Sarah spin.

BILLY

Holy shit!

SARAH

Ahhh!

There is A VERY SEVERE-LOOKING MAN sitting on the chair by the window. This is NAGAO.

Nagao is holding one of Billy's graphic novels. Billy is still holding the bucket.

NAGAO

Your metaphors are forced. Your subtext is obvious. In general, I find your comic books strained and overwrought.

BILLY

Who are you? How did you get in here?

Nagao holds up Billy's ROOM KEY.

NAGAO

I believe you gave this to my employer, whose daughter was last witnessed stepping into a taxicab with you. At what time may we expect her home?

BILLY

Um... you know, it's funny --

Nagao holds up his hand. Billy is silenced.

NAGAO

Perhaps I should speak in less elliptical terms: if Yuko is not home by sunrise, you will find yourself visiting all four islands of Japan... at the same time. And that goes for your girlfriend, too.

BILLY

Yuko?

SARAH

(flat)

He means me.

BILLY

But you're not my girlfriend.

(to Nagao)

She's not my girlfriend. She's my editor. And she has nothing to do with this. So leave her out of it. And it's a graphic novel, by the way.

NAGAO

Duly noted. I stand corrected on all accounts.

(rises)

Let's hope for both of your sake that we never have to meet again. *Sayonara.*

The instant he's gone, Sarah runs to the phone. Billy wrestles her for it.

BILLY

No! What are you doing??

SARAH

Calling the police.

BILLY

WE CAN'T!

SARAH

How can we not after --

BILLY

Sarah. Okay. There's one more thing that I didn't tell you. The guy?

(re ice bucket)

This guy? Finger guy? Well he sorta told me that if I tell the police they will kill Yuko.

Sarah just looks at him.

SARAH

So -- I'm sorry -- you go off in pursuit of some FANTASY WOMAN and now MY life is in jeopardy??

BILLY

Not necessarily. There's still -- what? -- four hours till sunrise.

SARAH

What are you saying?

BILLY

I have an idea how to get her back.

INT. HOTEL HALLWAY - A FEW MINUTES LATER

A hotel room door opens and DOLPH LUNDGREN, a little bleary-eyed, lights up a bit when he sees Sarah.

DOLPH LUNDGREN

Oh. Hey. -- You okay?

Sarah stands there, dazed. Billy eyes her, turns to Dolph.

BILLY

She's great. Jet-lagged. Who was the cop you rode along with when you were researching this movie? The guy you said was a huge Billy Chaka fan?

INT. SMALL TOKYO HOUSE - NIGHT (A SHORT WHILE LATER)

The room is filled with movie memorabilia. There's a "Tokyo Suckerpunch" poster that's been signed by Dolph ("How's it goin, danger?") -- and is now being signed by Billy.

BILLY

Here ya go: "For Tetsuo... rockin' the Tokyo police. B.C."

A GENIAL MAN (TETSUO) brings tea out, sits. Sarah, silent, is beside Billy. The ICE BUCKET is at their feet.

TETSUO

I have always wanted to meet you. I have an idea for a Billy Chaka story: There is a cop in Tokyo, see, who is also a ninja, at night --

BILLY

Uh -- Tetsuo -- it totally sounds amazing -- but we're on a serious time thing...

TETSUO

I understand. So who is this person you are looking for?  
(to Sarah)  
You are okay?

She absently nods.

BILLY

She's fine. Deadline thing. So this guy, he took something of mine... and I really need to get it back. But I can't let anyone know that I've lost it. And I can't tell you what it is that he took.

TETSUO

Okay... When did you lose it, and do you know anything about the person who took it?

BILLY

About two hours ago. And no.

TETSUO

Do you have anything -- some item he might have touched? Anything at all with his fingerprint on it?

Billy and Sarah share a look. Sarah shrugs -- "*your call*". Billy opens the ice bucket and pulls out the finger.

EXT. TOKYO POLICE STATION - A LITTLE WHILE LATER

Billy and Sarah wait outside the station as Tetsuo exits with the ice bucket and a slip of paper. He looks quite worried.

TETSUO

Nobody can know I did this. I would get fired. Or go to jail.

BILLY

So you got an address?

TETSUO

Employment address only.

BILLY

Thank you. I promise I'll return the favor. And we'll talk ninja-cop-thing--

TETSUO  
"Billy Chaka and The Tetsuo Tiger" --

BILLY  
Absolutely, later.

EXT. TOKYO STREETS - NIGHT - A SHORT WHILE LATER

A taxi pulls away leaving Billy and Sarah on the curb looking at the FISHERMAN AHOY BAR. Billy still holds the bucket.

BILLY  
Two minutes. I'll ask around. Get some information. This'll be fine.

They start up toward the bar, see some TOUGH LOOKING PEOPLE out front. Pass them, head --

INT. BAR - CONTINUOUS

Inside, Sarah immediately grabs Billy's arm. The bar is filled with men with sleeve-length TATTOOS.

Billy and Sarah stop.

BILLY  
Uh...

SARAH  
Turn around and walk out and don't say anything JUST DO IT NOW.

She ushers him back --

OUTSIDE THE BAR

And swiftly herds him across the street away from the bar.

BILLY  
Did you see --

SARAH  
SHHHH be quiet do not talk do not think do not turn around just keep walking.  
(trying to hail a cab)  
Do you realize where you've taken me?  
It's a *gaadoshta*, Billy. A mob bar.

BILLY

Uh -- yes. I did realize that. And I was gonna whisk you out but you whisked me out first.

SARAH

Did you see their tattoos? That's the patchwork dragon.

BILLY

Wait -- what?

SARAH

The patchwork dragon. Lee Jay Yoon? The Korean guy?

BILLY

Why is that familiar?

SARAH

Because he's the guy you based all of volume seven on.

BILLY

The Butcher of Busan?

SARAH

But this is the real guy. The "Tailor of Taegu." Who resews the limbs of victims back on... backwards.

(calls)

*Takushi!*

(to Billy)

We're heading back, and I'm calling legal.

BILLY

And what about Yuko?

SARAH

What about me??? There are people who are paid to deal with this stuff. People who actually know what they're doing, unlike *other* people.

BILLY

You're talking about me.

SARAH

I'm talking exactly about you -- who is holding the finger of a guy who works for the Tailor of Taegu. In a bucket. Think about it, Billy. *Think about it.*

After a long moment...

BILLY

First of all, I didn't base volume seven on anyone. I totally made it up whole cloth.

SARAH

Billy!

BILLY

But you're right. You're right. We have to go back.

She nods, relieved. A cab arrives. She opens the door.

BILLY

It's just... there's no way Billy Chaka would risk Yuko's life like that. Especially if he's responsible for her being in trouble.

SARAH

If you were that Billy Chaka she would never have gotten kidnapped in the first place. But this is real life. So please. Get in. Please.

Billy stands there. Sarah does, too.

SARAH

Get in now. Or I'm leaving.

Billy remains motionless, staring at her. She stares back. There's a pause. And we CUT TO:

INT. TAXI - DRIVING - NIGHT

Sarah, in the back. Eyes closed. Alone. The taxi driver looks back, notices Sarah seems upset. Speaks Japanese:

THE CAB DRIVER

**You are alright?**

Sarah shakes her head. (**Bold** dialogue is **subtitled**.)

SARAH

**Excuse me. If I may, I would like to respectfully ask permission to pound on your seat.**

THE CAB DRIVER

**Please.**

A pause. Then Sarah furiously SLUGS her seat. Repeatedly.

SARAH  
Yaaaah. Aaaaah. Aah. Aaaaah.  
AaaaahhhhhhhhhhhHHHHHH!

Another pause. Sarah takes a deep breath. Looks up.

SARAH  
**Can we turn around?**

**ANIME**

**Animated Billy Chaka in a DANGEROUS MOB BAR. Throwing a quivering gangster up against the wall.**

BILLY (V.O.)  
(as the gangster)  
*"I'll talk -- just promise that when you destroy the others, you'll let me work for you." Chaka nodded--*

SARAH (V.O.)  
Billy?

Suddenly the ANIME DISAPPEARS and we realize we are --

INT. CAFE - SAME

Billy -- in a window booth at a restaurant -- has been SKETCHING IN A NOTEBOOK: A DRAWING OF BILLY THREATENING A PUNCHPERMED MOBSTER IN A MOB BAR. He shuts off the DIGITAL RECORDER he's been speaking into. Looks up, embarrassed.

BILLY  
Oh. Hi. How long have you been here?

Sarah is standing next to him, looking down.

SARAH  
How long have you been here?

BILLY  
The whole time.

SARAH  
You didn't...?

She indicates through the window, where the FISHERMAN AHOY BAR is visible on the other side of the street.

BILLY  
For a *moment* I almost went back... and then...

She sits, relieved -- and conflicted.

SARAH

I swear to God, Billy, I'm coming back here trying to keep you from killing yourself -- and all the while I'm wishing you were dead. Can I...?

She goes to reach for his sketch-pad. He stops her.

BILLY

No - no. It's... lame. It's fake.

There's a pause.

SARAH

Listen. It's 7 am in Cleveland. I left a message at legal --  
(off Billy's reaction)  
*I didn't give them information.* I told them to call me as soon as they get in. I just think we should --

BILLY

That's them!

Through the window, Billy sees a BLACK VAN pull up by the bar and the GUY WITH THE PUNCHPERM -- his hand now BANDAGED at the finger -- get out. Billy slides out of view.

BILLY

That's the guy who told me he'd kill her if we call the police!

After a beat, the van PULLS AWAY. And --

Punchperm and the other THREE MEN we saw earlier half-walk/half-carry a FIFTH PERSON -- a WOMAN?? (hard to see) -- up the steps and into the bar. They're rough with her.

BILLY

That's her! *Is that her?*

Sarah, a bit shaken, watches through the window as the person (*probably* Yuko) is shoved in through the door.

SARAH

Jesus...

Billy returns to his seated position.

BILLY

Someone has to go in there. Right now.  
Someone has to go in and... do something.  
(MORE)

BILLY (cont'd)  
And if that person doesn't go right  
now... he'll talk himself out of it.

SARAH  
Billy --

BILLY  
I have to do this. I have to.

Billy moves to the door. A beat. He turns to Sarah. Looks at her. Then turns one more time... and is out the door.

EXT. STREET

Billy steels himself... takes a breath... and crosses.

INT. CAFE - SAME

Sarah just stares. On the one hand, she feels defeated. On the other, there's a part of her which, despite herself, has to sort of respect him for doing it. A pause.

She sits, glances at his recorder. Hits "PLAY."

BILLY'S VOICE (ON RECORDER)  
*It was clear: the gaadoshta was under  
new ownership - and that owner was  
Billy Chaka...*

Sarah flips through his sketch-pad. Sees a thumbnail of Billy kicking open the mob door, as --

INSIDE THE BAR - SAME

Billy enters, slowly. Looks around. It's scary.

BILLY'S VOICE (ON RECORDER)  
*"Where's the girl?" The room fell  
silent.*

In fact no one in the room notices him. Billy starts across the floor, eyes scanning. Someone taps him on the shoulder. He stops. Turns. It's BLONDIE.

INT. CAFE - SAME

Sarah sees a thumbnail of Billy throwing a killer punch.

BILLY'S VOICE (ON RECORDER)  
*"Fine. If I have to punch it out of  
you - I will."*

INT. BAR - SAME

Blondie suckerpunches Billy, who slams into a table with a loud crash, turning, stunned, to find he is now sandwiched between SUNGLASSES and CREWCUT, who each slug him --

BILLY'S VOICE (ON RECORDER)  
*Wham! Crack! It's a back-to-back yak-smackin' Chak-attack!*

As Billy is then grabbed and we CUT TO:

A ROOM UPSTAIRS

Where Billy is thrown down into a chair. And is sitting directly across from YUKO, who is tightly BOUND at the hands and feet, and GAGGED at the mouth.

BILLY'S VOICE (ON RECORDER)  
(as a girl)  
*"I knew you'd come. Kiss me, Billy."*

Yuko stares -- saddened and surprised to see Billy suddenly KICKED IN THE GUT. He doubles over, crumples to the floor. He's kicked again. And again. When he looks up --

BILLY'S VOICE (ON RECORDER)  
*"No time, babe. Let's blow this squid-on-a-stick stand."*

Yuko is being dragged out a back exit by FOUR OTHER MEN.

BILLY  
(groaning)  
Yuko...

And the door is slammed. Yuko is gone. Billy is hoisted to his feet. Here comes round two. Meanwhile --

INT. CAFE - SAME

Sarah sifts through thumbnails of Billy dispatching gangsters. A pause. Something catches her eye...

BILLY'S VOICE (ON RECORDER)  
*Badguys bounced off the walls like basketballs off a backboard--*

She quints. Across the street, Sarah sees:

VISIBLE THROUGH THE SECOND STORY WINDOW is Billy's head -- being slammed against the glass.

Sarah gasps. Turns off the recorder.

INT. BAR - SECOND STORY - SAME

It's ugly. Billy is being badly beaten. He occasionally (barely) gets a karate move to work, but without much effect.

