

IMPRINT

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Based on the Novel "Bokke Kyoutee"  
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Draft for bound script  
19 September 2005

1 EXT. A RIVER - NIGHT

A passenger boat sleeks along a river.

A small island sandbar sits in the middle of the river. Flickering candlelights from a slum flicker in the background.

A JAPANESE BOATMAN oars onward.

JAPANESE DAY LABORERS ready for a night on the town fill the boat. The men whisper, talk and LAUGH amongst themselves.

A DRUNK JAPANESE MAN with glittering eyes blankly stares ahead.

CHRISTOPHER KARGES, a 55-year-old AMERICAN, sits among them wearing a shabby old coat.

Much of the dialogue in this film is delivered very slowly, eerily so, and at the speed we would expect from backwards country folk. All of the people speak in Japanese-accented English.

The location is Japan sometime in the late 1800's. A couple of the Laborers look at Christopher: the stranger in a strange land.

LABORER 1  
Stranger, is true you're all hung  
like horses?

LABORER 2  
Guess he's had a taste of our  
women and likes it.

Vulgar LAUGHTER, and Christopher turns back to the approaching islet.

Years ago back in America, Christopher would have been too proper of a man to respond but by now he's way past caring. He's a traveling nobody. He's a man who has loved. A man like all men with fond memories and burdened with regrets.

The boat cuts through the dark water.

Suddenly, a shock rolls through the boat. They've hit something.

Reaction shot of Christopher.

LABORER 1  
What happened?

Laborer 2 SCREAMS.

A young woman's corpse drifts past.

BOATMAN  
(as if he's seen this  
too many times before)  
Another floater.

To his own displeasure, the boatman takes a bamboo pole  
pushes the dead woman's body far away.

Her long hair coils around the pole.

BOATMAN (CONT'D)  
She's heavy as lead. Probably  
with child.

A hand reaches out from the water and quietly grabs the  
side of the boat. It's a female hand!

The boat puddles along again.

The laborers pour their sake in the river to purify the  
scene.

LABORER 2  
Rest in peace.

In the middle of the sandbar island, Christopher spies the  
paper lanterns of the red light district and its country  
whorehouses.

LABORER 1  
Boys, my nose is a tingling with  
the smell of fancy face powder!

The men revive to their lively selves. Okay, so men do  
think with their dicks.

The female hand that hugged the rails of the boat gently  
disappears into the water.

A lamp light draws near.

2 EXT. RED LIGHT DISTRICT SANDBAR - NIGHT

Paper lanterns line the street festively illuminating the  
front of a house of ill repute.

The latticed windows of the establishment.

The men size up the situation looking over the goods for  
sale inside as if they were at a cattle auction.

JAPANESE PROSTITUTES dangle their hands out the windows propositioning the men. The features of every last one of them reek of a bottom barrel whorehouse. None of them are particularly attractive. They're either too fat, too old, too young, have massive ears or inbred faces like the boy in DELIVERANCE.

A mix of close-up of these women all with their reasons for being there and their own complexes.

PROSTITUTE 1

Yoshi! Yoshi, I missed you!

MAN

You're looking as fine and ready as ever.

PROSTITUTE 1

I had an itchin' to see you. Every time I see you, I just wanna... mmm! Get on in here, handsome.

Entering with a grin on his face and the whore cuddling up to his side, they head for the back bedrooms.

Christopher wanders on past.

Upon seeing this stranger in a strange land, the girls are surprised but reach out their hands.

PROSTITUTE 2

You in the fancy clothes. I'll take you to heaven and back. The door is open if you know what I mean.

PROSTITUTE 3

Stranger, you're not half bad lookin'. And honey...I'm lookin'.

PROSTITUTE 2

Get a gander at the size of his nose. Big nose, big hands, big feet, big...

One WOMAN squats on the floor away from the others stretching out their hands and calling out with their lovely sing-song voices.

She has a lovely profile, much too lovely for this place. But she is distant, not welcoming, and appears afraid of something.

The MADAM OF THE HOUSE scolds her. The woman obstinately refuses.

The Madam of the House slaps the woman's face and leaves.

PROSTITUTE 2 (CONT'D)  
How about it? Let's see if you're  
as well equipped downstairs.

CHRISTOPHER  
I am looking for someone. I  
wonder if you ladies can help me  
find her... Her name is Komomo.

The name has an immediate effect. They fall SILENT all at once.

Christopher studies their faces hoping for a hint.

3 FLASHBACK

to Komomo's smiling face. The picture of innocence.  
Everything that is good and pure. Non-judgmental and  
loving.

4 EXT. THE WHOREHOUSE

BACK TO CHRISTOPHER

A TOUTER solicits Christopher. He's missing his nose from  
syphilis.

TOUTER  
Hey, what are you? Dutch?  
English? *American?*

Christopher nods.

TOUTER (CONT'D)  
I thought so. Well, you'd better  
get a move on or it'll be  
morning. What is done here is  
best done in the dark. Every man  
that comes here is looking for  
the same thing. Come to stick it  
betwixt a girl's legs, didn't ya?  
Well, the ladies at my house are  
the finest. You can't go wrong.

CHRISTOPHER  
I'm looking for a girl.

TOUTER  
I have lots of girls.

CHRISTOPHER  
A girl named Komomo.

The ladies of the night are watching Christopher. The Tout looks at the girls, who hush, then back to Christopher.

TOUTER

Never heard of a girl called that. She is not on this island.

CHRISTOPHER

Then I guess it's time for me to leave.

He starts to go.

TOUTER

Not tonight you won't. No boat until mornin', mister. You have to spend the evening somewhere, so it might as well be here. Come on in and rest your bones. Pick any Missy you please. I'll give you a good price... and a better lady.

Christopher points to the woman crouched down in the back.

TOUTER (CONT'D)

Excellent choice! You sure know how to pick them.  
(lowering his voice)  
She's very special girl.  
(whispers, grinning through rangy teeth)  
As long as you come short of killing her, she'll let you do anything.

