

FULL CIRCLE

John Regan & Ben Henderson

John Regan
Agentclock@aol.com
757-705-2864

"Registered WGAw"

FADE IN:

EXT. KOGA MOUNTAINS - DUSK

The sun sets in a blood-red sky. Dark, desolate mountains stand behind clouds of mist.

SUPERIMPOSE: "KOGA MOUNTAINS - ANCIENT JAPAN"

EXT. MOUNTAIN VILLAGE - DUSK

VILLAGERS work the crop field as CHILDREN play chase.

EXT. TEMPLE - DUSK

A FEMALE VILLAGER places a basket of rice balls on the temple steps inside a bamboo forest.

INT. TEMPLE - DUSK

Torches burn. A clan of NINJA, in black garb, meditate.

On the mantle rests an etching of a birdman.

EXT. STRAW LAKE - DUSK

A FATHER and SON fish from the bank of the lake. Something tugs hard on the fishing line.

The Father struggles with the bamboo pole.

FATHER
(in Japanese)
We eat well tonight.

The fishing line YANKS the Father into the lake.

The panicked boy scans the surface as the water turns red.

SON
(in Japanese)
Papa!

Three monstrous figures slowly EMERGE from the water, towering over the horrified Boy.

They are KAPPA. Veins protrude through their almost transparent yellowish-green skin. Sharp teeth fill their entire grin. They stare at the boy with demonic eyes.

The Kappa's teeth chatter. The Boy screams.

INT. TEMPLE - CONTINUOUS

The Ninja clan turns in unison as the scream breaks the village's serenity.

EXT. CROP FIELD - CONTINUOUS

Villagers flee from the attacking horde of Kappa.

A WATCHTOWER GUARD sees the horror.

WATCHTOWER GUARD
(in Japanese)
Kappa! Kappa!

A Kappa pounces onto the watchtower and bites into the Guard's arm.

EXT. TEMPLE - CONTINUOUS

The temple doors burst open. The Ninja, now masked and armed, speed outside and scatter. All but one --

INT. TEMPLE - CONTINUOUS

TOSHIRO, late 20s, methodically wraps a RED RIBBON around his hand, attached to the end of his sword's handle.

Toshiro closes his eyes.

TOSHIRO
(in Japanese)
Izanagi.

EXT. CROP FIELD - CONTINUOUS

IZANAGI, early 30s, wearing illustrious garb, strides through the field, among the Kappa, as they FEAST on their victims.

The Villagers scream in pain as they TRANSFORM into Kappa.

The Ninja close in on Izanagi and his demon army.

Izanagi touches an AMULET resting against his chest. The Kappa look towards him, awaiting orders.

IZANAGI
(in Japanese)
Tear the ninja apart.

The Kappa's attention shifts toward the oncoming Ninja.

The Ninja leap into the air and throw shurikens, which slice into the Kappa.

A Ninja descends and cuts a Kappa in half with his sword. From behind, a Kappa pounces and chomps into his back.

Izanagi approaches a WOUNDED NINJA on his knees.

WOUNDED NINJA
(in Japanese)
You're the real monster here.

Izanagi's right hand IGNITES with a red flame. He palms the Wounded Ninja's head. Energy SURGES through him.

IZANAGI
(in Japanese)
And this is only the beginning.

Blood drips from the Wounded Ninja's eyes and nose. He contorts and drops dead.

Izanagi senses someone behind him. He drags his sword from his sheath, spins around and blocks Toshiro's blade.

Rage fills Toshiro's eyes. Izanagi sees the red ribbon.

TOSHIRO
(in Japanese)
This is the end.

Their blades clash ferociously.

Toshiro SLICES through the rope-chain around Izanagi's neck, sending the Amulet flying.

Izanagi knocks Toshiro back with a electrified energy blast from his hand.

Toshiro lands, shakes off the blow. He sees the Amulet laying next to him on the ground. He grabs it and sprints into the forest.

EXT. FOREST - CONTINUOUS

Toshiro SPRINGS from tree to tree. He lands silently on a large branch and hides behind a tree trunk.

Izanagi's voice eerily echoes throughout the dark forest.

IZANAGI (O.S.)
(in Japanese)
Toshiro. Toshiro.

Toshiro searches. Behind him, glowing red eyes pierce the darkness.

Toshiro gasps as a blade runs him through. Izanagi leans out of the shadows and whispers in Toshiro's ear.

IZANAGI (cont'd)
(in Japanese)
That belongs to me.

Izanagi takes the Amulet from Toshiro and rips his blade out.

Toshiro falls to the ground.

EXT. FIELD - CONTINUOUS

The battle ensues between the Ninja and now hundreds of Kappa.

A large Ninja lashes smoke capsules to the ground. A cloud of smoke ENGULFS the surrounding area.

A small Ninja flips himself over a Kappa, and lands back to back with the creature. He thrusts his katana through the beast.

A Ninja Leader being attacked on the ground looks at another mauled Ninja.

NINJA LEADER
(in Japanese)
Call them!

The mauled Ninja removes a thin whistle from his belt and blows into it, before transforming into a Kappa.

The sound ECHOES across the sky.

EXT. FOREST - CONTINUOUS

Toshiro's body lays still. Suddenly, his fingers twitch, then move.

He breathes out heavily, as he raises his face from the ground. He removes his hooded mask.

EXT. FIELD - CONTINUOUS

A Female Ninja angrily charges with her sword. Izanagi guts her with his blade. She falls onto her knees and dies.

EXT. MOUNTAIN BASE - CONTINUOUS

Inside a tree's foliage at the bottom of the mountain, a SHADOWY FIGURE, crouched on a branch, sees a Female Villager crawling for her life.

A Kappa leaps for her when the Shadowy Figure SWOOPS DOWN, latches on to the Kappa and yanks him up into the branches.

EXT. FIELD - CONTINUOUS

Izanagi sees the branches rustle as he hears the Kappa being ripped apart by something fierce.

The mutilated Kappa blasts out of the treetop and lands next to Izanagi's feet.