Suddenly they just HOLD Billy. He looks as a door opens and--

Punchperm is walking toward him, carrying a pair of BOLT CUTTERS, a malevolent look on his face.

Billy gulps. Punchperm indicates for Billy to hold out his hand. Crewcut and Sunglasses force him to do so.

BILLY

Don't -- seriously -- what are you --

And then Punchperm's phone rings.

And everything stops. Punchperm hands the bolt cutter to Blondie and reaches into his pocket and flips it open.

PUNCHPERM

*Moshi.*

Punchperm motions for a pen, but no one has one. He takes it from Billy's shirt. Motions for paper -- but again, no one has any. He waves it off and writes something on his (bandaged) hand and then hangs up.

Motions back for the bolt-cutters -- in a hurry now.

He points to Billy's hand. Which Billy tries to clench in a fist. They pry back a finger. The bolt cutter comes down...

BILLY

No. Seriously -- that's my drawing hand... NO!

...and there's a WHIRRING SOUND and someone YELLING IN JAPANESE. Punchperm stops. People turn, to see...

Sarah, by the door, with the FINGER in one hand and a plugged-in BLENDER in the other. She looks like she means business.

SARAH

(subtitled)

**Release him or I will drop this in.**

PUNCHPERM

**Do that and I'll take his hand.**

SARAH  
(firm)  
**Take both. You still won't get this  
back.**

BILLY  
Um... what are you guys talking about?  
They ignore him. It's a standoff. Sarah holds it closer.

SARAH  
**Clock's ticking.**

Punchperm relents. Speaks Japanese. They let Billy go.

BILLY  
Thank you. Thank you. Whatever you  
said, thank you.

Billy starts across the room to Sarah when --

Someone opens the door, bumping into Sarah and causing her to  
accidentally drop the finger into the whirring blender.

Everything stops. And everyone turns to the pink puree on  
the inside of the glass. Sarah flicks it off; it whirs down.

SARAH  
Oops.

And Billy thinks fast. He reflexively KICKS THE GUY AT THE  
DOOR -- who tumbles back down the stairs. He shoves Sarah  
out the door, grabs the FIRE EXTINGUISHER off the wall and --

WHAM - WHAM - WHAM! Billy slams three guys, then turns and,  
still holding the fire extinguisher, runs after Sarah as --

ON THE STAIRWAY

-- FIVE MORE GUYS are heading up. Billy SPRAYS. They  
recoil, temporarily blinded, as Billy kicks a couple out of  
the way, shoves Sarah toward the door.

SARAH  
Where's Yuko?

BILLY  
They took her out the back! We just  
missed her!

Billy is grabbed from behind. More are converging.

BILLY  
GO OUT THE FRONT! GO!

Sarah grabs a decorative SWORD off the wall. Tosses it.

SARAH  
Use this!

Billy catches it. Spins around, the sword clanging into hanging lamps, onto tables. Patrons scurry aside.

BILLY  
Haa! Kia!! Hee-yaa! Hee... oops.

We hear a THHHWIIIIIIICK and a YELL.

PUNCHPERM  
AAAAAAHHH. AAAAAH.

Billy winces, goes ashen.

BILLY  
Sorry -- sorry.

EXT. FISHERMAN AHOY BAR - SAME

Sarah, outside, turns --

SARAH  
Billy!

-- as Billy runs out, his pocket bulging. He grabs Sarah.

BILLY  
RUN! NOW! RUN RUN!

They dash across the street and through --

THE CAFE - CONTINUOUS

-- where Billy swiftly grabs his sketches and recorder as they blast on through to the back door as --

EXT. STREET - SAME

Some mobsters exit the bar, searching...

EXT. ALLEY - SAME

Billy and Sarah take a corner, keep moving. Sarah's furious.

SARAH  
Just once, Billy. Just once I'd like  
to actually be the damsel in distress.

BILLY

What are you talking about?

Sarah pulls Billy in through a back entrance into...

EXT. LOVE MOTEL - NIGHT - CONTINUOUS

They move through the hidden courtyard of a love motel.

SARAH (CONTINUING)

I'm saying I'm sick of saving you -- of saving you from yourself -- saving your career -- saving this relationship --

BILLY

Relationship? Wait -- where are you going?

INT. LOVE MOTEL - CONTINUOUS

Sarah enters, presses one of the three lighted photos of available rooms on a MENU WALL. A little window slides open.

SARAH

A love motel. It's designed for anonymity.

Sarah shoves some cash in. A KEY comes out.

BILLY

Okay - is it me, or have you done this before? -- OW.

She jabs him quickly and determinedly with her finger -- then grabs him. Leads him away.

INT. MOTEL ROOM - A MOMENT LATER

Billy and Sarah enter and bolt the door. Sarah turns to Billy - who is quickly putting ice into a new bucket.

SARAH

We're going to the police. Now.

BILLY

Except now it's a bit more complicated.

SARAH

Don't tell me you have another finger.

BILLY  
Five. Well... four.

He reaches into his pocket and pulls out A SEVERED HAND.  
With a bandage where the finger used to be.

SARAH  
*What the hell did you do?*

With two fingers he drops it into the ice bucket (like Woody Allen with the lobster in Annie Hall) -- and slams the lid.

BILLY  
You gave me the sword!

SARAH  
But I didn't expect you to *cut off some guy's hand with it!*

BILLY  
This is so you. You give me notes but then are never *explicit* about how you want me to *implement* them.  
(beat)  
Are you okay?

Billy realizes that Sarah is BRUISED. And woozy.

SARAH  
Somebody hit me.

BILLY  
Shit. Shit shit shit. I'm so sorry.  
(reaching into bucket)  
Hang on, let me get you some ice--

SARAH  
No! Not from there! Get away from me!  
(a forced guttural growl)  
Get away from me.

There's a KNOCK at the door. Billy stares at Sarah.

IN THE HALLWAY

The NIGHT MANAGER is standing with Blondie. He's searching through keys. (As always, **bolded** dialogue is **subtitled**.)

NIGHT MANAGER  
**I'm sorry. I need to open a moment.**

He unlocks and opens the door -- which slams into the CHAIN. They peer through the slit. And see:

INT. LOVE MOTEL ROOM - SAME - VIEW FROM HALL

It looks as if two people are MAKING LOVE under the covers.

UNDER THE COVERS - SAME

Billy lies on top of Sarah, very close, under the blanket. He is moving so as to appear to be having sex.

She stares at him, furious and terrified.

NIGHT MANAGER (O.S.)  
**Somebody wants to speak to you.**

They are silent. Billy looks imploringly at Sarah. Sarah speaks in a FLAWLESS JAPANESE ACCENT.

SARAH  
**Please! Do not tell our husbands!**

IN THE HALLWAY

Blondie looks at the Night Manager.

BLONDIE  
**Husbands?**

The Night Manager shrugs. Now Sarah speaks in a DIFFERENT, second Japanese voice:

SARAH (O.S.)  
**You must promise to protect our privacy. Will you?**

Blondie looks back into the room. A pause, then:

BLONDIE  
**Sorry, ladies.**

The door is closed.

INT. ROOM - CONTINUOUS

Sarah throws the sheet off. Billy is still on top of her.

BILLY  
For the record? That - the two lesbo voices? - coupled with the thing with the blender? Kind of hot.

SARAH

(pushes him away)

Get off me. This Billy Chaka  
adventure-slash-nightmare is now  
officially over. We're going to the  
police. And don't worry, we'll go  
high enough up in the department that  
this issue can be handled discreetly.

(pause)

Do you hear me? Repeat after me.  
It's over.

BILLY

I hear you. I get it. I know.

There's silence. Though he knows she's right, there's a part  
of him which is sort of disappointed. And we CUT TO:

INT. TOKYO POLICE STATION - A LITTLE WHILE LATER

Wee hours of the night. Billy and Sarah wait (with the new  
ice bucket), impatient and anxious as...

Tetsuo arrives from the back. Sarah and Billy rise.

TETSUO

I received your message. Unfortunately  
my boss is very busy -- something  
personal involving his boss. It would  
be inappropriate for me to interrupt.

SARAH

I'm sure once he hears what it is he  
will understand. This is urgent.

BILLY

We promise you won't be embarrassed.  
(then)  
And after, by the way, I had some  
ideas for your "Tetsuo Tiger" thing.

INT. A LARGE BACK AREA (THE INNER OFFICES) - A MOMENT LATER

Tetsuo leads them back and motions to some chairs.

TETSUO

He's in his office. Sit here, I'll be  
right back.

Tetsuo crosses to an inner office about 10 yards away where,  
within, through the window, we see a MAN with his back to us.  
Billy points to the words on the door.

BILLY  
What does that say?

SARAH  
Superintendent-General.

Through the glass we see Tetsuo enter respectfully and speak to the man, who partially turns.

And Billy and Sarah freak. Because... the man is NAGAO.

BILLY  
Holy shit.

SARAH  
Oh God.

WITH TETSUO AND NAGAO - A MOMENT LATER

They step from the office to find: Nobody. Anywhere.

Nagao looks at Tetsuo. And lashes into him. Tetsuo nods, bows, extremely apologetic. And we CUT TO:

EXT. STREETS OF TOKYO - NIGHT - SAME

Billy and Sarah hoof it from the station, turn a corner...

SARAH  
This way.

... and duck through a gate into --

INT. NOODLE PALACE - CONTINUOUS

They hurry in and dive into a corner booth, out of breath.

BILLY  
Okay. Is there any part of this -- at all -- that we might look at later and find funny?

SARAH  
(instantly)  
No.

BILLY  
Not even--

SARAH  
No.

A WAITRESS starts over. Sarah speaks Japanese:

SARAH

**We're not ready. Thank you.**

(turns to Billy)

You realize that if Tetsuo's boss is the Superintendent-General... that puts Tetsuo's boss's boss somewhere very high up in the National Safety Commission.

BILLY

I don't follow.

SARAH

The man who came into your hotel room -  
- that guy -- said that it was his boss's daughter who you absconded with  
--

BILLY

I didn't --

SARAH

Just. Let. Me. Finish.

BILLY

And, by the way, it would be *whom*, I think, at this point --  
(off Sarah's glare)  
Okay. Whatever.

SARAH

(a beat; then)

Please don't tell me your little girlfriend is the daughter of Hideki Mitsui.

The look on Billy's face says it all.

BILLY

Is that bad?

SARAH

That's the guy that's gonna chop you up into pieces if you don't return his daughter?

BILLY

You know who he is?

There's a pause... then Sarah just starts laughing.

BILLY

What?

SARAH

It's genius, really. You're, like, the Mozart of unmitigated disaster.

BILLY

So you know him?

Sarah becomes giddy. But not a joyful giddiness, no; this is more a terrified-adrenalized-lack of sleep giddiness.

SARAH

I've heard of him. And guess what? He'll do it. That's hilarious. He will chop us up and put pieces on every island. And then maybe the Tailor of Taegu can sew us back together. This could be my last night with Billy Chaka. My last night on earth... with his little tape recorder and a bucket with a hand in it. I don't know why this is so funny. I just...

(sobers)

You are so fucked. HA!

BILLY

Why is this so funny to you?

SARAH

*How on God's earth do you want me to be? Can you for once not think with your *little* head? What is it about her? She's like some dangerous-sexy uber-Chaka fantasy vixen? You have one task: stay in your room. Can you perform this task? Of course not. You're like the greyhound, chasing the little rabbit. Except it's not a rabbit. It's a fantasy rabbit.*

BILLY

You don't know her.

SARAH

Oh, come on, Billy. Tell me one thing about her. Which I bet you can't -- because I'm sure all she did was talk about you.

BILLY

She's... really special. She seems to know me.

SARAH

Give me a break.

BILLY  
She had a really tough childhood. She  
used to read Billy Chaka books --

SARAH  
Great.

BILLY  
She's in trouble.

SARAH  
You're in trouble. And you have  
somehow managed to put yourself into  
the one spot where you can't go to the  
police... you can't go to her  
father... you have the mob after  
you... you can't...  
(pauses)  
You have no moves.

BILLY  
We can find her.

SARAH  
Oh, please.

BILLY  
What is it? It's like three-thirty.  
We have three hours.

SARAH  
No. No.

BILLY  
We have an address.

Billy opens the ice bucket. Removes the HAND.

SARAH  
Put that away.

Some people look across the restaurant. Billy "casually"  
waves with the hand, as if it's his own. They wave back.  
Billy scratches his own head with it, forces a smile.  
Finally, after the people go back to eating:

BILLY  
The guy -- with the, what's it called,  
the "punchperm" haircut -- he got a  
phone call, an urgent call. And he  
wrote something.  
(shows her the hand)  
On his hand. This. Tell me where  
this is.

Sarah just look at him.

SARAH

How come you never ask me any questions?

BILLY

What?

SARAH

About me. How come you never ask about me?

BILLY

Where is this coming from?

SARAH

What's my favorite color? What books am I reading? Do I have brothers? Sisters?

BILLY

I swear to you Sarah, I don't know what this has anything to do with --

SARAH

It has everything to do with this. It's the reason we're in this mess.

There's a pause.

SARAH

She doesn't know *you*. She just bought into the you you wanted her to see. The you you think everyone sees. You think I'm wrong?