The touter takes Christopher by the arm and drags him into the whorehouse.

5 INT. WHOREHOUSE, A LONG HALLWAY - NIGHT

A dimly torch-lit hallway.

6 INT. A ROOM IN THE WHOREHOUSE - NIGHT

A dimly lit room. Motionless pinwheels decorate the room.

A futon is laid out on the floor in the back.

TOUTER

I'll bring her in soon enough.  
Wait here a spell.

Christopher feels out of place, can't seem to relax but sits down.

The room is stuffy.

An ELDERLY WOMAN opens the sliding screen door.

She sets down a small table, a bottle of sake and cups.

He slowly pours himself a cup of sake.

He takes a sip.

CHRISTOPHER (V.O.)

I once held a woman named Komomo  
in my arms.

7 INSERT SHOT: EXT. SOMEPLACE

Komomo sits near a lone tree in the hot summer heat waiting for someone. We hear the cicadas chirping. Could this be the time of her first trick as a whore?

She sits holding a pinwheel trying to catch the wind as she searches for her own direction in life. She flutters around lost in this kind of play. She finds the wind and smiles into the camera.

CHRISTOPHER (V.O.) (CONT'D)

She was a sad, beautiful but most of all...unfortunate. But I loved her all the same. I had made up my mind to take her back home with me to America. I promised to come back to her, but when I returned she'd been sold off to another bawdy house. I roamed this land searching for her, following any hint or clue for her. Along the way, I've washed away the filthy sludge from this god-forsaken land and seen the blank, empty faces of other unfortunate women along the way. I'm exhausted. But not too tired to wonder what in the hell I am doing in a place like this.

8 INSERT SHOT: CHRISTOPHER'S PAST.

He walks in the dark between white powdered faced whores.

9 ANGLE ON BEAUTIFUL KOMOMO

A shot of Komomo dissolves to one of a blue-eyed young girl.

10 INT. A ROOM IN THE WHOREHOUSE - NIGHT

The pinwheels starts to spin despite the air being still.

The door SLIDES open.

The WOMAN that Christopher selected enters. She has a lovely profile.

She draws near facing him. The left side of her face is stiff and cramped as if something is hanging from it: an ugly counterpoint that threatens to destroy her beauty. She wears a cloak of sadness and melancholy.

Christopher doesn't know what to make of her or her deformed face.

She bows down before him pressing three fingers of each hand on the floor.

Finally, we have met the true protagonist of our story. We never learn her name because she represents the plight of so many women.

WOMAN

Tonight I am yours. You may do what you wish with me.

She serves him some sake, then speaks with a quiet, gentle voice.

WOMAN (CONT'D)

Are you from America?

Christopher NODS.

CHRISTOPHER

Why were you sitting away from the window? Don't the girls normally call out to the men?

WOMAN

(beat)  
I'm afraid.

CHRISTOPHER

Afraid? Of what?



WOMAN

The ones who grab my hands. The  
lost souls.

Suddenly she SCREAMS and twists her body.

WOMAN (CONT'D)

Look, they're here!

Her fear is truly lifelike as she hallucinates seeing the  
living dead.

But Christopher sees them, too, a group of souls -- the  
kind of horrifying type you'd expect from Miike -- stand  
within the shadows in the corner of the little room.

The GHOSTS shrink back into the shadows and disappear.

The Woman lets out a piercing shriek.

WOMAN (CONT'D)

I've been cursed from birth. I  
feel closer to the dead than the  
living. The living are the ones  
who really scare me.

CHRISTOPHER

Well, it seems the living can do  
you a lot more harm than the  
dead.

WOMAN

You don't think I'm strange? You  
don't think I'm a freak?

CHRISTOPHER

There's not much that isn't  
strange to me since I came to  
Japan.

That calms her a bit. She looks at him.

WOMAN

You are looking for Komomo?

CHRISTOPHER

Do you know her?

WOMAN

If you find her, what do you plan  
to do?

CHRISTOPHER

I plan to take her back to  
America with me.

(MORE)

CHRISTOPHER (CONT'D)

We'll start our lives over again.  
I will give her the life she deserves.  
I gave her my word.

WOMAN

Poor Komomo.

CHRISTOPHER

Where is she?

WOMAN

She came here to the island about  
half a year ago but... I am  
sorry; she passed away not long  
ago.

Christopher is shocked.

CHRISTOPHER

What? How?

WOMAN

(looking down)  
She hung herself.

CHRISTOPHER

Why?

WOMAN

She could wait no longer for the  
man she loved.

CHRISTOPHER

Liar!

Christopher angrily kicks over the table and stands up.

WOMAN

It's no lie. She rests at the  
temple on the bank of the river.

11 FLASH CUT EXT. POTTER'S GRAVE TEMPLE - NIGHT

We see a nagekomi-dera, literally throw in temple, which is  
much different from a standard Buddhist temple. It is  
Komomo's abandoned, impoverished potter's grave.

12 RESUME INT. A ROOM IN THE WHOREHOUSE - NIGHT

WOMAN (CONT'D)

So you...are that man. Her  
special one.

Christopher is crushed by the news... and by his own guilt.

CHRISTOPHER

Komomo didn't tell you I was an American? I guess she thought I was a goddamn Yankee liar for not coming back.

Christopher stands up getting ready to leave, his eyes welling with tears.

The woman grabs him by the legs, frightened.

WOMAN

Don't go. There's nothing but cutthroats outside. This island isn't in the human world. Demons and whores are the only ones living here.

Christopher sits down again.

WOMAN (CONT'D)

I know you suffer but you can't change the past. Komomo is gone. You cannot bring her back.

She pours him some sake.

WOMAN (CONT'D)

What did you love about her?

CHRISTOPHER

She reminded me of my little sister. My dead sister.

WOMAN

Your... sister?

CHRISTOPHER

Do you find that strange?

WOMAN

I am the last one to judge any man. Have some sake. It's the best way to forget.

He takes a stiff drink and then another.