IZANAGI
(in Japanese)
Tengu.

A flock of Birdmen EXPLODE out of the treetops.

They are TENGU. Beaked faces. Sharp talons on their fingers and toes. Their black-feathered wings extend as they soar towards Izanagi.

Izanagi SUMMONS an orb of lightning between his hands.

A Tengu releases a BLACK STONE over Izanagi, who counter attacks --

-- blasting the Tengu and Stone away with red lightning.

Izanagi gleefully destroys several Tengu, knocking them out of the sky with huge whips of red energy.

Another Tengu drops a black stone when...

SLICE! Izanagi's severed right hand, holding the Amulet, sails to the ground.

Izanagi turns in shock to see Toshiro, weak, holding a sword.

The Tengu screeches in terror, now seeing Toshiro in the way.

The Black Stone descends and EXPLODES --

-- shatters into fragments of shrapnel, which TEAR through Toshiro and Izanagi.

Their SOULS rip from their bodies and meld into a sphere of light.

The shattered fragments contract, pulling back together over the sphere of light into a smooth black stone.

The Black Stone drops to the ground, as do Toshiro and Izanagi's corpses.

As the Tengu and Kappa collide on the field in battle, they fade away.

EXT. SAN FRANCISCO SKYLINE - DAY

Cars drive over the luminous Golden Gate Bridge.

SUPERIMPOSE: "SAN FRANCISCO - PRESENT DAY"

People are lined up in front of a movie theatre. Trams slide along their electric tracks.

EXT. INTERSECTION - DAY

Two men in leather jackets on crotch-rocket motorcycles wait at a red light.

TOM RAFFERTY, mid 20s, a man who exudes charisma, despite his scruffy demeanor, puts on his helmet.

HOYT DECKER, late 20s, chiseled, arrogant, also puts on his helmet.

HOYT

I'll be waiting at the finish line.
Have my money ready.

Hoyt smirks, smacks down his helmet's visor.

Tom, annoyed, lowers his visor down with a middle finger.

They rev their engines. On green, the bikers ZOOM OFF, racing down the sloped street.

Tom and Hoyt race past a series of stores. They weave through traffic.

A Cab pulls out of a side street in front of Tom, forcing him onto the sidewalk.

Tom speeds along causing bystanders to dive out of the way.

He maneuvers back out onto the street at the end of the road, joining Hoyt.

EXT. PARK - CONTINUOUS

A Couple, having a picnic, dodge Tom and Hoyt as they drive over their blanket.

Tom and Hoyt speed across the grass as a Man drags his poodle to safety.

EXT. SIDE STREET - CONTINUOUS

Tom and Hoyt come around a corner and bolt up another tilted street, dodging vehicles.

Hoyt edges in, kicks the front of Tom's motorcycle.

Tom loses balance and HITS the road. He slides and tumbles along the road with his bike.

Tom quickly picks his bike up and kick-starts the engine.

Tom fishtails the bike and races off in a different direction than Hoyt.

EXT. DOCK ROAD - CONTINUOUS

Hoyt sees the finish line. Other BIKERS await on the sidelines ahead. Hoyt looks back. Tom is nowhere in sight. He grins when --

-- Tom JUMPS a cement ledge above and lands just ahead of Hoyt, back in the game.

Hoyt angrily revs his bike trying to catch Tom.

They speed to the end, but Tom crosses the finish line first.

Tom skids to a stop and removes his helmet, smiles.

Hoyt rips his helmet off, angry.

Tom holds out his hand.

TOM
Cough it up.

Hoyt approaches his biker friends while giving Tom a clueless look.

HOYT
Say what?

TOM
See, how it works is, the loser
pays the winner.

HOYT
Is that right? Okay, well...
(to his biker boys)
... you see who won?

MOHAWK BIKER
Nope.

HOYT
How about you?

NOSE-RING BIKER
You did, Hoyt.

HOYT
Well, Rafferty, I guess that makes
me the winner.

TOM
What kind of bullshit --

Hoyt DECKS Tom. He hits the ground, hard.

Nose Ring Biker cuts the ignition wire on Tom's bike.

Hoyt digs through Tom's pockets. Finds a wad of cash.

TOM (cont'd)
That's not mine.

Hoyt punches him again.

HOYT
You're right.

Hoyt stands, pockets the money.

HOYT (cont'd)
You shouldn't have come down here.

Hoyt KICKS Tom across the face.

EXT. HIGHWAY - DAY

One car drives along, holding up traffic.

Other vehicles HONK at the slow car, while they BLAZE past.

INT. GEMMA'S CAR - DAY

GEMMA SOTO, late 20s, an Asian-American woman, stunning in a dorky-cute kind of way, sits behind the wheel of the slow car. She wears IZANAGI'S AMULET around her neck.

An ENRAGED DRIVER pulls up beside her on the highway and maintains speed. He yells at her.

ENRAGED DRIVER
Put your foot down, lady!

GEMMA
I'm perfectly content doing the speed limit, thank you very much.

ENRAGED DRIVER
I'll call the retirement home, tell em to expect you sometime next week!

The Enraged Driver SPEEDS OFF ahead.

GEMMA
Jerk.

EXT. APARTMENT COMPLEX - DAY

Tom pushes his bike up the hilly street towards his apartment.

He kicks the bike-stand down. Parks the bike.

INT. TOM'S APARTMENT - DAY

Tom enters the room and presses play on his answering machine.

VOICE MAIL

Mr. Rafferty, this is Roger Land again. I know this is the third time I've called and I don't mean to pester you, but I'm a huge admirer of your work. I'd like to raise my offer to fifty thousand, sight unseen, for an original Rafferty --

Tom presses another button.

VOICE MAIL (cont'd)

Message deleted.

Tom collapses on the couch, face down. Little-Bit, Tom's fat pug, jumps for the couch, but can't. Tom picks him up and sets it down.

Gemma enters, carries two bags of take-out.

GEMMA

Good, you're here. I stopped by Ling's diner and picked us up a couple orders of...