Sarah stands.

BILLY

Where are you going?

SARAH

It's in the warehouse district.

BILLY

What?

SARAH

The address. On the hand. It's a cargo bay. At Tokyo Harbor.

(off Billy's look)

Come on, Billy. Let's go find your fantasy girl.

And Sarah's gone. Billy hesitates. Picks up the bucket.  
And follows.

INT. TAXI - NIGHT - DRIVING

Silent. Billy looking at Sarah; just looking at her.

EXT. TOKYO HARBOR - NIGHT

They exit the cab on a bluff overlooking the Harbor.

BILLY

Ask him to stay. And keep the meter  
running.

SARAH

(to driver)

**Please wait. We'll be right back.**

(to Billy)

It's down there. There's a view from  
over there.

DOWN THE HILL A WAYS

They kneel by a ledge.

BILLY

It's a bit far away.

SARAH

Use this.

From her purse, she hands him a CAMERA with a LONG LENS.

SARAH

It's a three hundred millimeter zoom,  
with night vision.

BILLY

What, are you in the Secret Service?

SARAH

I'm a hobbyist.

BILLY

(surprised)

You're a photographer.

SARAH

Let's just say I didn't start off  
editing coffee table books about  
kittens dangling from chin-up bars.

(MORE)

SARAH (cont'd)  
(points)  
There's something going on.

DOWN BELOW - BY ONE OF THE CARGO BAYS - there's some activity. Billy lifts the camera, looks through it.

CLOSER - BILLY'S POV - THROUGH THE LENS: There's movement - people scurry, secretive. Billy sees some JAPANESE PHRASING.

BILLY  
What's... *kokka anzen hosho kaigi...*?

SARAH  
National Security Commission. It's a storage bay.

BILLY  
Why isn't there more security?  
(sees something)  
There is. There's a guy -- but he seems to be helping them.

Billy sees a MAN -- we'll call him "THE MOLE" -- furtively glance about as he waves a VEHICLE over.

BILLY  
Oh my God! It's the van. THAT van.

Down below, that black van pulls up. Billy rises, starts to scramble down the hill.

BILLY  
Stay here. I'm gonna go closer and take some pictures --

SARAH  
No!

BILLY  
Yes yes yes. We'll give em to Mitsui. This is gonna save us.

SARAH  
NO. Billy --

Suddenly Billy and Sarah both dive to the ground as way below, people turn, hearing her voice. Billy looks up.

BILLY  
Shhhhhhhhh.

When the men below return to their business, he scrambles further down. Darts to the side, and climbs the side of a nearby STORAGE BIN. He raises the camera as --

CLOSER - SEEN THROUGH CAMERA LENS

The "Mole" holds a door open as a SILVER SUITCASE is taken from the bay and carried into the van.

REVERSE ANGLE

Billy, crouched on the container, watches as some MEN follow the suitcase into the van. He raises the camera and--

FROM A WIDE SHOT - there's a bright, highly visible FLASH from on top of the cargo container as --

BILLY'S FACE falls while the light dims around him.

BILLY

Whoops.

Billy backpedals, spins, as below him people turn and point. He leaps off the bin and slams to the ground, runs, and --

Turns a corner. Starts to scramble back to --

THE HILL

Where he barrels up through the grass, huffing and puffing. He gets to where he last left Sarah -- but it's just a matted, flat space in the grass...

BILLY

Sarah?! Sarah!

He turns, keeps going. Up, up... finally onto --

THE STREET

To find the taxi gone.

BILLY

Sarah!

She's nowhere to be seen. Suddenly --

Billy hears HIS OWN VOICE. Tinny and thin, as if coming out of a small speaker about 30 yards away. He turns. It's coming from the darkness down the street.

BILLY'S SMALL VOICE (ON RECORDER)

*WHOOSH -- CRACK -- with a helicopter  
kick so fast Chaka actually levitated--*

He starts walking, following the sound of his own voice, until in the darkness the even darker form of a LIMOUSINE starts to take shape. Along with the shapes of:

Crewcut and Sunglasses, who are holding Sarah. And Blondie, who holds Billy's recorder, grinning.

BILLY'S VOICE (ON RECORDER)  
-- WHAM WHAM WHAM WHAM!! One by one--

Blondie turns it off. Translates for Sunglasses. They have a good laugh.

BILLY  
It's, you know... it's rough draft stuff.

Crewcut takes the camera, snaps a photo of Billy. Then Sunglasses raises a gun.

BILLY  
What are you DOING!?

SARAH  
HEY! NO!!

PUNCHPERM (O.S.)  
(stops them)  
**Not yet.**

And now PUNCHPERM steps from the shadows -- cradling the ice bucket in an arm which now ends in a BANDAGED STUMP. He grins, and with his good hand he makes a "snipping" motion.

INT. LIMOUSINE - A MOMENT LATER

CLICK -- Billy's handcuffed to Sarah, who is handcuffed to the HANDLE ABOVE THE DOOR. (So now Billy's cuffed to Sarah, and Sarah's cuffed to the car.)

Crewcut and Sunglasses get into the front, on the other side of the partition. Punchperm and Blondie sit in the back, facing Billy and Sarah. The limo starts moving.

SARAH  
So. This turned out well.  
(to the front; in Japanese)  
**Where are we going?**

There's no response. Sarah sighs, leans back.

BILLY  
(quietly)  
Maybe they're taking us to Lee Jay Yoon.

SARAH  
Let's hope not.

EXT. HILLSIDE - A FEW MINUTES LATER

The limo heads into a desolate section above the Meguro River. Tokyo looms in the distance.

INT. LIMOUSINE - SAME

Sarah is silent. The men confer through the partition window in Japanese. Billy leans over, quietly to Sarah:

BILLY  
What are they talking about?

SARAH  
Something about awakening a sleeping dragon.

BILLY  
Dragon -- like patchwork dragon?

She glares at him to indicate "shut up - I'm trying to listen!" Billy nods, indicates "what are they saying?"

SARAH  
Now they're saying Yuko's just down river, at Lee's river house. And a suitcase just arrived. And they're saying something about "hurry up with their 'business' and get over there."

BILLY  
The "business" being...?

SARAH  
They want to "see how many pieces they can cut off him before he gives up and dies."

BILLY  
"Him" meaning... me?  
(off Sarah's nod)  
No chance you misinterpreted that?

SARAH  
You mean like maybe the word for "dismember" also means "give back rub to"?

Suddenly Punchperm turns. Speaks Japanese directly at Sarah.

SARAH  
Now he's asking me, point blank, if I  
speak Japanese.

Sarah nods. Punchperm nods, impressed. Then turns back to  
his colleagues and resumes speaking.

BILLY  
Now what's he saying?

SARAH  
I don't know. I don't speak Korean.

Billy listens a beat, then turns to Sarah.

BILLY  
*Hablamos Espanol.*

SARAH  
What?

BILLY  
(stilted and slow)  
*Si elles hablamas Ingles y Korean,  
entonces nosotros hablamos Espanol.*

Sarah turns. And unleashes a torrent of rapid-fire Spanish:

SARAH  
*Imbécil, Billy! No puedo creer que  
estoy en esta situación! Tienes toda  
la culpa, y juro a diós que si nos  
morimos por eso, te sacaré la mugre!*

BILLY  
Um... *no comprendo.*

Sarah rolls her eyes.

BILLY  
What? I took it in high school for  
like *two years. Only.*

The car turns again. It's now going down a DIRT ROAD.  
Sarah, scared, takes Billy's hand.

SARAH  
Does Billy Chaka like rum, *sensei*?

BILLY  
What are you doing?

SARAH  
Rum, Mr Karate-man?

BILLY  
Sarah, I don't -- Oh!

He notices that Sarah -- her feet bare -- has been using her toes to SECRETLY PUSH IN THE CIGARETTE LIGHTER.

Then he notices LIQUOR BOTTLES lining the sides of the limo.

BILLY  
Oh. Yes. Love a good flambe.

Billy surreptitiously slips off his shoes. And...

Wraps his toes around two LIQUOR BOTTLES in the side well.

Sarah removes the cigarette lighter with her toes as --

Billy grabs the bottle of rum with his right foot, and a second bottle with his left. Then...

As Punchperm and Blondie TURN BACK FROM THE FRONT --

Billy hoists himself up, the liquor bottles in each foot, and smashes them together, does a quick scissor kick, and:

With one foot he dumps RUM on Punchperm. With the other he JAMS Blondie's neck. Punchperm tries to remove his gun --

BILLY  
Lighter! Now!

Sarah gasps and thrusts the lighter onto Punchperm's rum-soaked suit and he is ignited. He yells as Billy KICKS THE GUN from his hand. Then kicks Blondie in the head -- hard -- knocking him unconscious. Then does the same to Punchperm.

BILLY  
(incredulous and frantic)  
Ah. Ah ah ah ah.

The limo lurches to a sudden stop on the side of the road.

INT./EXT. LIMO - HILLSIDE FACING DOWN - CONTINUOUS

Billy scrambles over Sarah, throws the door open.

BILLY  
Now - run!

SARAH  
I can't --

Billy darts out and is instantly yanked back--

SARAH/BILLY

OW!/Ahhh!

-- because Sarah's other hand is still handcuffed to the car.

BILLY

Oh! Crap! I forgot!

Now Crewcut and Sunglasses come around the front of the limo, guns drawn. Only an OPEN DOOR separates them from:

Billy, handcuffed to Sarah, who is handcuffed to the car.

BILLY

DIVE!

Billy plows Sarah behind the open door, which is disintegrating as the men FIRE and blow CHUNKS OF METAL and SHATTERED GLASS everywhere. BLAM! BLAM BLAM!

BILLY

Glass! Use the glass!

Sarah flails glass at Crewcut, temporarily blinding him. Billy wings a shard of metal like a shuriken (throwing star) at Sunglasses's neck. He falls, gun sliding under the car.

BILLY

(amazed)

That totally worked!

SARAH

BILLY.

She points to Crewcut, who's recovering. Billy scissor-kicks his legs -- and he falls. And sees the GUN under the car. At the same time that Billy does. And now...

It's a race. Billy scrambles under the car, trying to reach it... He's ahead of the guy, but because he's cuffed to Sarah... he can't make it. He's stopped, inches from it.

BILLY

Oh... come ON...

Crewcut smiles at Billy. Starts shimmying toward the gun...

Billy gets an idea and quickly slides back out. Climbs over Sarah and dives back into the car.

SARAH

What are you doing?

He bounds toward the partition, climbs over the writhing Blondie, who is moaning, opening his eyes. Billy slugs him twice and karate chops him; Blondie's out again.

Under the car, Crewcut gets the gun. Starts inching out.

Inside, Billy flips around, thrusts his FEET through the partition... and DISENGAGES THE PARKING BRAKE with his toe. And, because they're on a fairly steep hill...

The LIMO STARTS ROLLING FORWARD.

Just as Crewcut has almost shimmied out.

And the car rolls. Onto his leg. He yells. The gun drops from his hands. Inside --

Billy hurls Punchperm out onto the street. Then Blondie. Then he pushes... and pushes... trying to rock the car. We hear GROANING below as... finally... it ROLLS FORWARD. We hear a SCRAPING SOUND -- like metal on concrete.

Billy sees the BUCKET. Takes Punchperm's hand out of it.

SARAH

What are you doing?

BILLY

Just.. I feel bad.

He leans out the door to toss the hand to Punchperm when...

We see the source of the scraping sound: it's the CAR DOOR, bent on the hinges and dragging its sharp metal corner along the pavement, right at...

Punchperm's arm. Which it summarily severs at the elbow.

BILLY

Ooh.

He looks at the hand. Shrugs. Tosses it anyhow.

SARAH

Billy!

BILLY

What? OH SHIT.

The car is PICKING UP SPEED. And it's DOWNHILL, pointed straight toward a bluff over a river...

He dives through the partition, tries to reach forward.

BILLY

I can't reach the brakes -- wait!

He backs up and scrambles over her and dives out of the now-moving car--

SARAH

What are you doing?

Billy stretches to grab Sunglasses's foot as they pass, and:

EXT. STREET/INT. LIMO - NIGHT - ROLLING DOWN THE HILL

As the limo gains speed, Billy pulls him toward him as he grapples for the guy's pocket and...

BILLY

The key!

As the car heads faster toward the river -- Billy removes a KEY from his pocket; drops him, and he rolls.

BILLY

Pull me in!

With a great effort (and the car still gaining speed) Sarah pulls him in as Billy tries the key in her cuff.

SARAH

Hurry!

BILLY

I'm trying! It's too bouncy!

He gets the key in! ...But it doesn't work.

BILLY

It's the wrong key!

SARAH

(re approaching cliff)

Billy!

Billy tries the handcuff attaching him to her -- and IT WORKS! The car's speeding for the edge.

BILLY

See ya!

(before she can respond)

Kidding! Kidding.

Billy DIVES THROUGH THE PARTITION and CRANKS THE WHEEL and --

The limo screeches sideways and SLAMS INTO A BRIDGE SUPPORT POLE. Billy slams into the dash. Sarah, still cuffed to the handle over the door, is yanked forward.