13 EXT. POTTER'S GRAVE TEMPLE - NIGHT

Komomo's grave untended and laid in waste.

14 INT. WHOREHOUSE, A LONG HALLWAY - NIGHT

A dimly lit hall.

Something moves in the corner.

15 INT. A ROOM IN THE WHOREHOUSE - NIGHT

Christopher is stretched out on the floor.

He's had several bottles of sake and has gotten drunk.

The woman cools him off with a fan.

We're not sure whether they've had sex or not.

CHRISTOPHER

Aren't you going to sleep?

WOMAN

Showing your sleeping face is the  
greatest disgrace for a lady in  
my trade.

Christopher starts; he thinks he sees two of her. It's an image of her face as if she'd been born without any disfigurement.

WOMAN (CONT'D)

It's hot. But at least this keeps  
the mosquitoes off.

The face of the other woman is no longer visible.

WOMAN (CONT'D)

Something wrong?

CHRISTOPHER

Nothing.

WOMAN

Good sir, all of the men rave on  
about me being a fine fit down  
below. Would you care to try?  
I'll let you do anything you  
desire.

CHRISTOPHER

Not now.

WOMAN

I understand. Who'd want to lay  
with an ugly woman like me, eh?

CHRISTOPHER

Please don't take this the wrong way. I don't mean to offend you. But...not tonight, I'm just not in the mood.

A silent beat.

WOMAN

Maybe you should just relax and go to sleep.

He can't sleep and has to wait until morning. He wants to be entertained and asks her to tell him a story.

CHRISTOPHER

I'd like you to tell me about yourself.

WOMAN

About me?

CHRISTOPHER

I'm a journalist; listening to people's stories is what I do. Besides, I'm interested in you.

WOMAN

You're a strange one, mister. Men don't usually want to talk with me.

(a beat)

The place I was born is far from here, a poor village deep in the mountains where life is tough.

16 WOMAN'S FLASHBACK - THE VILLAGE OF DROUGHT GULCH 1

Black skies.

Red earth.

A muddy river.

Thin, malnourished birds fly low and SCREECH.

17 THE VILLAGE OF DROUGHT GULCH 1- INT. A DILAPIDATED HOVEL

Her FATHER lies in bed sick in a dilapidated hovel.

WOMAN (V.O.)

My dad had a bad lung and spent most of his time laid up in bed.

18 THE VILLAGE OF DROUGHT GULCH 1- INT. A SOMEONE'S HOUSE

Her MOTHER raises up a newborn baby.

WOMAN (V.O.) (CONT'D)

My momma was a midwife,  
delivering babies in the village  
when she wasn't tending to my  
dadda.

A NEW MOTHER holds the baby in her arms and smiles.

19 THE VILLAGE OF DROUGHT GULCH 1- INT. A DILAPIDATED HOVEL

WOMAN (V.O.) (CONT'D)

When I came along, their lives  
got even more difficult. But they  
were happy all the same.

A shot of the family's poor but warm setting enjoying a meal.

Her MOTHER dances her BABY on her knees. The baby's head is wrapped in cloth.

20 THE VILLAGE OF DROUGHT GULCH 1- EXT. AN OPEN FIELD

A YOUNG GIRL (10) blows on a pinwheel. The left side of her face is stiff and cramped. It's the woman as a child.

The girl picks Chinese lantern plants and wild chrysanthemums.

WOMAN (V.O.)

None of the other kids would play  
with me because of my face. I was  
all by myself. But it was easier  
than being taunted and made fun  
of.

21 THE VILLAGE OF DROUGHT GULCH 1- IXT. A DESOLATED TEMPLE

WOMAN (V.O.)

Everyone in town detested me. But  
a Buddhist priest showed me  
kindness.

The young girl peers at a storybook of pictures of sinners suffering in hell.

BUDDHIST PRIEST

Pretty scary, huh?

(MORE)

BUDDHIST PRIEST (CONT'D)

These drawings were made with real blood. Listen to me now: if you do bad things, you'll go straight to hell. If you want to go to heaven, you must do all good things.

The young girl stares at the pictures. It's a drawing of the dead squirming in pain for all eternity.

22 THE VILLAGE OF DROUGHT GULCH 1- EXT. A ROAD TO THE RIVER

The mother and the enthralled little girl walk to the river carrying buckets.

MOTHER

Oh, sweetheart, my parents were filthy rich. You should have seen us when I was a girl. We had bags of rice stacked head high in our garden. We used to play on top of them. We had a big pond, too, with carp swimming all around. One time, my father went to Kobe and brought me some Western candy. They were blue and red and yellow all wrapped so fancy.

GIRL

Wow. I wanna eat candy like that someday, Mamma.

MOTHER

One day you will. When you grow up, I hope you'll leave this village. You'll be happy!

23 THE VILLAGE OF DROUGHT GULCH 1- INT. A DILAPIDATED HOVEL - NIGHT

The father checks to see his wife and child are sound asleep and creeps out of the shack.

His cough is acting up and he spits out blood.

24 THE VILLAGE OF DROUGHT GULCH 1- EXT. THE RIVER - NIGHT

The suffering father makes his way to the river under the vast dark sky, takes a look up into the clouds above, and steps into the water and sinks to the bottom, taking his own life.

WOMAN (V.O.)

He didn't wanna cause us any more  
trouble. Dadda died in that  
river.

25 THE VILLAGE OF DROUGHT GULCH 1- EXT. THE RIVER

The mother and child discover the corpse floating in the  
river. They break down WEEPING.

26 THE VILLAGE OF DROUGHT GULCH 1 - EXT. A DILAPIDATED HOVEL

WOMAN (V.O.)

My momma tried her damndest but  
couldn't make a living with a  
child around.

The ten-year-old girl is taken away by a man. He pulls  
her by force dragging her away.

Her mother sees her off in tears.

MOTHER

(calling out to her)  
You'll be happy, I promise!  
Always keep your chin up.

WOMAN (V.O.)