Tom looks at Gemma. She notices his battered face.

GEMMA (cont'd)

... shit.

TOM

Their menu's really going downhill.

INT. TOM'S APARTMENT - BATHROOM - DAY

Tom sits on the toilet seat, while Gemma treats his bloody face with a cotton-ball soaked in alcohol disinfectant.

GEMMA

Jesus, Tom. You could have killed someone.

Tom winces in pain.

TOM
(sarcastically)
No, I'm fine, really.

GEMMA
Don't you think about anyone but
yourself?

TOM
I just had my face panned in, so I
could use just a little sympathy
right now.

Gemma checks her watch.

GEMMA
I have to get back to work.
Remember to pay the rent. I told
you it was due today.

Tom looks away.

GEMMA (cont'd)
You bet our rent money, didn't you?
The money I gave you!?

TOM
I won the race! I doubled the
money!

GEMMA
So pay the rent!

TOM
I was sucker punched! They stole
it! It wasn't my fault!

GEMMA
You shouldn't have been there in
the first place!

Gemma throws the cotton-ball into the trash and exits the
bathroom.

INT. SPARE ROOM/ART STUDY - CONTINUOUS

Tom enters and leans against the door frame. Gemma paces
inside, livid. Paintings strewn about. On an easel, the
desk top, shelves, even the floor.

GEMMA
See that picture?

Gemma points to a picture-frame that adorns the wall.

Inside the frame, an old copy of TIME MAGAZINE with a picture of Tom on the cover, AGE 11. The cover reads; "AMERICAN MASTERS: Is this Child Prodigy the next Picasso?"

GEMMA (cont'd)

That's the man I fell in love with.

TOM

You know you can get arrested for that.

GEMMA

You know what I mean! I don't know who you are anymore!

TOM

Don't be so dramatic.

Gemma approaches, touches his face. She talks gently.

GEMMA

It was a couple of lousy reviews. Big deal. It happens to all successful artists. They build you up, then tear you down. But it's been over a year. It's time you snapped out of it.

TOM

To hell with the reviews. I'm not going back.

Gemma sighs, removes her hands from his face.

GEMMA

You could have some security for your future if you just sold some of your work.

TOM

I don't care about the money.

GEMMA

So you're giving up? Just like that?

TOM

Just like that.

GEMMA

Fine.

Gemma pushes past Tom, exiting the room.

INT. BEDROOM - CONTINUOUS

Tom enters, finds Gemma stuffing clothes in a bag.

TOM
What are you doing?

GEMMA
I'm giving up too. Just like that.

TOM
Because I won't paint anymore,
you're leaving me?

GEMMA
I'm leaving you, because you're
mentally regressing into this
pathetic child.

Gemma puts on her coat and picks up her bag.

TOM
I'm not regressing, I'm just making
up for lost time.

GEMMA
Whatever? My show is in two days.
I need to concentrate on my career,
instead of baby-sitting you.

INT. LIVING ROOM - CONTINUOUS

Gemma heads for the front door.

TOM
Wait!

Tom quickly picks up Little-Bit and heads her off.

TOM (cont'd)
What about Little-Bit? You're just
gonna' leave him like that?

Gemma pets Little-Bit.

GEMMA
Stop feeding him Cookie Crisp.
It's not good for him.

TOM
But he likes it.

Gemma storms out. Tom holds the dog, dumbfounded.

EXT. APARTMENT - CONTINUOUS

Gemma puts her bags in her car and gets inside. She starts the engine. Tom leans down to the window.

TOM
Listen, can I borrow a few bucks?

Gemma looks at him like he's crazy.

TOM (cont'd)
I need to buy a new ignition wire
for my bike. I wouldn't ask, but I
have to get to work tonight.

Gemma gets a fifty from her purse. She gives it to Tom.

TOM (cont'd)
I'll pay you back. Promise.

GEMMA
Don't bother.

TOM
I'm not giving up on us, Gemma.

GEMMA
You already have.

Gemma drives off. Tom watches her go.

EXT. MUSEUM WAREHOUSE - NIGHT

Tractor-Trailers DOCK into the warehouse ports.

INT. MUSEUM WAREHOUSE - NIGHT

Tall racks, almost reaching the ceiling, stand packed to the brim with wooden crates.

Tom looks around, before putting on a pair of headphones. He turns the music on and reverses the forklift.

Tom unloads a crates from the back of the truck.

The words "FRAGILE - KOGA MOUNTAINS, JAPAN" are written on the side of the crate.

INT. MUSEUM BASEMENT - NIGHT

Under the low ceiling, dusty shelves house artifacts from around the world, that run the entire length of the basement.

In the back, Gemma, wearing a BLACK SKIRT and BLACK BLOUSE, pulls a sheet off of a painting, depicting the Tengu and Kappa battle.

MR. ZIMMER, the museum owner, a rail-thin man in his 60s, studies the painting.

MR. ZIMMER

This is awful. I will not be hanging this in my museum.

GEMMA

It would only be for the show. We have to, Mr. Zimmer.

MR. ZIMMER

What are these ghastly looking things?

GEMMA

The pale ones are Kappa. Demons who emerged from bodies of water and preyed on villagers. Now the man-bird hybrid you see there, were called Tengu. Powerful creatures said to be able to shape-shift into human form. Supposedly they were a dying race, older than man, who needed allies in their battle against their adversaries, so they trained defenseless villagers, turning them into warriors, and that's how the Ninja began.

CHARLES CASPIAN, a sweater-vest wearing file clerk in his early 20s, sits at a nearby desk. He gazes at Gemma from over the top of his computer monitor.

GEMMA (cont'd)

Now legend doesn't say where the Tengu and Kappa came from. But the painting depicts the mythological battle that was believed to have destroyed both races.

MR. ZIMMER
And who's this?

A second painting next to the Tengu and Kappa battle. A painting of IZANAGI.

GEMMA
Izanagi. According to legend, he was a sorcerer who made an alliance with the Kappa in order to conquer the world.