SARAH

Ahh!

INT. LIMO/EXT. BLUFF - CONTINUING

The car, though stopped, is perched precariously on the edge.

BILLY

Hang on! Don't move!

Billy pops the trunk button, scrambles over Sarah and bolts out. Grabs a tire iron.

The car starts to list, tips steeper. Sarah is against the DOWNHILL DOOR as Billy comes gingerly back in.

SARAH

Billy!!

BILLY

Come toward me. Slowly!!

Trying not to upset the delicate balance, Billy wedges the crow bar, and slowly pries the handle. Slowly, slowly... and--

BILLY

I got it.

He did. Sarah's arm's free. Billy sighs. Looks at her. Tosses the crow bar out the opening... then sees something:

On the floor are his SKETCH BOOK and RECORDER. He brightens.

BILLY

Hey!

And reaches down and grabs them...

...which is exactly the thing that throws off the balance. AND NOW THE LIMO TIPS. And knocks BOTH of them --

Forward against the downhill door. Which ROCKS the car further... fatally... and NOW THE CAR BEGINS MOVING DOWN.

They scramble FRANTICALLY AGAINST THE MOMENTUM OF THE CAR...

BILLY

Hang on!

Billy PUNCHES OPEN THE UPHILL WINDOW & RECUFFS SARAH'S HAND --

SARAH  
What are you DOING?!

And PULLS HER ARM THROUGH and LATCHES IT ONTO SOMETHING as --

BILLY  
I don't know!!

-- THE ENTIRE CAR SLIDES PAST THEM... leaving:

EXT. CLIFF OVER RIVER - NIGHT - CONTINUOUS

SARAH HANDCUFFED TO A SEWER POLE and --

Billy, holding onto her, trying desperately to climb UP her.

Far below, the car crashes into the river.

SARAH  
Oh my God. Oh my God. Oh my God.

BILLY  
Hang... on... can... you... swing?

They start swinging, back and forth, and...

Finally, Billy gets a foothold. They pull themselves up, the cloud-encircled skyline of Tokyo across the river from them.

EXT. HILLSIDE ABOVE RIVER - A FEW MINUTES LATER

Billy and Sarah are now up the hill near the felled men and the glass and metal. Billy tries to unlock Sarah's cuff but his hands are shaking too much. Finally:

SARAH  
Here. Let me...

She unlocks the cuff, hands it to Billy.

BILLY  
I'm gonna be honest. Despite what you might think, I've never really *used* my karate... except, you know, on mats... in the dojo. I'm... I have to sit down.  
(rubbing his jaw)  
For the record? It's super different when they don't wear pads.

Sarah sits by him, picks some broken glass from his face.

BILLY

Kinda weirdly "Chaka-esque", no?

SARAH

Only in the sense that none of it makes sense.

(off Billy's look)

I don't mean to snap -- I'm just -- I'm terrified, to be honest.

(then)

My shoes are down there. In the car. They're Lanvin flats.

(rises)

I need to call legal.

(swoons)

I need to sit down.

She sways more. Billy rises, grabs her. Steadies her.

SARAH

I'm sorry. I'm...

They're just standing there, above the river, Tokyo looming across the other bank. Billy holds her, gazes down at her, motionless, as if frozen in a "dip" during a ballroom dance.

And he just stares at her... at her skin, so... soft, so human, so... beautiful.

And he kisses her. Briefly.

Pause. Then she kisses him back. For a while. It gets quite heavy. And then...

They both pull away. Look at each other. Another pause.

SARAH

Okay. In all those crannies and nooks, in the Billy Chaka brain, where was this stored?

BILLY

I don't know what you mean.

SARAH

How much of that was nerves and stress?

They size each other up. Guarded.

BILLY

Well... I don't know. Cause I mean if you're like thinking that was a mistake...

SARAH

All I'm saying is I certainly am nervous and stressed.

BILLY

I don't blame you. I am, too.

Sarah nods. If not physically, Billy is certainly retreating emotionally. She does the same.

SARAH

So.. Where do we go from here?

BILLY

I think to the river house.

Billy notices a slight chill pass through Sarah.

BILLY

Wait -- is that what you meant?

SARAH

(dissembling)

Yes.

BILLY

Cause if you meant something else --

SARAH

That's what I meant.

DOWN BY THE RIVER - A MOMENT LATER

Below the cliff, they move by the bank. Toward a little SKIFF which is tied up on a little dock. There's a mist which clings to the river. Billy unties the skiff.

BILLY

See, that's what I love about this country. In America this would be chained to...

He sees Sarah's distant look. Quiets.

A MOMENT LATER - ON THE RIVER

Billy and Sarah glide silently along the misty river. Nothing to say. No words. For the first time.

They float, drifting, rudderless.

Gradually they hear some sounds... muffled male voices, low tones. Billy indicates something:

UP AHEAD, the shadowy, silhouetted form of a BOATHOUSE looms.

Billy and Sarah both duck low as Billy guides the skiff past, around a bend and up into a secluded eddy.

EXT. BANKS OF RIVER - BIG LAWN

Billy and Sarah slip bare-footed through trees and onto a big, dark, mist-covered lawn which leads up toward an ESTATE, which looms silhouetted up the hill. On the roof is an odd SHAPE -- bird-like, with large antennae: it's a HELICOPTER.

Billy notices Sarah has slowed. He turns.

BILLY

*What?*

SARAH

You know... you don't just do that.

BILLY

Do what? *Please* don't tell me you want to talk about this right now.

SARAH

I agree. You're right. I don't.

BILLY

Good.

He starts away. Then comes back.

BILLY

But you don't agree. You're just saying that to end the conversation.

SARAH

So, what? You actually want to have this conversation?

BILLY

Yes. I do.

SARAH

Right here? Right now?

BILLY

Yes.

SARAH

Fine. For two years -

BILLY  
(suddenly distracted)  
Oh my God! It's her!

He points uphill, toward the upstairs window of the mansion where guards bring someone with long, dark hair into a room.

BILLY  
Sarah!

Sarah turns -- but then Billy sees something moving nearby. And he quickly shoves Sarah behind a clump of bushes.

BILLY  
(whispering)  
*There's guards right over there!*

Through trees a couple MEN patrol. Sarah stares at Billy.

BILLY  
We have to get around back. I think I see a way in.

SARAH  
You know what it is? I've been holding onto an *idea* of you. I'm, like, the ultimate Billy Chaka.

BILLY  
What?

SARAH  
This whole time I thought you were the one blindly pursuing some vanishing fantasy. It was me.

BILLY  
Do you understand how this isn't even close to the right time to have this conversation?

SARAH  
What did I think I was going to mold you into, anyway?

BILLY  
(something catches his eye)  
Those men. What are they saying?

They see a guard removing a cell phone. Sarah listens.

SARAH  
They're gonna call the guys from the limo. They want to know why they haven't arrived yet.

BILLY  
We have to move.

SARAH  
I'm quitting.

BILLY  
What?

SARAH  
Edit yourself, Billy. Better yet, get  
Yuko to edit. You said she knows you.

BILLY  
Okay. Now I see where this is coming  
from. Where are you --

Sarah starts down toward the water. Billy stage whispers --

BILLY  
*Sarah! You'll get us caught--*

Suddenly there's a RINGING. Sarah turns -- sees Billy trying  
to figure out its source.

She points to his POCKET, which GLOWS. And Billy removes...

... a RINGING CELL PHONE -- which he quickly hangs up.

SARAH  
You took one of their *cell phones*!?

BILLY  
You wanted to call legal --

SARAH  
Why didn't you say you had it?

BILLY  
It got weird! You kissed me --

SARAH  
You kissed me first!

BILLY  
You kissed me harder!

Suddenly VOICES are heard as the MEN start uphill.

WITH THE MEN

One hits "redial". They then hear:

A distant ringing phone - which suddenly gets closer as -  
WHACK - it hits one of them in the head as --

BILLY AND SARAH

Run -- now away from the guards and toward the main house.

SARAH

So -- cell phone, flashing camera --  
they teach you that in ninja school?

BILLY

Ha ha. Quiet.  
(grabs her)  
This way. There's no turning back.  
(quickly)  
And I'm not talking about us.

He turns -- and she slugs him in the gut.

BILLY

*Oomph*. Jesus, what was that?

SARAH

You're an asshole. That's what that  
was. Go.

She shoves him and they both move into --

INT. MAIN HOUSE - CONTINUOUS

Where they enter a KITCHEN. Billy locks the door.

BILLY

They don't know it's us yet. Quick --  
how do we get upstairs?

Billy peers around the corner.

IN THE LIVING ROOM:

Two mobsters watch tv. With TWO GUNS on the table behind  
them. And -- past them -- in another room -- the suitcase,  
partially seen through a cracked-open door.

BILLY

If I take one gun and throw you the  
other, will you point it at those guys  
and tell them to be quiet?  
(off her hesitation)  
Or, I can just go by myself with both  
guns and leave you here. Your call.

SARAH  
Toss me the gun.

BILLY  
Can you catch?  
(off her glare)  
Okay, okay. This'll work. Trust me.

Billy darts in, grabs the first gun, turns and tosses it...  
...WAY over her head and CRASHING through the window.

SARAH  
Brilliant, Billy.

Gangsters turn, scramble for the other gun. Billy grabs a LAMP, smashes the first guy. Then lifts the couch and hurls it onto the second guy, as --

BILLY  
Come on!

Billy grabs Sarah and they run toward the stairs.

SARAH  
Great plan!

BILLY  
Shut up! It was heavier than I  
thought. I overcompensated.

SARAH  
Here's an idea: let's trip!

BILLY  
SHUT UP! I've never held a gun  
before!

SARAH  
You realize we're just running into a  
room of gangsters with no weapons?

BILLY  
(re his "karate hands")  
I'll use these.

SARAH  
Just don't throw em through the  
window.

BILLY  
SHUT UP!

They arrive in the --

UPSTAIRS HALLWAY - CONTINUOUS

Where a door opens in front of them as a guard is about to come into the hall. Billy runs, does a flying sidekick as...

... the guard SIDE-STEPS and Billy sails past into --

THE UPSTAIRS OFFICE/SITTING ROOM

-- and onto a DESK CHAIR, his momentum rolling him across the floor and into the wall, throwing him right through --

THE WINDOW - CONTINUOUS

-- where he tumbles onto the roof, still rolling, as --

INT. OFFICE - SAME

Sarah, alone with the man, dives onto his back, one arm around him, the other clawing at his face.

SARAH

Billy!

OUT ON THE ROOF - SAME

Billy grabs the edge just as he falls over. He's relieved for a moment until he realizes --

He's dangling over a balcony -- on which are standing TWO GUARDS, their backs to him, looking in through a glass door.

But they see his reflection. So he KICKS them through the glass, then struggles up onto the roof as...

IN THE OFFICE

Sarah is still on the guy's back, spinning, as he tries to throw her off of him. She grabs a STAPLER from the desk.

SARAH

Help me! Billy!

Billy crawls back through the window. The guard turns to shoot at him -- but CRACK --

MAN

AAHHH!

-- Sarah STAPLES HIS FOREHEAD. Billy slaps the gun away and kicks... but the man turns, and Billy accidentally clips Sarah instead. She flies off and slams into the desk.

SARAH  
AAAHHH!

BILLY  
(coming toward her)  
Shit! Sorry sorry sorry.

She KICKS Billy in the gut.

BILLY  
Ooomph.

SARAH  
You asshole!

BILLY  
Ow. Hey, hey!  
(as she slaps him)  
It was an accident --  
(grabbing her)  
I'M SORRY, OKAY??

SARAH  
It's OVER, Billy --

BILLY  
How could it be? It NEVER WAS.

SARAH  
FINE. Then it NEVER WILL BE.

GUARD  
**Stop it! Stop fighting!**

The guard is now holding the gun on them.

Wham! Both Sarah and Billy DECK HIM. He goes down. Sarah just storms past Billy.

SARAH  
Let's just get her and go. And that wasn't an apology.

BILLY  
Wait -- for the kick, or the kiss?  
Cause I was saying sorry about the *kiss*; the kick was an acci-- SHIT.

More guards appear in the hall. Billy quickly locks the door, then grabs a DESK and OVERTURNS it by the door.

He turns to run, then turns back, realizing:

There was a LIGHTED CANDLE on the desk. Which has now fallen directly under a HANGING CURTAIN... which ignites.

BILLY

Uh...

There's pounding on the door. Billy turns away, rushes into:

A BACK ROOM/BEDROOM

And stops. Behind Sarah. Because there, handcuffed to the bed, is YUKO. Looking at them. Disheveled. And doe-eyed.

YUKO

Billy Chaka.

BILLY

Sarah, this is Yuko. Yuko, Sarah.

SARAH

We know each other.

YUKO

We've met.

Yuko then says, sincerely, in Japanese, to Sarah:

YUKO

**Please forgive me for putting you in  
this situation.**

SARAH

(glares at Billy)

**It's not your fault.**

Billy fires THREE SHOTS at the long bedpost -- and reels from each successive kickback. The bedpost splinters off and --

Yuko rises -- a 12 inch piece of bedpost cuffed to her wrist.