From here it's the same old  
story. I was bought and sold from  
place to place and finally wound  
up on this island.

27 WOMAN'S FLASHBACK - THE WHOREHOUSE 1

The whorehouse at night. The woman squats in her usual  
place back away from the window and the other whores  
calling out to the men.

WOMAN (V.O.)

Being a 'daughter of joy' is a  
living hell. This place is  
something out of the pictures I  
saw in that book at the temple.  
The pictures drawn in blood.

28 THE WHOREHOUSE 1 - INT. WHOREHOUSE - DAY

The Madam scolds her.



## MADAM OF THE HOUSE

Until you rope a man in here, you don't get fed! All your parts are there and working. If you can't get them with your looks, make them happy with something else. If you don't wanna starve, get busy. You make that pussy pay!

Her jade ring sparkles.

The woman sits in SILENCE as the other prostitutes have their meal.

Komomo shares her food with the woman.

Komomo grins.

## WOMAN (V.O.)

But Komomo: she had a heart of gold.

## 29 THE WHOREHOUSE 1 - INT. WHOREHOUSE - DAY

The women comb their long hair and gaze at picture books enjoying their few moments of free time.

Komomo and the woman sit together.

## KOMOMO

I wasn't sold into this like the other girls. I've got a man who loves me. I'm waiting for him to come for me. He promised to take me away from here.

## PROSTITUTE 1

And I'm the Empress of Japan. Komomo, you fool. Your foster parents sold you to cover their debts.

## KOMOMO

No, my family is wealthy. If I was born in another age, I'd be a princess.

## PROSTITUTE 2

So what are you doing here, Your Highness? Face it, Komomo, you're a whore just like the rest of us.

The other women LAUGH it up.

KOMOMO

No, no...I'm no whore.

PROSTITUTE 1

Well what kind of a princess  
spreads her legs every night for  
a few coins?

PROSTITUTE 2

I know about you. You're the only  
survivor in a family suicide.  
Your money-grubbing foster  
parents told the Madam so.

KOMOMO

No, no! My family is wealthy.

The girls shove Komomo around.

WOMAN

Stop it! If that's what Komomo  
thinks then let it be.

PROSTITUTE 1

Shut up, freak.

WOMAN

Maybe I am a freak, but I'm a  
better woman than you are. Want  
me to make your face look like  
mine?

They are overawed by the woman and reluctantly withdraw.

WOMAN (V.O.) (CONT'D)

Komomo was the most popular with  
the men. She was so sweet and  
beautiful... The older women were  
jealous and always out to get her  
one way or another.

30 THE WHOREHOUSE 1 - INT. WHOREHOUSE - DAY

MADAM OF THE HOUSE

(shouting)

My ring is gone! My jade ring!  
Someone stole my ring!

The girls stand in a line.

MADAM OF THE HOUSE (CONT'D)

Who took it?

The girls are SILENT.

MADAM OF THE HOUSE (CONT'D)  
I found this on the floor in my room.

She flashes an ornate hairpin in front of the girls.

Komomo GASPS.

PROSTITUTE 1  
That's Komomo's. You always said  
you wanted that ring, right,  
Komomo?

PROSTITUTE 2  
Yeah, she did, right.

KOMOMO  
I never...

WOMAN  
Stop your lies. I never heard her  
say anything like that.

PROSTITUTE 2  
I heard her with my own ears.

The Madam of the House points at Komomo.

MADAM OF THE HOUSE  
Komomo, is this yours?

KOMOMO  
I don't know how ---

The Madam gives her the third degree pressing her for an  
answer.

MADAM OF THE HOUSE  
Why was it in my room?

KOMOMO  
I honestly don't know.

MADAM OF THE HOUSE  
That ring is far more valuable  
than your skin.

KOMOMO  
I didn't steal it.

MADAM OF THE HOUSE  
We shall see. Lock her in the  
linen room.

KOMOMO  
No, no! I didn't do it. Please  
forgive me!

Komomo is being dragged away to the linen room by the girls.

WOMAN

Madam, Komomo isn't that kind of girl.

The Madam of the House SLAPS the woman.

MADAM OF THE HOUSE

Silence! You wretched little scum!

She kicks the woman who cowers down.

31 THE WHOREHOUSE 1 - INT. THE LINEN ROOM

Komomo is naked and has been gagged with a hand towel.

The other prostitutes abuse her.

The woman can't bear to watch.

MADAM OF THE HOUSE

Don't touch her face. Only the body, but nowhere noticeable. Don't leave marks. She's valuable merchandise, and my property.

The prostitutes burn her below her bound armpits with a roll of 30 incense sticks.

PROSTITUTE 3

Filthy girl, you pissed yourself again!

32 THE WHOREHOUSE 1 - INT. THE LINEN ROOM

The women bind her legs and string her up over the wooden support beam. Now Komomo hangs upside down on the rope tied to her legs.

The prostitutes shove her back and forth.

Heavy smoke rises up from the incense.

All the woman can do to endure this scene is to hide her face.

KOMOMO

I'm sorry... It was me. I took it.

MADAM OF THE HOUSE  
Where is my ring?

KOMOMO  
I don't remember. Please forgive  
me...It hurts...Have mercy.

MADAM OF THE HOUSE  
Stubborn little cunt.

TOUTER  
One of the customers probably  
talked her into it. If she won't  
tell you now, she never will.

MADAM OF THE HOUSE  
I always said, whores can't be  
trusted! Fine then, I'll work her  
to death!

33 THE WHOREHOUSE 1 - INT. LINEN ROOM

Komomo is tied to a wooden support pillar. She's physically  
drained but lets out a faint smile.

WOMAN (V.O.)  
In the end, they never found the  
ring. No matter how hard they  
beat her, she never talked.

Komomo makes some slack in the rope and gets a hand free.

34 THE WHOREHOUSE 1 - LINEN ROOM

SOMETIME LATER

The woman sneaks in with some water.

WOMAN (CONT'D)  
I brought some water, Komomo...