Charles intrudes.

CHARLES
Why would he do that?

Gemma and Mr. Zimmer both face Charles.

GEMMA
Well, there's so many versions of the story. The most common, and my personal favorite, was because of a woman.

CHARLES
Love can be a powerful motivator.

MR. ZIMMER
What would you know about motivation? I've had to ask you three times this week to stop slacking off. Do not put us behind schedule, Mr. Caspian.

Charles lowers his head in shame.

CHARLES
Yes, sir.

Mr. Zimmer heads for the spiral staircase at the end of the basement.

Gemma crosses her eyes and sticks out her tongue behind Mr. Zimmer's back. Then winks at Charles.

Charles smiles. Gemma leans in over his desk, close to him, whispers in his ear.

GEMMA
Don't let him get to you.

Mr. Zimmer yells from the other end of the basement.

MR. ZIMMER
Come on, Gemma! Let's go!

Gemma hurries, catches up with Mr. Zimmer.

MR. ZIMMER (cont'd)
I hate the smell down here.

Charles, alone, watches Gemma go.

INT. CHARLES' APARTMENT - NIGHT

Charles rushes into his dingy one room abode.

Charles tosses a phone book on the bed. He rummages through, finds a worn page. An advertisement and phone number for an escort service has already been circled.

Charles picks up the phone and dials.

CHARLES
It's me. Have her wear a black skirt with matching blouse. As soon as you can.

Charles hangs up the phone. He lays on his bed, looks up.

Hundreds of pictures of Gemma are pinned to the ceiling. Some personal shots. Most are of her caught unaware.

INT. HALLWAY - NIGHT

A woman's hand knocks on the Charles' front door. She hears the floor-boards creak as he approaches.

INT. CHARLES' APARTMENT - CONTINUOUS

Charles opens the door, reveals an Asian Prostitute dressed like Gemma.

CHARLES
Hello, Gemma.

The Asian Prostitute enters, shuts the door behind her.

ASIAN PROSTITUTE
Hello, Charles.

Charles pulls a devilish decorative Japanese mask down over his face.

CHARLES
Call me Lord Tagawa.

INT. TOM'S APARTMENT - ART STUDY - DAY

Tom sits on a stool in front of an easel. He moves his paint brush toward a blank canvas, pauses, then retreats.

Tom tries again. Frustrated, he retreats. He closes his eyes.

Defeated, Tom KNOCKS the easel over. He tosses the brush onto his desk and leaves.

EXT. MUSEUM - DAY

Tom zooms down the road and parks across the street from the museum.

INT. GEMMA'S OFFICE - DAY

Tom enters and knocks on the open door. Gemma sees Tom, then turns her attention back to her paper work.

GEMMA
Shouldn't you be working right now?

TOM
I have a few minutes before my shift starts.

Tom looks at the row of decorative Japanese masks lining the wall. He sees an empty space, where a mask once was.

TOM (cont'd)
You know, you're missing a mask?

GEMMA
Yep.

TOM
Any luck finding it?

GEMMA
Nope.

Tom sits in the chair by the door. He notices a framed magazine picture of him, age 21. He removes it from the wall for a closer inspection.

TOM
You should get rid of this thing.

Gemma keeps her head buried in paperwork.

GEMMA
I was planning on it.

TOM
Would you look at that shirt?

Gemma, frustrated, meets his glance.

GEMMA
What part of "we're through" was so hard to comprehend?

Gemma leaves. Tom follows.

INT. MUSEUM LOBBY - DAY

Gemma and Tom maneuver through workers as they hang large signs.

TOM
I was thinking we should really give it another chance.

GEMMA
Should we? Why would I want to do that? I'm much happier now.

TOM
Look, I'm sorry about losing the rent money.

GEMMA
Please, Tom. I'm very busy.

TOM
I wanna make it up to you.

GEMMA
I don't want you to make it up to me. I want you to leave me alone.

Gemma stops next to a Worker, who holds the painting of Izanagi.

GEMMA (cont'd)
Please make sure that's placed in a secure lighting case.

WORKER

Will do.

Gemma moves on with Tom in tow.

TOM

You're just going to walk away
after all these years?

GEMMA

You're not the same person I fell
in love with, Tom. I can't just
throw caution to the wind and hope
you'll come to your senses.

TOM

When did you ever throw caution to
the wind?

Gemma stops in her tracks in front of a spiral staircase.

GEMMA

Watch your step. These stairs can
be slippery.

TOM

See what I mean?

Gemma, agitated, continues on. Tom smiles, then follows.

INT. MUSEUM BASEMENT - DAY

Gemma and Tom head down the spiral staircase.

TOM

When did my hot girlfriend become
an eighty year old woman?

GEMMA

So far, you're doing an excellent
job of winning me back.

Gemma and Tom exit the staircase and journey down the
basement pathway.

TOM

I'm serious. I don't remember the
last time we had any fun.

GEMMA

That's because your kind of fun is
dangerous.

TOM

So I live on the edge a little.
Name one risk you ever took?

GEMMA

Dating you.

TOM

Make jokes. You know I'm right.

Charles works at his desk. He sees Tom and Gemma approaching.

GEMMA

Say you're right. Then why get back together? Obviously we were wrong for each other from the very start. Sounds to me like we're better off.

TOM

That's such bullshit.

Charles stands.

CHARLES

You shouldn't talk to Ms. Soto that way.

TOM

What did you say? Sit down! Mind your damn business! This is between me and my girl.

GEMMA

Leave him alone! I'm not your girl, Tom. I made that perfectly clear, already. In fact, I've already moved on with my life. Charles and I have a date.

Charles smiles. Tom laughs.

TOM

Basement boy? Yeah, I buy that.

Charles glances at the magazine in his hand.

GEMMA

It's true. We're going out tomorrow night. Isn't that right, Charles?

CHARLES

So if you'll excuse us, Gemma and I
have a lot of work to do.

Tom snorts, looks at Gemma.

TOM

Fine.