BILLY

Come on. Hurry!

Billy dives through the window, then turns to help Sarah and Yuko through as there's a SLAM and --

IN THE OFFICE

The men break through into the office (now IN FLAMES), push aside the cabinet, fan the smoke and race into--

THE BEDROOM - CONTINUOUS

-- and find nothing but a missing bedpost.

EXT. ROOF - NIGHT - SAME

Billy, Sarah and Yuko come to the edge of the roof. There's a TREE -- and Billy leaps onto it. Turns. Reaches out --

Both women reach for his hand. Each defers to the other.

SARAH  
**Go ahead.**  
(then)  
**Seriously -- go.**

YUKO  
**Please. After you.**  
(then)  
**I insist.**

BILLY  
Guys -- this is no time for girly  
arguing over who gets to be the damsel  
in distress. We seriously need to--

CRACK -- Billy's branch breaks and he THUDS to --

THE GROUND

And moans as he HEARS MEN YELLING in JAPANESE, as --

ON THE ROOF - OUT OF BILLY'S VIEW

Two guards move forward toward the women. Yuko suddenly gets light-headed... and sways. Sarah steadies her. The nearest guard smiles. Comes forward. And then --

WHAM -- Yuko grabs his neck and with a RISING KNEE whacks his jaw -- and then throws him off the roof, where he sails down and -- as Billy has to roll out of the way -- SLAMMMM!

Above him, Yuko ROUNDHOUSE KICKS and --

Billy rolls the other way, as -- SLAMMMM. Another one drops.

Above, Yuko grabs Sarah's hand, helps Sarah down onto --

THE LAWN

And then disappears as Billy rushes up to Sarah.

BILLY  
What happened? Where's Yuko?

SARAH

There's something you need to know  
about her. She can --

THREE MORE GUARDS appear behind Billy and place their hands  
on him. And then -- from the tree above them--

YUKO

Yeaaaaah --

Yuko lands on one -- takes him out as she CLUBS the second  
with the bedpost then whirls and SLAMS the third.

SARAH

(finishes her sentence)  
-- fight.

BILLY

Whoa.

Suddenly DOORS FLY OPEN and MORE GUARDS rush out. Yuko spins,  
kicks -- WHACK. Billy does the same -- WHACK. As a third  
comes at Sarah, Yuko sweeps low while Billy kicks high and  
the guy does a 540 -- a flip and a half -- and face-plants.

BILLY

Whoa.

YUKO

I think... it's best we... run.

And they turns and high-tail it -- until Billy stops --

BILLY

Keep going! I'll meet you down there!

SARAH

What are you doing??

-- and he reverses direction and makes a mad dash --

INTO THE HOUSE

And goes right past the (surprised) guards as he pushes  
through smoke and winds through the living room and into...

The den... where he yanks THE SUITCASE from a guard and  
spins, SLAMMING HIM IN THE HEAD and then...

Races back through the living room (passing guards) and out --

ACROSS THE MISTY LAWN

Away from the now-flaming house. Suddenly there's the sound of RUMBLING and Billy turns to see --

The HELICOPTER RISING FROM THE ROOF and arcing up over the trees, scattering smoke and mist. Shouts and GUNSHOTS ring out... but it's too cloudy to get a clear view.

SARAH (O.S.)  
This way! Billy! Billy.

He spins, follows Sarah's voice in the mist and races toward--

A BOAT HOUSE

...which houses dinghies, a speedboat, and a GAS PUMP. Sarah and Yuko are untying the speedboat.

SARAH  
Get the keys!

Billy throws the case under the dash, then spins, finds the keys hanging on a nail.

BILLY  
Keys! Got em!

YUKO  
**Look out!**

Guards enter, guns drawn, yelling. Yuko starts whirling the BEDPOST that's attached by the handcuff to her arm and -- using it like a nunchuck -- WHICK - WHACKKK - WHICCKKKK -- she bludgeons them one by one. Billy stops and gapes.

BILLY  
Whoahhh.

Yuko jumps into the boat as Sarah taps Billy on the head.

SARAH  
Keys.

Billy slowly turns -- amazed -- his look saying "did you see THAT?" Sarah just grabs the keys, leaps in. Billy follows.

BILLY  
That was --

Sarah floors the boat and Billy topples back on his ass. Notices a felled GUN on the dock and grabs it as the boat roars past and out onto --

THE RIVER - CONTINUOUS

Guards line up on the shore and FIRE as the boat races onto the water. Billy fires back -- BLAM BLAM BLAM -- the KICKBACK and the roar of the boat sending Billy flying backwards again. So he doesn't get to see it as -- WHOOSH! --

The gas pump catches fire. Guards scream and dive into the water and -- KABOOOOOOM! --

The entire place explodes. Flame and debris spray into the air as a dinghy ROCKETS OUT, skipping across the water like a flat rock, right towards them as--

Billy pushes the women to the floor as the dinghy slices over their heads and sails past.

Slowly, the three peek over the boat's edge to see the scattered piles of burning wreckage. Sarah hits the gas again and the boat roars into the fog. And we CUT TO:

INT. POLICE STATION - NAGAO'S OFFICE - MORNING

CLOSE ON NAGAO, with a stern, almost angry look on his face.

NAGAO

Our deal was sunrise, which occurred at 5:48. You arrived at 6:15...

REVERSE ANGLE: Billy, Sarah and Yuko, on the couch.

BILLY

I'm sorry, I...

NAGAO

(breaks into a smile)

Perhaps I should leave the jokes to the comic book writer -- sorry, graphic novelist. Thanks to you, Lee Jay Yoon's organization is crippled, he and his captains are on the run...

MITSUI (O.S.)

But most importantly...

Heads turn. Hideki Mitsui enters.

MITSUI

You have returned to me the most precious jewel in my life. And it would please me greatly if you will be my guests, at our home, for some well-needed rest. We can deal with all formalities -- the paperwork, the

(MORE)

MITSUI (cont'd)  
reports -- after you've cleaned up.  
(with a smile)  
I think I still have some pull.

INT. POLICE STATION - HALLWAY - A MOMENT LATER

Billy, Sarah, Yuko, Nagao and Mitsui -- and others -- walk  
down the hall.

MITSUI  
Have you been to a traditional *onsen*?

SARAH  
(whispers, to Billy)  
Bath.

BILLY  
(whispers back)  
I know.  
(to Mitsui)  
No. I haven't.

MITSUI  
Our home was the original Yuhaku  
estate from Edo's "Floating World"  
era. It's built over natural hot  
springs...  
(noticing something)  
You seem preoccupied.

BILLY  
No no no. I'm tired. Um... actually,  
I do just have one question.

MITSUI  
Please.

BILLY  
What was this about? What was in the  
suitcase? Why did they take Yuko?

MITSUI  
(a genial smile)  
One question?

BILLY  
Okay, well, three.

MITSUI  
The suitcase contained a very rare  
explosive-- a fine, wire-thin fiber--  
that's extremely difficult to detect.  
We think it was to be used in a power  
play between rival gangs. Yuko was  
(MORE)

MITSUI (cont'd)  
simply a bargaining tool. They wanted  
our commission to stay out of their  
affairs. You saw to it that we  
prevailed.

They arrive at the exit to the station. Billy stops.

BILLY  
Cool. Okay. Actually -- four. Have  
you heard the phrase "to awaken the  
sleeping dragon"?

Mitsui stops to pull the door open.

MITSUI  
No... why?

BILLY  
I heard it mentioned by some of Sun's  
guys. What does it mean?

MITSUI  
No idea. But we'll certainly look  
into it.

Mitsui nods to Nagao, as if to say "*look into it, won't you?*"  
Nagao nods back. Everyone continues through the door.

MITSUI  
Keep it up we'll have to give you  
Nagao-san's job...  
(playfully)  
You are available to move full time to  
Tokyo?

On this Yuko glances over at Billy. Sarah notices this. She  
is the last to exit.

EXT. POLICE STATION - MORNING

Town cars wait. One of Yuko's security men holds a door as  
Yuko slides in. Billy starts to get in when he notices that  
Sarah is getting into the second car. He turns.

BILLY  
We got room --

SARAH  
I'm gonna go on back to the hotel.  
Get some sleep. And I promised Dolph  
I'd help him with some Japanese -- he  
has to talk to the Prime Minister  
tonight.

(MORE)

SARAH (cont'd)  
(off Billy's look)  
At the banquet?

Billy indicates for Yuko to hold on a sec; goes to Sarah.

BILLY  
Look, if it's still awkward --

SARAH  
It's not. I just wanna go back to my  
normal life. With everything as it  
was. Everything. Okay?

Billy nods.

BILLY  
Are you still quitting?

SARAH  
Maybe. Probably.

She starts to get in.

BILLY  
Are you... going with Dolph? Today?

SARAH  
Do you actually care?

Billy hesitates. Sarah waits -- but gets nothing from Billy.  
Again. She nods. Exactly what she expected.

SARAH  
Yes. I am.  
(gets in car)  
Toya Building. Noon. Or... not.

The door closes. Billy watches as she nods to the driver and  
the car pulls away. He turns back to Yuko. And we CUT TO:

AN OLD-FASHIONED JAPANESE BATH

Steaming hot, old wooden tub. Billy soaks -- but he's not  
relaxing. His eyes are wide open.

ON A MASSAGE TABLE - LATER

Billy, getting a shiatsu. Again, alert, preoccupied.

INT. MANSION - LATER STILL

Billy, in a robe, steps out of the spa area into a hallway of this lavish old Tokyo estate. He sees...

Yuko -- also in a robe -- coming out of a separate section.

She smiles. Keeps her door open and indicates for him to follow. Billy looks about... then slips through after her.

INT. MANSION - HALLWAY

Billy and Yuko walking down the hall. Yuko glances behind her - as if to make sure no one's looking.

YUKO

I want to show you something.

INT. YUKO'S ROOM - A MOMENT LATER

Yuko leads Billy in. Closes the door.

YUKO

I call it my "Shrine to Billy Chaka".

On her wall: the poster from the cover of *Geisha Goddess of the Ginza*. And some other things: book covers, incidental images, etc. She then opens a closet door.

Inside, neatly arranged: stacks of Billy's GRAPHIC NOVELS.

YUKO

Sorry they are not in better condition. I read them a lot.

BILLY

You have the Kumamoto series... and these Swedish reprints.. Honestly, I'm kind of...

He stops. She is standing behind him. Very close. He turns. She reaches up, strokes his hair.

BILLY

Isn't your father gonna..?

YUKO

He is indebted to you. And he must know I am not a child.

She drops her robe.

BILLY

No... you're not.

She moves closer. Kisses him. Gently... but he does nothing. She pulls away, slightly, looks at him.

YUKO

You are okay?

BILLY

Sorry. It's just... my editor, she's... I'm worried if she leaves they're gonna assign some, I don't know, some bureaucrat hack --

Yuko puts her finger on Billy's mouth.

YUKO

You are thinking about work.

BILLY

I know. I do. I tend to....

She kisses him again. But this time he steps away, bends. Picks up the robe, hands it to her.

BILLY

I'm sorry. I can't...

He helps her put the robe on.

YUKO

You're not attracted to me.

BILLY

No -- yes -- no no. I don't know what's wrong.

YUKO

It's DragonFly.

BILLY

What do you mean?

YUKO

I think, perhaps, Billy Chaka is in love with DragonFly.

He's silent.

YUKO

And I think I am not her.

She comes up to kiss him, gently. He turns his head. She gives him a peck on the cheek.

As his head is turned he finds himself staring at the POSTER she has on the wall: animated Billy, kissing a shrine maiden while kicking the shit out of some bad-ass gangsters...

EXT. MITSUI'S MANSION - A FEW MINUTES LATER

Billy, dressed, exits the mansion into bright daylight. And sees NAGAO standing by the door to an open towncar.

BILLY

Hey.

NAGAO

I have a few more questions for you. Shouldn't take long. Could I give you a lift to the banquet?

BILLY

Actually, there's someone I really wanna talk to at the hotel, and I need to get changed, and...

NAGAO

Just as easy for me.

A pause. Billy nods.

INT. YUKO'S ROOM - SAME

Yuko looks down. Sees Billy's DIGITAL RECORDER and SKETCH BOOK on the dressing table. Along with a few other things from Billy's pockets. She goes over, picks them up.

INT. TOWNCAR - A MOMENT LATER

Billy gets into the back. Nagao gets in next to him. Forces him to slide over a bit --

NAGAO

I'm sorry -- excuse me. They should put these doors on both sides.

BILLY

No kidding.

Billy looks -- there is a door on the other side. And it's opening -- and another SECURITY GUY is getting in. So...

Billy is now sitting in the middle as the car starts forward.

NAGAO  
(reaching for seat belt)  
Hold this a sec?

He casually hands Billy something -- a small black electronic device of some kind. Billy takes it, tentative...

BILLY  
..Sure.

Nagao slides on his seat belt, then reaches for the device. Billy hands it back

NAGAO  
Thanks.

BILLY  
You're wearing gloves.

Indeed, Nagao is wearing gloves.

NAGAO  
That is correct.

BILLY  
Did you just do that to get my fingerprints on that... thing?