The CAMERA whirls around her to reveal:

Komomo swinging by a rope around her neck, hanging from a  
wooden support beam at the end of her life.

The woman spills the water.

Christopher stands behind the woman as part of the  
visuals in the flashback.

CHRISTOPHER  
Liar! I don't believe you. Komomo  
would never ---

WOMAN  
She hung herself. She's dead.

Christopher stares at her with disbelief and a broken heart.

CHRISTOPHER  
Nothing you say will bring her  
back. But I need to know the  
truth.

The woman LAUGHS.

WOMAN  
Of course you do. Whores never  
tell the truth, do we?

CHRISTOPHER  
Tell me.

WOMAN  
I wonder why people always want  
to know the truth. Sometimes it's  
better to be oblivious.  
Sometimes the lie is better.

CHRISTOPHER  
Please. I have to know.

The Woman looks at him, considering. We see the veil of dishonesty slide from her face as she continues her story.

WOMAN'S FLASHBACK - 2

35 THE WHOREHOUSE 2 - INT. WHOREHOUSE

AN UGLY, REPULSIVE MAN jackhammers his flopping belly up and down on top of the Woman.

She is on her back showing the pretty side of her face. The man holds her by the neck.

There is no pleasure on her part, only mental detachment as she separates her mind from the repugnant reality.

She closes her eyes.

WOMAN (V.O.)  
Men don't like our holes, they  
yearn for the hell behind them.  
The hell they were in before  
being born.

She turns exposing the ugly side of her face. She opens her eyes as if to say, 'Do you love me now?'

The CUSTOMER slaps her face bends her over and has his way with her from behind, her deformed face obviously putting a damper on his performance.

CUSTOMER  
Don't show me your face, you  
slut!

36 THE WHOREHOUSE 2 - INT. WHOREHOUSE - DAY

Komomo sits with the woman.

PROSTITUTE 3 puts on her make up getting ready for another evening of work.

Her hands slips smudging her make up.

PROSTITUTE 3  
Damn it! I wish I were anywhere  
else. Eating delicious food,  
taking naps all day, wearing  
beautiful clothes and laughing  
all the time. I wish there were  
such a place.

KOMOMO  
Heaven is like that.

PROSTITUTE 3  
Stupid tart. You can't go to  
heaven unless you're dead.

KOMOMO  
Then I'd rather be dead.

PROSTITUTE 2  
You hear this fool?

PROSTITUTE 1  
How do you think women like us  
get to heaven? We have done no  
good. The only place we're going  
is hell.

KOMOMO  
That's not true.

Komomo looks uneasy and terribly frightened.

KOMOMO (CONT'D)  
I don't wanna go to hell.

WOMAN  
Even the devil makes mistakes.  
Since you're always so happy, he  
just might send you to heaven.

Komomo is reassured and smiles happily.

37 THE WHOREHOUSE 2 - INT. THE WOMAN'S ROOM

The Woman PAUSES; she's getting to the difficult part of her story.

CHRISTOPHER  
Go on...

She averts her eyes. She is not proud of what is to follow.

38 THE WHOREHOUSE 2 - INT. THE MADAM OF THE HOUSE'S ROOM

The Madam puts away her ring in a chest of drawers.

The woman takes a peek at this while cleaning up.

Later, she sneaks into the room.

She takes the ring from the bureau. We'll find out why later in the story.

Exiting to the hallway, she bumps into Komomo.

Komomo gives her a look.

The woman runs away.

39 THE WHOREHOUSE 2 - INT. THE MADAM OF THE HOUSE'S ROOM

Later that day, the Madam desperately searches for her ring.

The woman approaches.

WOMAN  
Excuse me, Madam...



MADAM OF THE HOUSE

What?

The woman says nothing.

MADAM OF THE HOUSE (CONT'D)

Do you know something?

WOMAN

When I was cleaning earlier, I  
found this in the corner.

She hands the Madam an ornate hairpin, Komomo's hairpin.

40 THE WHOREHOUSE 2 - INT. LINEN ROOM

Sometime later, Komomo is dragged to the linen room.

KOMOMO

No, no, please forgive me!

The woman watches with cold eyes.

41 THE WHOREHOUSE 2 - INT. LINEN ROOM

Sometime later. Komomo is naked and gagged with a hand  
towel. The other prostitutes abuse her.

PROSTITUTE 1

Hey princess, come clean!

The woman joins in the abuse.

Their eyes meet.

The woman diverts her eyes and takes part in the torture of  
Komomo.

PROSTITUTE 3

Filthy girl, you pissed yourself  
again!

42 THE WHOREHOUSE 2 - INT. LINEN ROOM

Later, Komomo hangs upside down on a rope.

The prostitutes shove her back and forth.

Heavy smoke rises up from the incense.

Komomo SOBS.

KOMOMO  
I'm sorry...It was me. I took it.

MADAM OF THE HOUSE  
Where's my ring?

KOMOMO  
I don't remember. Please forgive  
me...It hurts...Have mercy.

Christopher stands in the frame of the flashback scene.

CHRISTOPHER  
You betrayed her? How could you?  
Did you hate her that much?

No response from the woman.

CHRISTOPHER (CONT'D)  
Why? How can you live with  
yourself?

43 THE WHOREHOUSE 2 - INT. LINEN ROOM

Komomo is tied to a wooden support pillar. She's exhausted  
but finds the strength to smile weakly.

The woman sneaks into the linen room with some water.

WOMAN  
I brought some water, Komomo.

The woman unties the ropes.

KOMOMO  
Water.

She helps Komomo drink.

WOMAN  
Hurry before they see you.

KOMOMO  
(little more than a whisper)  
Thank you.

She moves behind Komomo, wraps the slack around her neck  
and suddenly PULLS IT TIGHT, strangling her.

Komomo looks over her shoulder, her eyes bulging.

Their eyes meet.

Christopher and the woman appear in the flashback,  
witnessing the scene.