Tom marches away. Gemma sighs in relief.

GEMMA

Thanks for that.

CHARLES

So what time should I pick you up?

Gemma, confused, looks at Charles.

INT. MUSEUM WAREHOUSE - NIGHT

Tom drives around, unloading crates off of the back of an 18
wheeler.

Tom drives past an office window as Mr. Zimmer fills out
paperwork.

Tom drives between racks, wipes sweat from his brow.

Behind him, a small crate FALLS from the top of the racks and
CRASHES to the ground.

INSIDE THE CRATE

A black stone SPLITS OPEN on impact. A glow RADIATES from
the fracture.

IN A SERIES OF QUICK SHOTS: VARIOUS LOCATIONS AROUND JAPAN

People react at the exact same moment --

On a movie set, an ASIAN FIGHT CHOREOGRAPHER, in the middle
of rehearsal senses something wrong. He furrows his brow.

In a grocery store, a BALD ASIAN CLERK hands a bag of
groceries to an old woman. His hand seizes up as he feels
something. The old woman struggles to pull the bag free.

In a skyscraper, JUROJIN, an ASIAN BUSINESS MAN in a suit,
steps into a crowded elevator.

The glowing stone faintly REFLECTS in his eyes. His pupils DILATE as the elevator doors shut in front of him.

END SERIES OF SHOTS:

INT. MUSEUM LOBBY - NIGHT

Gemma, overseeing coworkers who hang decorations from ladders, hears the loud bang from inside the warehouse.

INT. MUSEUM WAREHOUSE - NIGHT

Tom removes his headphones, jumps down from the forklift, and moves to the broken crate.

The lid has broken off. He kneels down to pick up a small case from inside the crate.

He sets it aside and pulls out a Samurai helmet, inspects it for damage.

He sets it aside and picks out the black stone. He notices the crack.

TOM

Perfect.

Light SHINES out of the crack onto his fingers.

A bright white BLAST from the stone THROWS Tom through the air. He SLAMS against the racks and drops to the ground.

Tom shakes off the hit.

MR. ZIMMER (O.S.)

Where there's smoke, there's fire.

Tom sees Mr. Zimmer standing behind him.

TOM

I was just checking to make sure everything was okay.

MR. ZIMMER

How many times have I warned you about listening to those headphones while you're working?

TOM

I didn't do this. The crate fell by itself.

MR. ZIMMER
How does a crate just fall by
itself?

TOM
I don't know. Why don't you ask
the stupid crate?

Gemma joins Mr. Zimmer.

GEMMA
What the hell was that noise?

Zimmer points. Gemma sees Tom in the midst of the wreckage.

GEMMA (cont'd)
You did this on purpose, didn't
you? Just to get back at me.

TOM
Oh, come on! That's crazy!

The Mr. Zimmer talks into his walkie-talkie.

MR. ZIMMER
Jesse, can you get over to the "C"
racks, I need you to escort Mr.
Rafferty off the premises.

TOM
What!?

MR. ZIMMER
You're fired.

EXT. MUSEUM WAREHOUSE - MOMENTS LATER

JESSE, a security guard in his 30s, pushes Tom out the back
door and down the steps. Gemma follows.

TOM
Get off me! This is bullshit!

Tom yanks himself away from Jesse's grasp.

TOM (cont'd)
Gemma. You gotta believe me. I
didn't --

GEMMA
Don't! Just don't!

Gemma heads back inside. Jesse smirks. He slams the door in Tom's face.

INT. MUSEUM BASEMENT - NIGHT

Jesse sets the broken crate down on Charles' desk with a thud.

Charles looks up from his work to see Mr. Zimmer with him.

CHARLES

What's this?

MR. ZIMMER

How far along are you with cataloging the artifacts for Ms. Soto's exhibition?

CHARLES

Almost complete. Filed the way you asked, sir. Have a look.

Charles pulls the files up on his computer screen. Mr. Zimmer walks behind Charles and looks over his shoulder.

MR. ZIMMER

What is this? I told you to catalog them alphabetically, not numerically.

CHARLES

Sir, you said numerically.

MR. ZIMMER

I said no such thing! You will work through the night, if you have to.

CHARLES

But --

MR. ZIMMER

And I'm not paying you overtime for you to redo what should have been done properly the first time. If you want to keep this job, get it right!

CHARLES

Yes, sir.

MR. ZIMMER
And check all the items in this
crate to see if anything is broken.

Mr. Zimmer and Jesse walk away. Charles glares at him.

EXT. APARTMENT COMPLEX - NIGHT

Tom rides his motorbike down the empty street. He parks in front of an alleyway across from his apartment building.

Tom removes his helmet and sighs when --

-- A trembling hand reaches for him from out the alleyway.

TREMBLING VOICE(O.S.)
(in Japanese)
Help me.

Tom recoils, knocks his bike over with him, falling on to the street.

A man in black, TOSHIRO, stumbles toward him.

TOSHIRO
(in Japanese)
Help me.

Tom bolts across the street to his apartment.

INT. TOM'S LIVING ROOM - CONTINUOUS

Tom hurries inside, locking the door. He leans against the door, trying to catch his breath.

Little-Bit barks.

TOM
Quiet!

Little-Bit cowers under a sofa table.

Tom leaves the light off and tosses his helmet on the couch, moving to the window.

He looks through the blinds. The alleyway and the street are both empty.

Tom lets the blinds snap back into place.

INT. KITCHEN - MOMENTS LATER

Tom turns the light on. He grabs a cereal box and pours Cookie Crisp into the dog's bowl.

TOM
Hungry, boy?

Little-Bit recoils.

TOM (cont'd)
Sorry for yelling. I didn't mean
it.

Little-Bit whimpers in fear.

TOM (cont'd)
What are you afraid of? Come on,
boy.

Little-Bit won't budge.

TOM (cont'd)
Alright, you're missing out.

Tom grabs a bowl out of the cabinet and starts to pour his cereal, when he sees --

TOSHIRO

-- standing in the living room.