NAGAO  
A detonator. Yes.

Billy blanches. Nagao puts the device into a PLASTIC BAG.

NAGAO  
You're smiling.

In fact, Billy is.

BILLY  
It's just... people always tell me that I'm imagining things aren't over when in fact they've been over for a long time. But it's funny -- this time I really *did* think it was over... and...

His smile drops. He just kinda nods. Nagao nods along.

NAGAO  
I'm with you there.

There's a kind of a long pause... where the car just drives and Billy just thinks, trying to put this all together.

BILLY

I really... I had basically none of this correct? All night. Right?

NAGAO

The extent to which you have misunderstood the events in which you have participated has exceeded even our wildest expectations.

BILLY

So you're framing me for something.

NAGAO

Big time.

Billy nods. Another pause.

BILLY

Am I gonna find out--

NAGAO

(abruptly overlapping)

No.

BILLY

You know I have this thing where I really *need* to kn--

NAGAO

Not gonna happen.

Another pause.

BILLY

Sleeping Dragon?

Nagao just shakes his head: he's not saying a word.

Billy sighs. Finally giving up.

BILLY

So.. what's next?

NAGAO

You're the writer. You tell me.

BILLY

Well, usually --

WHACK. Billy is suckerpunched by the security guy beside him, and the SCREEN SUDDENLY EXPLODES INTO --

**ANIME**

Except this anime is STATIC. BOXY. It's a small, square, ONE BEDROOM APARTMENT IN CLEVELAND. And BILLY CHAKA is sitting at a desk, scribbling, as...

The WALLS OF THE APARTMENT, with all their Japanese memorabilia heightened and exaggerated -- nun-chucks, swords, samurai helmets -- start to CLOSE IN ON HIM.

He looks around, panicked, soon to get crushed. Suddenly --

DRAGONFLY is at the window, reaching for him. Billy recoils. Backs into an ever-shrinking corner. DragonFly comes closer.

DRAGONFLY

It's been right in front of your face.  
And you haven't seen any of it.

She comes closer still -- and then rips off a mask...

INT. THIRTIETH STORY OF AN OFFICE BUILDING - LATER

Billy groggily awakens.

BILLY

Hello?

He looks around. His arms are spread wide -- and are shackled to the bars of a CAGE. As are his legs.

As he gains some perspective he sees that the cage is in the center of an ENTIRELY EMPTY THIRTIETH FLOOR of a building that is -- judging by the view out the windows -- somewhere in the center of Tokyo.

BILLY

Hellllooooo?

He sees LIGHT seeping through DOORS way across the floor.

IN THE ANTE-ROOM - SAME

Guards on folding chairs play cards and listen to music.

ONE OF THE GUARDS

He's awake.

Another nods, unconcerned. They barely hear his muted voice:

BILLY (O.S.)

Hellll-loooooo?

IN THE CAGE - SAME

Billy sags -- or would sag, if his body could move. CUT TO:

INT. ROPPONGI OTANI HOTEL - SARAH'S ROOM - SAME

CLOSE ON SARAH - in the bathroom mirror, looking ravishing in an evening dress as she puts final touches on her jewelry.

She freezes. Sensing someone moving behind her.

SARAH

Hello?

She turns, slowly... starts into the main room.

SARAH

Is someone in here?

Suddenly a BLACK-CLAD FIGURE steps from the shadows --

SARAH

Ahhh!

FIGURE

Boo.

The Figure flicks on the light. It's DOLPH -- in a tux. Smiling. Holding a bouquet of flowers.

DOLPH LUNDGREN

Ready to go?

SARAH

How did you get in?

DOLPH LUNDGREN

The bellman.

(off her look)

I'm famous. People do that shit.

(extending flowers)

These are for you. For what you've been through.

Sarah looks at him. Nods appreciatively.

EXT. HOTEL - CARPORT - A FEW MINUTES LATER

Dolph holds the limo door open Sarah as Frank approaches.

FRANK

Where's Chaka?

SARAH

Honestly, I really don't care.

She gets in. Frank, rather astonished, is about to scold her when Dolph points a firm finger at him: *don't even try.*

Frank shuts up. Dolph nods, gets into the limo. Meanwhile--

INT. THIRTIETH STORY OF AN OFFICE BUILDING - SAME - NIGHT

Billy's alone in his cage, arms and legs extended. Shackled.

BILLY

Hello? I have an itch. *Summimasen!*

IN THE ANTE-ROOM - SAME

Guards ignore Billy as the elevator opens and another GUARD steps out with a stack of PIZZA BOXES. Now they perk up. He hands out the top boxes, then keeps one and crosses into--

INT. THIRTIETH STORY OF AN OFFICE BUILDING - CONTINUOUS

And walks toward the cage.

BILLY

I don't understand what's going on.  
Seriously -- you can't just keep me--

GUARD

(unlocks cage, livid)  
You are a fool. And he is furious.

The guard opens the pizza box. Inside is a PLASTIC CIRCULAR DEVICE with straps and a DOWEL on it.

BILLY

Why? Apparently I walked into some  
kind of open and shut case against  
myself. If anything he should be  
grateful. What are you doing?

The guard works quickly. He latches the device across Billy's legs and hips. It's like a hard plastic DIAPER.

GUARD

You try - but you can not destroy him.

BILLY

Destroy who? What are you *doing?*

(suddenly)

(MORE)

BILLY (cont'd)  
Wait. I know you. You're the mole!  
You work for Lee Jay Yoo--

The guard punches him in the gut. Billy wheezes as the mole  
UNLATCHES BILLY'S FEET.

MOLE  
Keep feet still. Keep hands out -  
like still cuffed.

BILLY  
What's --

The mole suddenly SHOVES A SLICE OF PIZZA INTO BILLY'S MOUTH.

INT. ANTE-ROOM - SAME

One of the guards looks in, SEES: Billy being hand-fed by  
the Mole. The guard snickers, returns to his cards.

INT. THIRTIETH STORY OF AN OFFICE BUILDING - SAME

The Mole LATCHES A WIRE onto the dowel, then moves quickly  
across the empty floor, unspooling the wire as he walks..

BILLY  
(mouth full of pizza)  
Ttllll mmmme whhhtt's...

The MOLE SMASHES THE WINDOW. Billy now sees: A MAN SUSPENDED  
AT THE END OF A CORD -- who takes the WIRE from the mole and  
affixes it to a hook. Billy spits out the pizza --

BILLY  
WHAT ARE YOU DOING?!  
(yells toward the door)  
HELP!! HELP!!

GUARDS RUSH IN. The MOLE FIRES A GUN. GUARDS FIRE BACK as--  
The cord attached to Billy's waist suddenly goes taut and --

BILLY  
Wait -- whaaaaAHHHHH! AAAH!

Billy is yanked like a reluctant waterskier across the floor  
as bullets scream past him and he covers his head as he is  
pulled through the remaining glass and --

EXT. TOKYO NIGHT SKIES - CONTINUOUS

-- Billy shoots out into the Tokyo night air, glass flying , all around him, neon Tokyo sails past, and...

BILLY  
AHHHHHHHHH!!!

...he begins to realize he's swinging by a harness from what appears to be a HELICOPTER, which zooms up and away.

Billy, horrified, soars over the city, rising on some kind of winch until -- WHAM -- he slams up into the underside of the copter and TWO PEOPLE reach down and yank him:

INT. HELICOPTER - FLYING - NIGHT

Onto the floor of the copter. The door is shut. Below him out the windows rush the tops of neon Tokyo.

Billy -- wind-blown and shaken -- opens his eyes, terrified.

He is face to face with a scowling Punchperm -- who is now BANDAGED at the elbow. Holding Billy are Blondie and Crewcut, both bruised. The fourth -- Sunglasses -- is coming toward him with large gardening shears. Getting closer...

BILLY  
I'm sorry about your estate, and  
boathouse... and screwing up your  
kidnapping... and the whole finger -  
hand - arm... thing. But-- wait! NO!

Sunglasses then SNIPS THE LATCH on Billy's harness.

Billy breathes a sigh of relief as they remove the brace and cede the "floor" to --

An OLDER MAN -- LEE JAY YOON -- who wheels a cart containing TAILOR'S INSTRUMENTS: knives, scissors, needles...

BILLY  
The Tailor of Taegu...

LEE  
The legendary Billy Chaka... You are  
smaller than I imagined. With far  
less..  
(checks Korean word)  
..sineu.

He turns, speaks more Korean. Blondie removes a MEASURING TAPE from the cart, and throughout the following is measuring Billy and calling off figures in Korean to Crewcut.

BILLY  
What's "awaken the--"

LEE  
You have no idea what you've done.

BILLY  
Yes, that's been the theme -- but  
here's what I need to know--

Lee slaps Billy. Blondie takes the cart, moves it off to the side where the men begin preparing something.

LEE  
Shut up and undress.

BILLY  
No -- seriously --

LEE  
Undress... or leave. Now.

He nods. Crewcut SLIDES OPEN THE DOOR. Wind pounds in. It's loud. Skyscrapers whip past. Sunglasses grabs Billy. Starts to shove him toward the door.

BILLY  
Okay! Okay okay. Close the door!

They do. It's quiet again. Billy nods.

BILLY  
Fine. I'll undress. But -- for the record, if what you're looking to cut off is, you know, my -- thing --

LEE  
Quiet.

BILLY  
-- it's not a fair swap, cause he was trying to kill me -- so in fairness you can have my arm -- which, in point of fact, I use a lot more than my -- thing --

LEE  
Shut up. Tokyo is in danger and you are the only one who can help.

Billy looks at him.

BILLY  
I'm sorry. What?

LEE  
Undress. While I tell you a Billy  
Chaka story.

BILLY  
I'm not sure -- in this moment -- that  
I'm actually in a creative sort of  
space to listen to --

LEE  
(knife to Billy's throat)  
Now.

BILLY  
I'm undressing.

LEE  
1945. Hirohito, pressured by the  
West, institutes a constitution  
forbidding Japan to militarize. Cut  
to present day --

BILLY  
(like a ton of bricks)  
*Mitsui wants to arm the police.*

LEE  
And the army. And re-create a navy...

BILLY  
...And awaken the sleeping dragon.

Billy's stopped undressing. Lee motions for him to continue.

BILLY  
It's Japan. The dragon is Japan.

LEE  
He believes it would take an event  
equal to your September 11th to gather  
the international support necessary.

BILLY  
So you were trying to stop it.

LEE  
We did stop it. Until a comic book  
artist from Cleveland--

BILLY  
Graphic - whatever.

LEE  
Until you, Mr. Chaka, felt that by  
superimposing your particular breed of  
(MORE)

LEE (cont'd)  
fantasies onto our very pressing  
reality, you would, somehow, help  
matters.

BILLY  
So... you were the good guy. Sorta.  
But only because why would any mobster  
want the Tokyo police department  
carrying guns?

LEE  
I have no trouble killing innocent  
people; just not when it interferes  
with my own agenda.

BILLY  
But I returned the suitcase... with  
the bomb...

LEE  
As well as our only bargaining chip.

BILLY  
Yuko. And now they've got my prints  
on everything. At the storage dock,  
on the suitcase... and now the  
detonator. I am an idiot.

LEE  
You'll get no arguments here. Keep  
your underwear on.

BILLY  
So... why would you possibly need me?

LEE  
The Prime Minister has been Mitsui's  
most formidable opposition. We  
believe he's the target.

BILLY  
It's the banquet?

LEE  
And with my operation destroyed, and  
with security is so high, the only way  
to get inside and stop it...

Blondie hands Billy.. a TUXEDO. Just altered.

BILLY  
...is to already be on the list.

Lee nods. Billy takes the tux. And we CUT TO:

EXT. TOYA BUILDING - SAME

There are all sorts of "Billy Chaka" themed party-workers outside. People dressed as geisha and yakuza, ninjas and samurai. Even waiters in "Billy Chaka" costumes - complete with huge papier-mache-style "ANIMATED BILLY CHAKA" HEADS.

Photos FLASH as a LIMO pulls up and Dolph Lundgren gets out.

DOLPH LUNDGREN  
How's it goin', danger?

The crowd cheers. Dolph turns... and holds the door open for SARAH, who steps out and takes his hand.

People shout, cheer, flash photos as they approach an OFFICIOUS MAN at a security table.

OFFICIOUS MAN  
Identification?

SARAH  
Sarah McCaig.

Sarah hands hers over. Dolph pats his pockets.

DOLPH LUNDGREN  
(half-joking)  
Don't you know who I am? Hang on --

Dolph grabs a small "Tokyo Suckerpunch" poster with his picture, hands it to the man, pointing to himself.

DOLPH LUNDGREN  
Billy Chaka.

Dolph winks. Turns with Sarah. People cheer -- call out the name "Billy Chaka." As he and Sarah continue past the bomb-sniffing dogs and the metal detector, we HOLD on the desk as:

Nagao walks up -- carrying THE SUITCASE. He flashes his badge. And continues past the dogs and through the metal detectors. His phone rings. Nagao slows, picks it up.

NAGAO  
*Moshi.*  
(eyes widening)  
**What??**

His face darkens and we CUT TO:

EXT. TOKYO SKIES - SAME

The helicopter soars through the neon skyline.