WOMAN

(cold hearted,  
emotionless tone like  
talking about  
yesterday's weather)

I can stand any kind of cruelty.  
But what I can't take is...  
kindness. Maybe she wasn't a whore  
but a woman with a lovely heart. Even  
though her body was in hell, her  
mind was in heaven. Her soul  
wanted to be there... needed to be.  
Mister, her eyes were the most  
beautiful I'd ever seen.

CHRISTOPHER

(enraged)

Jesus! You killed her. An  
innocent girl who never harmed  
anyone. For some trinket you  
wanted, you killed my Komomo.

WOMAN

(matter of factly)

You don't understand: I helped  
her get to heaven. I had never  
decided one thing, not a single  
thing by myself until then. For  
the first time, I took action by  
myself. And I'm going to hell for  
it.

CHRISTOPHER

(muttering to himself)

This...is...insane.

WOMAN

I won't be damned to hell. I'll  
go by myself. And so I hated  
Komomo. I had to. I made myself  
hate her.

CHRISTOPHER

That doesn't make any sense!

WOMAN

Suppose I like her. What would the devil think of her having such an evil friend! He'd think if they are friends, then Komomo must be a wicked person, too. He would have sent her to hell!!

(a beat)

So I hated Komomo. And now I'm sure she's in heaven. What could be more pitiful? To be strangled to death by the one you trusted the most. I'm sure Buddha grabbed her by the hand and took her to heaven. Right, sis?

Christopher doesn't know what to make of all this or who she's talking to. He looks over his shoulder where she seems to be looking, but there is nothing there but shadows.

Komomo reaches out her hand in agony and grabs the woman's hair. A strange SQUIRMING, SHUFFLING SOUND as the woman's hair MOVES...

Komomo sees something that TERRIFIES her, and her EYES go WIDE in HORROR.

Right before she dies, she tries to scream but is too frightened to make a sound.

44 THE WHOREHOUSE 2 - INT. WOMAN'S ROOM

Christopher confronts the woman.

CHRISTOPHER

What aren't you telling me?

She stares silently back at him.

CHRISTOPHER (CONT'D)

What are you hiding from me?

A VOICE comes from the woman, possibly from the side of her head.

But her lips do not move.

A VOICE

Tell him the truth.

The pinwheels start to turn of their own volition, despite the door being closed.

Christopher ponders where the voice is coming from. Since he's already seen hallucinations and is now hearing voices, he can't help but wonder what is next.

The Woman suddenly buckles, her face coiling into a grimace.

WOMAN

No! It hurts!

The woman holds her head in pain.

A VOICE

You want to know, right?

CHRISTOPHER

Yes, tell me.

The woman is in agony, but now she is determined to tell the truth.

WOMAN

Then I shall. I shall tell you my story.

45 WOMAN'S FLASHBACK - THE VILLAGE OF DROUGHT GULCH 2

WOMAN (V.O.)

My dad and mamma were beggars.  
They called no one place home.

A HUSBAND AND WIFE, a COUPLE of beggars, walk down a mountain village road.

Shots of the poverty stricken village.

WOMAN (V.O.) (CONT'D)

Wandering from place to place,  
they ended up in this place.  
Folks called it Drought Gulch,  
but no water flowed there.  
It was a god-forsaken place where  
it never rained, the poorest  
village in the region. Compared  
to there, this rotten island is  
paradise.

46 THE VILLAGE OF DROUGHT GULCH 2 - EXT. A DILAPIDATED HOVEL  
NEAR THE RIVER

WOMAN (V.O.)

Our shack was built right on top  
of a cursed area. Folks said it  
was the crossroads where goblins  
and bad spirits roamed.

47 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER

A newborn baby is thrown into a river.

The woman's mother is the one doing the throwing.

WOMAN (V.O.)

Momma wasn't a midwife. She  
worked with babies but was more  
of a 'specialist'. I'm sure you  
have the same practice in  
America, right?

The mother gives an expressionless stare as she watches the  
dead fetus float down stream.

48 THE VILLAGE OF DROUGHT GULCH 2 - INT. A DILAPIDATED HOVEL  
NEAR THE RIVER

The mother returns home.

The father has been drinking since midday. His glass and  
bottle has run dry.

FATHER

More sake!

MOTHER

With what money?

The man throws his glass at her and then starts hitting  
her.

MOTHER (CONT'D)

Forgive me. Please.

49 THE VILLAGE OF DROUGHT GULCH 2 - INT. SHED

WOMAN (V.O.)

Despite his cruelty and drinking,  
momma played the good wife. She  
soon got pregnant with me.

SCREAMING in the shed, the mother is in labor giving birth.

The mother looks at the face of the child she just dropped and SCREAMS with fear in her eyes.

50 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER

The mother exits the shed. She heads for the river right in front of her staggering the whole time.

She throws the newborn baby into the river.

WOMAN (V.O.)

You asked for the truth. Yes...I was dumped in the river and left to die, too.

51 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER - TWO DAYS LATER

The mother comes to the river to dispose of another aborted child.

She HEARS the sound of a baby CRYING.

REVEAL SHOT: A CRYING BABY behind the reeds.

WOMAN (V.O.)

But two days later, I was still alive and kicking.

The mother can't believe her eyes.

WOMAN (V.O.) (CONT'D)

Momma made up her mind to raise me.

52 THE VILLAGE OF DROUGHT GULCH 2 - EXT. AN OPEN FIELD - DAY

A young girl blows on a pinwheel, then places it in its place next to several others, in memory of another baby that will meet its fate at the time of its birth.

The left side of the young girl's face is stiff and cramped.

The girl picks Chinese lantern plants and wild chrysanthemums.

WOMAN (V.O.)

As long as I can remember I helped momma with her work.

53 THE VILLAGE OF DROUGHT GULCH 2 - INT. SOMEONE'S ROOM - DAY

The young girl holds down the hands of a PREGNANT WOMAN.

Her mother takes one wild chrysanthemum from the bunch of flowers that the little girl picked.

The root of the flower is inserted into the woman's vagina.  
(All shot in a manner made for television.)