Tom drops the cereal box. He slowly backs up.

Toshiro calmly stays in place.

TOSHIRO
(in Japanese)
I do not wish to frighten you.

Tom looks around the kitchen for a weapon. He opens the kitchen closet and grabs a baseball bat.

INT. LIVING ROOM - CONTINUOUS

Tom enters the living room and points the bat at Toshiro.

TOM
Get out!

TOSHIRO
(in Japanese)
I'm afraid...

Toshiro speaks the rest of the sentence in English.

TOSHIRO (cont'd)
... that's not possible.

Toshiro seems surprised by his new ability.

Tom SWINGS the bat at Toshiro, but smashes his own lamp.

Tom finds Toshiro already on the other side of the room.

TOM
How the hell?

Tom charges, SWINGS again. He smashes his television screen.

Toshiro is now on the other side of the room.

Little-Bit barks at Tom.

TOSHIRO
Your weapon is useless against me.

TOM
We'll see about that.

Tom charges and swings wildly. Nowhere near Toshiro.

TOSHIRO
You see...

Out of frustration, Tom THROWS the bat directly at Toshiro, which DISAPPEARS THROUGH HIS BODY, hitting the wall behind him.

TOSHIRO (cont'd)
... I'm inside you.

Tom jaw drops. He quickly grabs his jacket and keys and rushes out the front door.

EXT. STAIRCASE - CONTINUOUS

Tom hurries down the steps and finds Toshiro waiting for him.

TOSHIRO
You cannot run away.

Tom keeps going, refusing to look at Toshiro.

TOM
You're not real.

EXT. TOM'S APARTMENT COMPLEX - CONTINUOUS

Tom continues across the street to his fallen bike. Toshiro stands there, waiting for him again.

Tom keeps looking away. He picks up the bike and kick-starts it.

TOM
You're not real.

TOSHIRO
It would be best if we talk.

Tom speeds off.

INT. MALL - NIGHT

Tom sits on a bench in the middle of a crowded mall, absorbing the normalcy of life.

He sees a COUPLE kiss, as they walk by. A PUNK KID chases his friends, laughing. A HOT BLONDE buys a negligee through the store window of Victoria's Secret.

TOM
It's all just in your mind.

Tom closes his eyes and takes a deep breath. He opens his eyes and sees Toshiro sitting next to him. Tom freaks out.

TOM (cont'd)
You're not real! Just leave me
alone!

Alarmed, a MOTHER pushing her baby in a stroller, sees Tom by himself, yelling at her. She hurries off, disgusted.

TOM (cont'd)
Oh, this is great. I'm the only
one that can see you?

TOSHIRO
I'm afraid so.

TOM
I'm losing my mind.

TOSHIRO
I assure you, though a mess, your
mind is well.

TOM
Are you a ghost?

TOSHIRO
I am the spirit of the man I once
was. Now our souls are connected.
Joined as one.

TOM
What do you want from me?

EXT. SUSHI BAR - NIGHT

Tom and Toshiro sit on swivel chairs under an awning at an
OUTDOOR SUSHI HUT. Traffic flows behind them.

Asian-style elevator music plays on a radio near the cook
inside.

Tom tears into his Sushi. Toshiro's eyes are closed,
enjoying the food.

TOSHIRO
I haven't savored food in over
fourteen hundred years.

TOM
You can taste this as I eat it?

Toshiro opens his eyes.

TOSHIRO
I see what you see. Feel what you
feel. I know your memories. Your
thoughts if I choose.

TOM
Okay, prove it. Tell me something
about myself. Something no one
else knows.

TOSHIRO
As a child, your parents forced you
to paint to make them rich.

TOM

Okay, I believe you.

TOSHIRO

But as you grew older, you began to resent them for denying you the same freedoms others allowed their children. And after a while, you felt that every time they asked you to paint, they were taking a little piece of your soul.

TOM

That's enough. I asked for something. Not an A&E Biography.

TOSHIRO

So when you told your parents you would no longer use your gift for their profit, they betrayed you, shut you out, and kept everything you ever earned for themselves.

Tom, furious, trembles.

TOM

Did you hear me!? I said enough!

TOSHIRO

You demanded proof.

TOM

Yeah, well, I changed my mind.

The Japanese Chef and the Dishwasher see Tom talking to himself and give each other a suspicious look.

CHEF

(in Japanese)

I think this guy's talking to his imaginary friend.

The Chef and Dishwasher laugh. Tom faces them, aggravated.

TOM

(in Japanese)

So what if I am?

The Chef and Dishwasher share a concerned look and quickly return to their jobs.

Tom looks at Toshiro, amazed at his new ability.

TOSHIRO

We are beginning to share traits.

Tom watches the Chef slam his cleaver on the cutting board, slicing raw fish. The slams grow louder with each hit.

Tom stares at the blade. A GLIMMER OF WHITE crosses Tom's eyes.

EXT. KOGA MOUNTAINS - FLASHBACK

SLICE! Toshiro cuts off Izanagi's hand.

The Black Stone drops from above. It EXPLODES between Toshiro and Izanagi and --

BACK AT THE SUSHI BAR

-- Tom's reacts, jumps off his stool and back-pedals off the sidewalk, right out into the oncoming traffic.

ON THE STREET

Tom sees a speeding car heading for him. Not wasting a second --

-- he places his hand on the car and FLIPS over it with a twist.

Tom lands onto a parallel lane. This time, A MACK TRUCK heads straight for him. The Truck Driver HONKS and SLAMS on the brakes.

Tom loses his footing and falls. He braces for impact.

The truck HALTS inches from Tom's face.

Tom opens his eyes and studies his hands, mesmerized.

The Truck Driver leans out his window.

TRUCK DRIVER

Hey, idiot! Get off the road!

EXT. SIDEWALK - NIGHT

Tom rounds the corner, quickly joining Toshiro. They continue to walk.

TOM
What the hell just happened back
there? That was insane!

Tom laughs.

TOSHIRO
We are wasting time. Now, we must
kill Izanagi.