INT. HELICOPTER - SAME

The tux shirt is slid onto Billy's shoulders by Crewcut. Blondie helps him with his cufflinks.

LEE

You will need to either locate the person with the remote and kill him from behind -- I presume you are familiar with all the non-spasming instant death impact points?

BILLY

..Sure.

LEE

Or you will need to find the bomb itself, and remove it. A bigger risk, as you could blow up with it.

Billy's cummerbund is latched. Punchperm holds up Billy's tie -- but he can't tie it with one hand.

BILLY

I'll... I'll get that one.

He takes it. Lee hands him his jacket. Billy slides it on.

LEE

We're going to land two blocks away. You will head directly there. One thing -- and this is crucial: you mustn't cause a scene. One hint of trouble and they will set it off--

WHHHHHAAAAAMMM -- suddenly a HOLE IS BLOWN in the copter and all six SLAM INTO THE WALL as there is --

Shouting, in Korean, from the front, and Punchperm points as--

EXT. SKIES ABOVE TOKYO - SAME

POLICE HELICOPTERS roar around a skyscraper in pursuit. One has a GUN smoking on its turret.

INT. BANQUET ROOM - SAME

At the head "Tokyo Suckerpunch" table are Frank, Miyashiro, an empty seat (with a Billy Chaka placard), and Dolph and Sarah. Dolph is practicing with Sarah.

DOLPH LUNDGREN

*Ohatsu ni... omeni - kaka - mirasu...*



INT. LEE'S HELICOPTER - SAME

UP FRONT, the pilot frantically goes into evasion mode.

IN THE BACK, Lee, on the shaking floor, yells. Blondie scrambles, grabs the brace, still hooked to the wire.

BILLY

What was that!!? What's happening??

LEE

You need to go down! Now!

BILLY

But we're still --

Sunglasses THROWS OPEN THE DOOR. NOISE AND WIND RUSH IN. Crewcut and Blondie LATCH THE BRACE back on Billy.

BILLY

Wait -- what are you -- NOO!!

IN THE SKIES

Police copters close in. Lee's copter arcs hard left, and --

INT. SUN'S HELICOPTER - SAME

Everyone flies right and SLAMS into the wall, except Blondie--

BLONDIE

Yaaaaaahhhh...

--who sails out the window and into the night.

Billy's eyes widen -- the helicopter jolts again as --

-- a HOLE IS BLOWN IN ITS SIDE. It rattles, shakes, spins in the air. Over the din:

BILLY

I thought they weren't supposed to have guns!

LEE

They're not!

And Lee SIDE-KICKS BILLY OUT OF THE COPTER --

BILLY

Wait -- YAAAHHHHH!

EXT. SKY OVER TOKYO - NIGHT - CONTINUOUS

Billy tumbles end over end as the wire un-spools.

BILLY  
Ahhhh -- yahhhhhh -- YAAAHHHHH.  
(bounces)  
AAAAHHH.... AAAHH... Ahhh?

He realizes... he has stopped. He opens his eyes. He's on the ground. Rather, his tip-toes are and he's bobbing as if at the end of an almost-long enough anchor line... He relaxes, about to set a foot on the ground, when suddenly --

INT. LEE'S HELICOPTER - SAME

The pilot rights the copter and -- floors it and...

EXT. GROUND - SAME

Billy is suddenly lurched forward AND BACK UP INTO THE AIR.

BILLY  
SHIT! SHIIIIIIIT!!

As the copter above him veers right... and then left... trying to avoid the rapidly gaining police helicopters --

BILLY

Flies along just above traffic, barely missing trucks, "running" along the roofs of cars as he skips like a stone at 60 miles an hour and RISES AGAIN, and is now --

Swung with wild centrifugal force -- nearly missing buildings -- including AN ENTIRE WALL-SIZED VIDEO AD FOR THE TOKYO SUCKERPUNCH MOVIE -- showing DOLPH LUNDGREN KICKING MAJOR ASS as the JAPANESE WRITING explodes onto screen followed by the English phrase **TODAY AT 12 - BILLY CHAKA WILL SAVE TOKYO!**

Beneath it, at a MOVIE THEATER, people are LINED UP AROUND THE BLOCK to see the film.

Billy soars right over them -- no one even noticing -- as a giant CLOCK reads **11:43:23...24..25...** And then...

QUICK SHOTS - ROARING THROUGH THE SKIES OVER TOKYO

ONE OF THE POLICE HELICOPTERS fires on--

LEE'S COPTER, which arcs, hit, followed by...

BILLY, who continues to arc up... then is pulled in the opposite direction as the helicopter starts dropping... and now... as the helicopter tips even further...

PUNCHPERM falls through the open door and passes Billy... eyeing him directly as --

-- WWHHHHHHHHHICK -- his entire arm is sliced at the shoulder by the rotor blade. Billy winces... but then notices that --

The BLADE still spinning and coming closer to Billy as it JUST MISSES BILLY... but it slashes the cord and --

BILLY is flung horizontally right toward A BUILDING as --

INT. BUILDING - SAME

A YOUNG JAPANESE COUPLE is watching TV as --

Billy SMASHES THROUGH THEIR WINDOW and slides through the room, finally coming to a halt in their kitchen.

The couple look at each other... then slowly walk to --

The kitchen, where Billy cuts off the brace with a knife.

BILLY

*Arrigato. Toya building-wa, doko desuka?*

The stunned couple points across the city.

STUNNED MAN

One mile. That way.

BILLY

*Arrigato.*

Billy RUNS past the gaping couple and out the door.

EXT. APARTMENT BUILDING - A MOMENT LATER

Billy sprints in the direction the couple pointed. Meanwhile--

INT. BANQUET HALL - SMALL ROOM - SAME

Nagao is on the phone speaking urgent Japanese.

NAGAO

**I don't care what you have to do. The man is suspected of plotting a serious terrorist act. FIND HIM.**

He hangs up as the DOOR OPENS and Mitsui enters with Sarah. Nagao rises, bows politely.

NAGAO  
Thank you for helping us.

He holds up a small black box with a WIRE attached to it.

NAGAO  
Please attach this to your belt, and clip the wire on your collar.

SARAH  
Uh... sure.

Sarah takes the device, starts to affix it.

MITSUI  
If you will excuse us, we will allow you your modesty.

The men step out of the room. At the same time --

EXT. TOKYO STREETS - A LITTLE WHILE LATER

Billy hoofs it through crowds. Trying to find orientation...

BILLY  
(out of breath, to passerby)  
Excuse me -- *summimasen!* Toya Building, *doku desuka?*

PERSON  
(points)  
Two mile.

BILLY  
Two miles?

PERSON  
Uh... *chikatetsu* -- subway. Ginza Line. Omotesando Station. Uh...

Suddenly the person stops, staring over Billy's shoulder.

BILLY  
What?

Billy turns. Sees, up above, 100 FEET WIDE ACROSS A SQUARE:

HIS IMAGE. Like a huge "WANTED" SIGN. A photo of him, taken, it would appear, at the premiere two nights ago.

The person gapes... yells. Billy turns. RUNS.

EXT. STREETS - NIGHT

Billy tears around a corner, down into --

A SUBWAY STATION - A MOMENT LATER

Billy tries to make sense of the subway map before him.

BILLY

    Ginza line... Omotesando...

Billy leaps the turnstile and onto a departing train.

INT. SUBWAY TRAIN - CONTINUOUS

Billy leans back and instantly notices:

A TV screen above him... with Billy all over the news. He grabs a discarded newspaper. Puts it over his face.

What Billy doesn't know is that there's a FULL PAGE AD for the movie with his own ANIMATED FACE on it. And he is holding it right where his real face is.

Some TEENAGERS spot him. Yell. Billy rises. Starts to run.

MOVING THROUGH A SUBWAY CAR

Billy scrambles through as the teenagers shout and other passengers rise, join in the chase. Soon Billy gains speed, starts to sprint. MORE JOIN THE CHASE as he passes through --

INTO THE NEXT CAR

Running full-tilt now... with people yelling and peeling off their seats, gaining on him, about to catch him as --

IN THE VERY FRONT CAR

Billy enters and skids to a halt in the rushing car as --

TWO POLICEMEN AT THE FRONT turn as --

The entering mob yell. Billy is sandwiched between the cops and the streaming-in vigilantes. He gulps. Then he --

LEAPS ONTO THE LUGGAGE RACK and YANKS THE EMERGENCY BRAKE.

The brakes screech and momentum carries THE PEOPLE CHASING BILLY into a crunching accordion as above them --

Billy kicks out the window and shimmies for dear life into:

INT. DARK SUBWAY TUNNEL - CONTINUOUS

Where Billy turns one way, then another -- sees:

A PARALLEL TRACK

And leaps onto it. Starts running. Hears:

AN ONCOMING TRAIN. He turns, runs through upright slats which pixelate him like a cartoon. For a brief instant Billy looks like a character in his own anime. Finally --

The train recedes and Billy looks back, confused for a beat... And then slows down as he realizes:

The train has simply stopped in the station. Billy turns, out of breath. He sprints up the steps and out onto --

THE STREET

With no idea where he is. He keeps his head down.

INT. TOYA BUILDING - BANQUET HALL - SAME

Dolph holds out a chair as Sarah returns to the table.

OUTSIDE THE TOYA BUILDING - SAME

A WAVE OF SECURITY PEOPLE moves to the curb as --

The PRIME MINISTER'S CARAVAN pulls up and the PRIME MINISTER gets out. With his entourage, he starts toward the building.

EXT. STREETS OF TOKYO - SAME

Billy -- arm over his head -- runs along a row of cafes.

BILLY  
Toya Building? Excuse me -- maam--

LADY  
(points)  
Three miles.

BILLY  
No...

The person recognizes him. A couple guys rise. Billy sees --  
A MOTORCYCLIST across the street. Just getting off his bike.  
He runs... grabs the guy's keys and leaps onto his bike.

The guy yells. Billy kicks him, then STARTS the bike.

BILLY

Um... okay... Uncle Jim's mini-bike...  
how did I... back it u--

He kicks it into gear... and it shoots forward, right into  
the PLATE GLASS WINDOW of a department store.

We HOLD for about 5 seconds on the shattered window when --

-- SMASH -- the motorcycle shoots out ANOTHER WINDOW and  
lurches out onto the street, past the yelling cyclist and --

EXT. WIDE TOKYO BOULEVARD

Billy shakily rights the bike and screams out into traffic --

BILLY

AAAHHHH!

-- and realizes he's on the wrong side of the street!

BILLY

Shit! Shit shit shit!

He veers, cars screaming toward him, cuts through an alley,  
across a park and onto a street -- again going the wrong way--

BILLY

Ahhhh!

He veers again and inadvertently goes up the ramped back of  
an auto truck and --

BILLY

Noooo!

-- ends up -- for an instant -- actually FLYING THROUGH THE  
AIR... but unlike Dolph in the movie, he quite quickly --

CRASHES INTO THE SECOND STORY OF AN OFFICE BUILDING AND --

INT. STORE - MOVING

Billy roars down between the cubicles as everybody looks and--

-- SMASH -- he's out another window and --

EXT. STREET - CONTINUOUS

His bike plunges into the back of a pick-up truck.

INT. CAB OF TRUCK - CONTINUOUS

The driver yells as...

Billy scrambles off the crunched bike and pushes his head through the back sliding window.

BILLY  
Toya Building?

DRIVER  
(points, terrified)  
Four miles.

Billy sags, pulls himself in through the cab.

BILLY  
Emergency. Wife pregnant.

Billy HEARS the name "Billy Chaka" ON THE RADIO and quickly TURNS IT OFF. Feebly:

BILLY  
Headache. From bike crash.

INT. BANQUET HALL - SAME

At one of the front tables, Sarah stands -- along with everyone else in the room as -- as...

The PRIME MINISTER enters the back of the hall amid much fanfare and attention. He begins to work his way across the room, shaking hands, passing --

A TABLE AT THE BACK OF THE ROOM

Where the Prime Minister stops at Mitsui's table. Bows -- politely but measured. Mitsui is warm... but measured.

MITSUI  
**Good afternoon, Haruki.**

PRIME MINISTER  
**Hideki.**  
(nods)  
**Nice to see you again, Yuko.**

Yuko bows. The Prime Minister continues on. Yuko notices the way her father is watching the Prime Minister...

EXT. TOYA BUILDING - SAME

The pick-up stops and Billy races out. Sees lots of SECURITY around the front... So he spins, dashes around back. While--

INT. BUILDING - SAME

Nagao walks to a stairwell which leads UPSTAIRS, to a balcony which rings the room. He approaches the members of the TOKYO POLICE DEPARTMENT who are monitoring the steps.

NAGAO  
**Is this area clean?**

One of the cops turns. It's TETSUO, who nods.

TETSUO  
*Hai.*

NAGAO  
**Good. Let's keep alert.**

Tetsuo nods. Nagao passes through the rope. Starts up the steps. As he does, he nods back at --

Mitsui, who nods, then sees Yuko looking at him curiously.