The pregnant woman SCREAMS from the pain.

She scowls at the little girl while yelling.

We see the mother churning her hand between the woman's bloody midsection. (All shot in a manner made for television.)

WOMAN (V.O.)

That hole is the one that leads  
to hell.

The pregnant woman glares at the little girl.

Her mother throws the removed fetus into a bucket.

MOTHER

Dump this.

54 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER - DAY

The girl scurries to the river's edge, and dumps the fetus in the river.

The FETUS MOANS as it floats down stream.

It suddenly opens its eyes.

The girl is startled with fear.

The fetus keeps its eyes on the girl as it washes down stream.

WOMAN (V.O.)

To this day, I still wonder what  
it was looking at.

55 THE VILLAGE OF DROUGHT GULCH 2 - INT. A DESOLATED TEMPLE  
- DAY

The young girl peers at a storybook of pictures of sinners suffering in hell.



A BUDDHIST PRIEST (39) LEERS over her, practically DROOLING in sexual hunger over her. He caresses her suggestively from behind.

BUDDHIST PRIEST  
 Pretty scary, huh? These drawings  
 were made with real blood.

The priest strokes her body.

BUDDHIST PRIEST (CONT'D)  
 Listen now, if you don't do as I  
 say, you'll go to straight to  
 hell.

The girl peers at the pictures. The look on her guilty and violated face implies that she is being molested.

WOMAN (V.O.)  
 And so this hole lead to hell  
 too.

56 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER - DAY

The mother and the little girl walk carrying buckets.

YOUNG BOYS from the village throws rocks at them.

YOUNG BOY 1  
 Baby killer!

YOUNG BOY 2  
 Beggar!

YOUNG BOY 3  
 Freak!!

ALL YOUNG BOYS  
 Freak! Freak! Freak!

MOTHER  
 Go away, you little brats!

A rock HITS the girl and she drops the bucket.

The young boys SCREAM and scatter.

The girl says nothing and reaches to pick up the dead fetus.

57 THE VILLAGE OF DROUGHT GULCH 2 - INT. A DILAPIDATED HOVEL

The father repeatedly HITS the mother. It is brutal, almost impossible to watch.

Blood bleeds from her eye.

She makes a desperate escape, escaping from her pig of a husband.

The young girl sits quaking in the corner of the room. Her father turns from the fleeing mother to his lovely, deformed little girl.

With bloodshot alcoholic eyes, the father stands, towering over her, then sidles up to the girl and stares her down. She tries to back away from him, but she is against the wall. There is no escape.

DISSOLVE TO:

58 THE VILLAGE OF DROUGHT GULCH 2 - INT. A DILAPIDATED HOVEL  
- LATER

Sometime later, after being raped by her father, the girl lays stretched out on the floor with an expressionless face.

59 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER - NIGHT

The father stumbles along the riverside, besotted by sake.

The girl suddenly jumps out from the underbrush brandishing a wooden hammer.

FATHER

Y-you.

He gets WHACKED on the back of the head making his escape.

Another blow is brought down upon his brains from behind. Life and brains are running out the jagged hole in the back of his head.

There's MOVEMENT on her SCALP: a RUSTLING in her hair.

With a final, victorious SCREAM, the girl grabs his head in her hands, and drowns him in the river.

ANGLE - THEIR REFLECTION IN THE RIVER

An image of her OLDER SISTER with misshapen hair vaguely reflects in the river, behind the horrified face of the drunken, dying father.

RESUME SCENE

60 THE VILLAGE OF DROUGHT GULCH 2 - EXT. THE RIVER - NIGHT

The father floats face down in the river.

As she watches him drift away, there is MOVEMENT behind her.

61 THE VILLAGE OF DROUGHT GULCH 2 - EXT. A DILAPIDATED HOVEL - DAY

The ten year old girl is taken away by a man who she's been sold to. They pull her by force dragging her away.

Her mother watches her daughter being taken away with an expressionless face.

WOMAN (V.O.)

I had nothing. Only this hole  
bound for hell. Trading it to  
make my living was only natural.

62 THE VILLAGE OF DROUGHT GULCH 2 - INT. A ROOM IN THE  
WHOREHOUSE - NIGHT

The VOICE LAUGHS hideously.

The sound seems to be coming from inside the woman's head.

WOMAN

Sis! It hurts! Please! Stop!

The woman holds her head and faints in agony.

Suddenly, her hair turns over strand by strand like pages in a book.

Christopher doesn't know what to make of it. He takes a step back, horrified, as the Woman's head seems to shift and change shape!

Fingers poke out as if they were buried in the left side of her head. (The fingers have hair growing on them so when they are buried, they can easily hide in the woman's full head of long hair.

As the fingers open up, another face clinging to the woman's head appears.

It's the woman's TWIN SISTER. The sister's lower jaw is buried in the woman's head and can't be seen.

The sister spits out the jade ring she holds in her mouth, CACKLES and rests her front teeth on the woman's scalp.

WOMAN (CONT'D)  
Ohhh, stop it, sis! It hurts!

Christopher looks at the woman in disbelief, as the Woman drags her face around toward him.

WOMAN (CONT'D)  
I'll bet that got your attention,  
mister. Yes. I'm a twin. This is  
my sister.

The sister peers at Christopher.

CHRISTOPHER  
Mary Mother of God!

63 WOMAN'S FLASHBACK - THE VILLAGE OF DROUGHT GULCH 3

After giving birth alone, the mother looks at her baby and  
SCREAMS.  
The child has two faces.

WOMAN (V.O.)  
Nobody ever knew about my sister.  
Nobody except momma. Oh, she  
knew.

64 THE VILLAGE OF DROUGHT GULCH 3 - EXT. THE RIVER - TWO DAYS  
LATER

The mother discovers her crying baby.

WOMAN (V.O.)  
The fear of being possessed by  
these twins would have scared  
anyone. Momma brought us back  
that day because she feared being  
cursed.