Tom stops, facing Toshiro.

TOM
Who? What!? Look, if you think
I'm killing anyone, you Iza crazy.

Tom hurries across the street. Toshiro follows, paying no
mind as cars PASS THROUGH him.

TOSHIRO
The spirit of a dangerous man was
also imprisoned in that stone along
with me. We must not allow him to
escape, as I did.

TOM
That's not my problem.

TOSHIRO
If Izanagi is freed, the loss of
life would be catastrophic. We
have to retrieve the stone.

TOM
That would require going back to
the warehouse. And since I was
fired, I could get in a lot of
trouble.

TOSHIRO
Your concerns are trivial by
comparison.

TOM
But they're my concerns. And it's
my ass on the line. So why don't
you just go bother someone else.

TOSHIRO
I could make you do it.

Tom stops in his tracks, faces Toshiro.

TOM
Then do it. Make me.

Toshiro concentrates. Nothing happens. Confusion crosses Toshiro's face. Tom smiles.

TOM (cont'd)
Guess the house isn't for rent.

Tom walks off.

TOSHIRO
I may not be able to control you,
but if you don't help me, I
promise, you will never be rid of
me. I will haunt you until your
dying day!

EXT. MUSEUM WAREHOUSE - NIGHT

Tom lays on top of a tractor trailer. Toshiro sits cross-legged.

TOM
Once this is done, you'll leave me
alone, right?

TOSHIRO
You have my word.

The Tractor Trailer starts to drive away from the warehouse's open port.

Tom sprints along the top of the trailer and LEAPS off of the back --

INT. WAREHOUSE - CONTINUOUS

-- LANDS into the open port, behind a Security Guard.

Tom disappears into a shadowy corner, out of the Security Guards line of sight.

INT. MUSEUM LOBBY - CONTINUOUS

Charles stands in front of a vending machine. He presses a button causing an egg sandwich to drop.

Charles pours himself a cup of black coffee and takes a sloppy bite of his sandwich.

INT. WAREHOUSE - CONTINUOUS

Tom dashes for the racks and VAULTS, grabbing onto the rack's ledge. He flips up onto the first level.

Tom flips up twice more, onto the third story rack. He stumbles before correcting his balance.

TOM

Nice.

Tom continuously jumps from one row of racks to the next.

TOM (cont'd)

So who is this guy?

TOSHIRO (O.S.)

Like me, Izanagi was once a ninja. But he betrayed our kind and made a pact with demons to learn the darkest of magic. If he escapes, he will try to finish what he started fourteen-hundred years ago.

TOM

Which was?

TOSHIRO (O.S.)

Unleashing the demons upon humanity in order to rule the world.

Tom leaps onto the last rack as a FORKLIFT OPERATOR looks up.

Tom quickly HIDES behind a stack of crates.

INT. MUSEUM HALLWAY - CONTINUOUS

Charles munches on his egg sandwich and slurps on his black coffee as he walks down the hall.

INT. WAREHOUSE - CONTINUOUS

Tom stands on the top of the racks looking down.

TOSHIRO

Jump.

TOM

You're crazy. I'll break my legs.

TOSHIRO
You can do it. Trust me.

Tom closes his eyes and jumps off. He quietly lands, crouched.

TOM
Not even a peep.

JESSE, the Security Guard, hears a voice.

TOSHIRO (O.S.)
Except for you.

Jesse comes around the corner and sees no one. He continues searching, looking down the isles between the racks, when from behind --

-- a thumb and finger PRESSES his wrist.

Jesse DROPS, unconscious. Tom looks at Toshiro, curiously.

TOSHIRO (cont'd)
Pressure points.

Tom snatches Jesse's SECURITY CARD off his belt.

INT. MUSEUM BASEMENT - CONTINUOUS

Charles carries his coffee down the spiral staircase.

INT. WAREHOUSE - CONTINUOUS

Tom slides the security card across a digital read out panel on the wall next to a door.

The green light signals and Tom pulls the door open, heading inside the museum.

INT. MUSEUM BASEMENT - CONTINUOUS

Charles yawns while reaching his hand into the crate. His hand barely avoids the cracked stone. He pulls out an ancient Samurai helmet and examines it.

INT. MUSEUM HALLWAY - CONTINUOUS

Tom walks down the hall and hides in the shadows. A WORKER passes by, oblivious.

INT. MUSEUM BASEMENT - CONTINUOUS

Charles reaches his hand back into the crate. He GRABS the cracked black stone. A red glow pulses from the crate.

A large red blast THROWS Charles violently across the room --
-- he CRASHES into a large bookshelf full of artifacts.

Charles wipes blood from his nose, when his eyes fill with fear. Someone STRIDES towards him, wearing illustrious and ancient garb...

IZANAGI.

INT. MUSEUM LOBBY - CONTINUOUS

Tom rushes across the lobby to the basement entrance.

INT. MUSEUM BASEMENT - CONTINUOUS

Tom LEAPS over the side of the spiral staircase and lands.

Tom races to the back of the basement. Tom and Toshiro see the pile of broken artifacts near Charles's desk.

Tom finds the crate. He reaches in, picks up the Black Stone and feels the surface. The stone has COMPLETELY HEALED.

Concern crosses Toshiro's face. Tom feels a draft. They see a small open window on the wall.

TOSHIRO
We're too late.

EXT. APARTMENT ROOFTOP - NIGHT

Charles cowers in the corner near the edge of the windy rooftop. Izanagi stands before him.

CHARLES
I don't believe in ghosts!

IZANAGI
But I believe in you. You can accomplish great things. I feel it, locked away like a monster, in the back of your mind. You just need to set it free.

CHARLES

What?!

IZANAGI

I am fortunate to be bonded with someone such as yourself.

Charles calm himself. He stands, curious.

CHARLES

Why's that?

IZANAGI

We are alike, you and I. You love a woman, as I loved a woman, but how far would you go to conquer that woman?

Charles thinks for a moment.

CHARLES

There's no limit.