YUKO  
**Why are we sitting so far back?**

MITSUI  
**I like to get the big picture.**

YUKO  
(re pillar near them)  
**But we have a blocked view. Can I at least move --**

MITSUI  
**No. Now hush. I need to pay attention.**

He turns back as Yuko eyes him warily, and...

EXT. TOYA BUILDING - BACK - SAME

Billy rushes around back... still scanning. And stops. Sees: CATERING VEHICLES, COSTUME TRUCKS...

And a WAIT STAFF -- people in "Billy Chaka"-themed costumes: there are DragonFlys, Billys, mobsters -- and ALL all have HUGE (4 FOOT TALL), EXAGGERATED PAPIER-MACHE CHARACTER HEADS.

Then Billy notices a waiter taking off a huge "BILLY CHAKA HEAD" so he can fit inside a PORTA-POTTY. Meanwhile --

INT. BUILDING - SAME

Miyashiro extends a hand to Sarah and Dolph.

MIYASHIRO  
This way, please.

They rise as he leads them toward a podium at the front.

EXT. BACK OF BUILDING

The PORTA POTTY OPENS and the waiter comes out... unable to find his big Billy Chaka head. That's because...

AT THE SERVERS' ENTRANCE

Among the ant-line of "Billy Chaka" waiters heading inside with giant "Billy Chaka heads," ONE is moving incredibly quickly -- with food sliding off his tray. As they go in --

A boss yells out. But this "Chaka" just bullets past as...

INT. BANQUET HALL - PENTHOUSE - SAME

Billy, in a huge "Billy Chaka Head", rushes in, looks around. Immediately freezes as he sees, across the room:

SARAH AND DOLPH

At the podium, waiting while the Prime Minister glad-hands his way down the aisle, half-way there.

Sarah leans close to Dolph, who's nervous. Takes his hand.

SARAH  
You'll be fine. Just let him bow --  
then you bow just a bit lower, like --

Something distracts her. On the other side of the room:

A BIG HUGE BILLY CHAKA-HEAD

Is waving -- trying to give a signal to... somebody...

BIG HUGE "BILLY CHAKA HEAD"  
Sarah... move... go... shit.

He sees Sarah, at the other end of the room, look for a second, then turn back to Dolph, whose hand she still holds.

The Billy Chaka Head sags... and then stiffens as Billy sees:

BILLY'S POV - THROUGH THE MESH BILLY CHAKA "SMILE"

ALONE ON THE BALCONY, Nagao leans to get a better view of:

THE PRIME MINISTER

Who is now a mere two people away from the podium. He bows to the first. Moves to the next.

ON THE BALCONY

Nagao reaches into his pocket with his gloved hand.

DOWN BELOW

AT THE MITSUI TABLE, Yuko watches as her father is one of the only people NOT looking at the front of the room. Instead, he is making eye contact with Nagao, up on the balcony.

She follows Nagao's eyes down toward...

The Prime Minister, who now turns toward the podium.

Sarah switches her mic on. Taps it, testing...

SARAH  
Um... Why isn't this working?

She can't seem to get it to go on as --

ON THE BALCONY

Nagao raises the DETONATOR. And --

-- WHAMMMMMM. Somebody in a GIANT BILLY CHAKA HEAD dives onto him... and they topple.

The remote flies out of his hand and skitters to side, sliding along the floor. And, as --

DOWNSTAIRS

The Prime Minister begins speaking and --

SARAH  
(whispers to Miyashiro)  
*My microphone isn't working...*

UPSTAIRS

Billy -- still in his huge head -- rises and starts to scramble -- but he is grabbed by Nagao. And spun. And --

-- WHACK -- Nagao slugs the Billy Chaka head -- which wobbles back and forth like a bobble-head... and then --

-- WHACK -- Nagao punches again and the head spins 90 degrees sideways. Now Billy can't see. He waves around blindly as Nago SLUGS HIM again and Billy topples, the head flying off.

Nagao crosses the row and picks up the remote, turns, and --

--WHAMMM -- a huge flying empty Billy Chaka Head knocks him off his feet. He slams to the ground... the remote only feet from his grasp. He reaches for it and --

Billy dives on top. Slugs him. Grabs the remote. Lifts it. But Nagao grabs Billy's throat. Chokes him with one hand while reaching for the remote with the other.

Billy tries to keep it out of his reach.

NAGAO  
You're an idiot. Not only are your prints on the detonator, you're at the scene.

BILLY  
It'll never work. What's my possible motive?

NAGAO  
I'll give you a hint. "Do you understand that you have raped my dreams?"

BILLY  
What?

Nagao slugs him. The remote flies out of Billy's hand and right onto the lip of the balcony.

Each man freezes, feinting, trying to trick the other, and then... Billy looks down at:

SARAH

Holding the black box with wires, trying to make it work.

ON THE BALCONY

Billy slowly turns, eyes widening. He glares at Nagao -- who smiles. Then --

Billy lunges for the remote and gets a hand on it but --

Nagao slams into him and --

The two of them CRASH THROUGH THE RAILING as --

The remote is knocked from Billy's hand and sails forward as--

WIDER - IN THE BANQUET ROOM

Billy and Nagao topple, CRASHING down onto a center table as--

The remote hits the carpet and skitters and --

Sarah can't believe what she sees --

SARAH

Billy?

QUICK SHOTS

Security men dive on top of the Prime Minister as --

People scream -- trying to figure out what's going on and --

Billy and Nagao rise. Billy scans the room, and sees --

About 40 feet away, YUKO picks up the remote. He yells --

BILLY

Yuko -- no --

Yuko turns. Sees her father ten feet from her, calling her and holding out his hand. She starts towards him as --

BILLY

Shit!

Billy turns, looks -- makes a quick calculation -- decides he's way closer to Sarah (the bomb) than to Yuko (the remote). He spins, and runs --

BILLY

Sarah!

SARAH

(turns)

What the hell are you--

He rips the box with wires from her hand.

DOLPH LUNDGREN

Billy -- chill out, bro --

BILLY

Dolph -- it's a bomb --

(turns to Sarah)

I didn't sleep with Yuko -- I couldn't -- and I'm sorry I've never said this but I've never known it till this very moment but I love you and I need you and you're a great editor and take care of Billy Chaka when I'm gone --

And -- as --

IN THE BACK OF THE ROOM

Yuko hands the device to her father --

IN THE FRONT OF THE ROOM

Billy spins from an utterly astonished Sarah and runs full tilt like an action hero...

DOLPH LUNDGREN

Everybody move! He has a bomb!

People scream -- dive out of the way, as --

Nagao turns to flee and Billy yells to Dolph --

BILLY

Don't let him leave!

Dolph turns... looks at Tetsuo -- points -- and Tetsuo runs after Nagao as--

MITSUI

Takes the remote and pulls Yuko behind a pillar and --

BILLY

Plants a foot on a chair, springs onto a table and then dives toward the huge plate glass window and --

-- SLAMS into the glass and bounces off...

...flopping back onto the table and rolling off and thudding to the floor, the box with wires still on his hands as...

MITSUI

Grins across the room at Billy... and pushes the button on the remote.

BILLY

Winces and --

SARAH

Gapes as --

ALL AROUND THE ROOM

People cover their heads, cowering, waiting... silent in terror... as...

Nothing happens. Except one thing:

We hear BILLY'S VOICE, small, tinny, coming from a tiny speaker in Mitsui's hand.

BILLY'S VOICE (ON RECORDER)  
*Wham! Crack! It's a back-to-back yak-smackin' Chak-attack!*  
(as a girl)  
*"I knew you'd come. Kiss me, Billy."*  
(as Billy)  
*"No time, babe. Let's blow this squid-on-a-stick stand."*

Mitsui gapes. All eyes are on him as...

Yuko looks at him and holds up the real remote, and...

WHAM -- Dolph punches Mitsui in the face. He goes down and Dolph shakes his hand out...

DOLPH LUNDGREN

Ow...

OUTSIDE

Nagao is about to get into a car when --

Tetsuo leaps off a ledge and, flying through the air, yells --

TETSUO

YyyyyyyyyyyyyyAAAAAAAAAAAA!

Tetsuo lands on him, trapping him, and --

INT. BANQUET HALL - SAME

Billy lies on the ground in a daze, a little stunned and shell-shocked as... Sarah comes over, kneels by him.

SARAH

I'm not sure I understand why exactly you chose to say what you said the way you said it... but I'm touched. And sort of stunned.

BILLY

Can I ask you something?

SARAH

Of course.

BILLY

What's your favorite color?

SARAH

What?

BILLY

What's your favorite color?

SARAH

Blue.

BILLY

What books are you...

And she grabs him. And kisses him. As --

NEARBY

People are crowding around Dolph -- the Big Hero -- taking his picture, asking him questions, as...

BILLY AND SARAH

Separate. Looking at each other.

BILLY

So... the damsel in distress thing...?  
Like? Not like?

SARAH

Nice to be rescued. Nice that you were thinking of me. Probably easier when you don't know you're wearing a bomb.

BILLY

Wanna go to that sushi place?

SARAH

The one in Fukugawa? The one Billy Chaka would love?

BILLY

The one off Shaker Boulevard. In Cleveland.

SARAH

Don't you want to... you know...?

She indicates the throngs around Dolph -- and Tetsuo, now.

SARAH

I'm sure a lot of people would like to know who the real hero is here.

BILLY

Nah. Let's just leave it.

Sarah looks at him. Is he serious? He seems to be. He offers his arm. They head in the other direction. Push away from the crowds... Start up the aisle.

SARAH

You're really just gonna let it go?

BILLY

Yup.

SARAH

You're not gonna turn around, go back...  
set the record straight?

As they slow at the open door, Billy turns.

BILLY

See, Sarah -- the thing about the true  
master? He never tells.

And as they step thru into Tokyo daylight... we CUT TO:

INT. COFFEE SHOP - CLEVELAND - LATE AFTERNOON/EARLY EVENING

Billy and his friends are engaged -- once again -- in a shouting match. His friends don't believe a word he's saying. They overlap. Billy has to yell to be heard:

BILLY

*It totally happened. Every word.*

EVAN

Bullshit. There's no way.

DAN

Right. Working at the behest of a  
mafia kingpin -- the -- what's his  
name? The Seamstress of Seoul?

BILLY

The Tailor of Taegu.

DAN

Right. Ha.

BILLY

It's true. Fine. Whatever. I don't  
need to prove myself to --

He stops as he sees: through the window, Sarah is getting out of her car, carrying a long, cylindrical TUBE.

DAN

Uh oh... your boss is here.

BILLY

Okay, first of all, she's not my boss.  
I totally call the shots.

EVAN

Yeah, right. Hang on... ooh, here it is.

Evan pantomimes finding a tiny round thing under the booth.

EVAN

I found one of your balls. Dan?

DAN

I think the other is in his boss's purse.

BILLY

I told you -- she's not my boss. She's my editor.

The door opens. Sarah walks in. Billy gathers his stuff.

BILLY

And I have to go.

EVAN

In a "she's totally not my boss" kind of way.

BILLY

She has a photo exhibition. At that gallery, just down the street.

SARAH

Hey guys.

Sarah comes over -- and kisses Billy.

The guys are suddenly speechless -- mouths agape.

SARAH

(to Billy)

This came for you. From Japan. I signed for it.

DAN

Hang on. Sloooow down.

EVAN

Whoa whoa whoa whoa. Wait.

EVAN

*Who signed what?* Wait... when did you guys...

BILLY

Move in together? Just, you know... it's an experiment. I'm using my apartment as an office. Just to see.

The guys gape. Billy turns. Looks at the packing slip.

BILLY

Wait, what is... *Naikaku sori daijin?*

SARAH

It's the office of the Prime Minister.

Billy tears open the wrapper and removes... something wrapped in NEWSPRINT. As he peels the newsprint off, we see the front page of the JAPAN TIMES.

He smiles as he sets it down. It's a HALF PAGE PHOTO of DOLPH and TETSUO above mug shots of NAGAO and MITSUI. And the phrase "**Billy Chaka and The Tetsuo Tiger Save Tokyo!**"

He shakes his head and rips off the rest of the paper to reveal... an ancient CASE. He sets it on the coffee shop table. And carefully unlatches it. And opens it.

BILLY

Whoa...

From it he gingerly removes... the most amazing ANCIENT JAPANESE SWORD he's ever seen. There's note attached to it.

Billy reads it. Then hands it to his friend.

EVAN

"For Billy Chaka. We are most grateful for your valiant efforts on the part of our country."

DAN

So... wait... so you really...

Billy shrugs -- humble -- and makes a non-committal gesture.

BILLY

Bit. You know, whatever.

And he replaces the sword in its case. Takes Sarah's arm.

BILLY

Later, luddites.

The guys sit there, silent, watching as --

EXT. COFFEE SHOP - MAGIC HOUR

Billy and Sarah leave the diner. Billy slings the sword (in its sheath) over his shoulder and, linking arms with Sarah, the two of them walk off into the city. And...

As the setting sun throws Billy and Sarah into silhouette, we notice that, for the briefest instant, with the sword on his back and Sarah's trenchcoat billowing in the breeze...

It looks very much as if Billy Chaka could have drawn it.

THE END