65 THE VILLAGE OF DROUGHT GULCH 3 - EXT. WATERSIDE - DAY

The little girl unties her hair by a deserted riverbank.  
Her sister pops out.

She sings a song in a very CHILDISH VOICE.

66 THE VILLAGE OF DROUGHT GULCH 3 - INT. A DILAPIDATED HOVEL

The little girl wriggles in pain in the corner as her  
sister bites her.

GIRL  
Sis, it hurts. Stop it.

SISTER  
Kill, kill, kill.

GIRL  
Ow, no!

SISTER  
Kill, kill, kill, kill.

67 THE VILLAGE OF DROUGHT GULCH 3 - EXT. THE RIVER - NIGHT

The little girl hides in the reeds, waiting to ambush her drunken father, who is weaving unsteadily down the road.

SISTER  
Kill, kill, kill, kill.

The little girl whips out a wooden hammer.

FATHER  
Y-you!

She violently smashes the hammer into his head, over and over.

GIRL  
Die, die, die, die!

68 THE VILLAGE OF DROUGHT GULCH 3 - EXT. THE RIVER - NIGHT

After killing her father, the face of her twin sister reflects in the river.

Her twin happily LAUGHS.

WOMAN (V.O.)  
It turned out that Momma and  
Dadda were brother and sister.  
People found out and ran them out  
of town. While begging their way  
across the country, they escaped  
to this place. My sister and I  
were cursed long before coming  
into this world.

WOMAN'S FLASHBACK - WHOREHOUSE 3

69 WHOREHOUSE 3 - INT. WHOREHOUSE

The woman gazes at the Madam's jade ring.

SISTER  
(mumbling)  
I want it, want it, want it.

WOMAN  
No.

SISTER  
Give it to me.

WOMAN  
Sis, stop.

The twin bites her. The woman frantically bears the pain.

WOMAN (CONT'D)  
Please, anything but that, sis'.

WOMAN (V.O.) (CONT'D)  
Sister always loved pretty, shiny  
things. I couldn't fight her.  
When she wanted something, she  
always got it, no matter what.

70 WHOREHOUSE 3 - INT. THE MADAM OF THE HOUSE'S ROOM

The woman sneaks into the room.

She takes the jade ring from a chest of drawers.

Her sister GIGGLES.

71 INT. A ROOM IN THE WHOREHOUSE - NIGHT

Christopher sits with the woman, horrified by these  
revelations. They are unbelievable... but he cannot help  
but believe.

WOMAN  
But I was the one who decided to  
kill Komomo. All my sister wanted  
was the ring. Either way, we're  
stuck with each other and we're  
both going to hell. Right, sis?

The sister GIGGLES.

The sister TALKS IN KOMOMO'S VOICE.

SISTER  
 (talking like Komomo)  
 I waited and waited for you  
 Christopher.

He is horrified by the familiar voice.

CHRISTOPHER  
 ... Komomo?

SISTER  
 (giggles)  
 Your Komomo...

CHRISTOPHER  
 I should have never come to this  
 damned place.

SISTER  
 It doesn't matter where you go.  
 Your hell follows you. I know  
 what you did back in America.

The sister TALKS IN THE VOICE OF CHRISTOPHER'S DEAD SISTER  
 in unaccented English.

SISTER (CONT'D)  
 You're hurting me. Stop it,  
 Christopher! Why did you kill me?  
 Why would you hurt me? Your own  
 little sister? I did what you  
 asked. Why?

CHRISTOPHER  
 Enough! Stop it you freak!

Christopher takes out a pistol from his jacket.

CHRISTOPHER (CONT'D)  
 I'll give you what you want. I'll  
 send you to hell.

WOMAN  
 You can't do it.

He FIRES the pistol.

A shot hits the woman in the chest. But she is still alive,  
 almost unaffected and standing.

WOMAN (CONT'D)  
 You can't kill us.

The sister CACKLES.

Christopher turns to see the shadows shifting all around the room, taking shape in the corners to reveal:

The ghost of their father and other spirits standing and rising from the shadows in the corner of the little wooden room.

Christopher shakes all over but takes careful aim for the woman's head and FIRES.

The woman suddenly morphs into Komomo with part of her head blown off.

CHRISTOPHER

Komomo!

KOMOMO

I waited for you.

Komomo falls over. Blood flows from Komomo's dead body onto the tatami mat floor.

Christopher SCREAMS.

72 INT. A PRISON CELL

An isolation cell made of bricks. Water DRIPS.

Christopher GROANS with his hands and feet bound in shackles.

His unfettered hair has grown several inches. Time has passed. He's filthy.

PRISON GUARD 1

Jesus! Get a whiff of that guy!

PRISON GUARD 2 tramples Christopher.

PRISON GUARD 2

The bastard's a murderer.

PRISON GUARD 1

Is that the American newspaperman who killed that whore?

CHRISTOPHER

Please... Help me...

Guard 1 kicks him.

Guard 2 ladles out some water from a bucket and dishes out some cooked grains on a plate.



## PRISON GUARD 2

Get this through your thick skull. You'll be locked in here until you die. That's the punishment for killing an innocent woman. But death won't come soon. We'll have our fun. This will be a living hell.

The cell door CLOSES.

He crawls over and drinks the water.

He then notices that the pail is stained with blood. A dead fetus floats inside.

He SCREAMS.

He flips the pail over and moves away.

Komomo's ghost stands in the corner of his cell.

He SCREAMS.

She reaches out her hands to him but he's terrified, and tries to get away.

He bangs his head on the wall over and over again. Each blow gets more violent.

Suddenly, Komomo transforms into a little girl with blue eyes.

Christopher's dead sister peers at him with eyes of stained innocence.

73 INT. WHOREHOUSE, A LONG HALLWAY

A dimly lit hallway.

74 INT. WHOREHOUSE

The white powdered necks of prostitutes as they extend their hands soliciting men.

A woman sits in the back behind the latticed window.

Her sister moves behind her hair.

The woman shakes off some unseen force.

FADE OUT.

THE END