IZANAGI

You have my power. Use it.

CHARLES

How?

Izanagi SCREAMS and CHARGES toward Charles.

Charles defensively HOLDS out his hands and instinctively FIRES red lightning from his palms.

The red lightning races through Izanagi and BLASTS a bell tower off of the roof of a nearby building.

Charles stares in awe of his hands. Izanagi laughs.

IZANAGI

(whispers)

You see? Whatever you desire?
It's yours for the taking.

Charles clenches his fist. He smiles.

INT. TOM'S APARTMENT - LIVING ROOM - MORNING

Tom enters, drops his jacket on the couch. Cracks his neck on his way to the bedroom.

Toshiro blocks his way.

TOSHIRO

There is no time for rest.

TOM

Look, I was fired, dumped, and possessed, all in the span of a day. Not to mention, I've been awake for nearly twenty four hours. So, if you don't mind?

Tom PASSES through Toshiro. He goes into his bedroom.

TOSHIRO

Izanagi is free. People are in danger.

TOM

What can he do in a few hours?

A SERIES OF SHOTS: VARIOUS LOCATIONS AROUND SAN FRANCISCO

Charles, wearing the decorative Japanese mask, goes on a DAYTIME CRIME SPREE --

On a city street, a blast of red energy TEARS through an armored truck. Bags of cash fall to the ground. Charles grabs several bags, then jumps over three cars and escapes into an alley. He MELDS into the shadows.

Outside a men's clothing store, a fine Italian suit catches Charles' eye in the front window. He raises his hand and small red bolts streak from his fingers. The window SHATTERS.

At a car dealership, the door-lock pops open on a convertible Lamborghini. Charles slides behind the wheel. He touches the ignition and a red spark STARTS the sports car. Two Security Guards chase after him as he PEELS OUT.

END SERIES OF SHOTS:

INT. RESTAURANT - NIGHT

A Waitress carries two steaming plates of food from the service window and places them on the table in front of an elderly couple.

Behind them, in a fancy booth, sit Gemma and Charles, who wears his new designer suit.

GEMMA

Listen, Charles. I have to be honest with you. I only accepted this date to get back at my boyfriend. I shouldn't have done that, and I should have told you sooner. I'm sorry.

CHARLES

I understand.

GEMMA

You're not mad?

CHARLES

All that matters now...
(in Japanese)
... is that you're here.

GEMMA

(in Japanese)
I didn't know you spoke Japanese?
How long have you studied?

CHARLES

Oh, I only learned tonight.

Gemma laughs. Charles halfheartedly laughs. She takes a good look at him.

GEMMA

You know, there's something different about you. I just can't put my finger on it.

Charles looks at the Amulet around her neck.

CHARLES

I was admiring your necklace. May I?

Charles reaches out. Gemma picks it up off her chest still connected to her necklace. Charles feels the surface.

GEMMA

Do you like it?

IZANAGI (O.S.)

Yes! Take it!

Charles, startled, shifts in his seat. Gemma notices.

GEMMA

Are you alright, Charles?

CHARLES

If I had to take a guess, it looks about the sixth century to me.

GEMMA

I'm impressed. Did you know, the Japanese believed that certain stones and amulets were capable of various powers? Like resurrecting the dead, or imprisoning souls.

CHARLES

I've never heard that before.

GEMMA

I've had it since I was eight. It was the last thing my parents sent me, before they went missing.

CHARLES

What happened, if you don't mind me asking?

GEMMA

It's okay. Feels like a lifetime ago. They were treasure hunters. Very dangerous work. On a dig in the Koga Mountains and they vanished. Never heard from again. Since then, my Uncle raised me. He told me about how my parents always wanted to show the world some of our lost culture. I guess that's why I've been putting this exhibit together for so long. I suppose, in a way, it makes me feel closer to them. At the very least, they died doing what they loved.

CHARLES

Some risks are worth taking.

IZANAGI (O.S.)

Rip my Amulet from her neck! Take it now!

Charles starts. Gemma notices again.

GEMMA

What is it, Charles?

Gemma touches Charles's hand to comfort him.

CHARLES
Excuse me for just a second.

INT. RESTAURANT BATHROOM - NIGHT

Charles storms into the bathroom. Izanagi appears.

IZANAGI
It's mine. We must have it.

CHARLES
The only thing I must have is her.
You'll get your amulet, when her
clothes are on my bedroom floor.

INT. TOM'S BEDROOM - NIGHT

Tom wakes, looks at the clock; 9:15PM. He sees Toshiro standing at the foot of his bed.

TOM
I was hoping you were just a bad
dream.

As Tom sits up on the edge of the bed, he MOANS in agony.

TOM (cont'd)
Guess not.

Tom rubs his shoulders.

TOM (cont'd)
I feel like a train wreck.

TOSHIRO
You may have inherited my skills
instinctively, but your body has
yet to realize it.

INT. TOM'S APARTMENT - BATHROOM

Tom opens the medicine cabinet. He takes out a bottle of painkillers.

TOSHIRO
While you slept, it occurred to me,
whoever works in that basement,
could be possessed by Izanagi.

Tom pops the cap off the bottle and shoots a mouthful.

TOM
Yeah, but tons of people go down
there all the time. It could be
anyone who works at the --

Tom swallows.

TOM (cont'd)
Gemma.

Tom swings the medicine cabinet shut.

EXT. JAPANESE STORE - NIGHT

Charles opens the Lamborghini's passenger door. Gemma steps onto the street, outside her Uncle's store.

GEMMA
I didn't know you drove a car like
this.

CHARLES
There's a lot you don't know about
me.

GEMMA
I had fun with you tonight,
Charles. It was... surprising.

Charles kisses her, taking her off guard.

EXT. END OF STREET - CONTINUOUS

Tom TURNS THE CORNER on his bike at the end of the street and quickly stops.

Tom sees Gemma and Charles, embraced in a kiss. Toshiro sees Tom's reaction. Tom turns his bike around.

TOSHIRO
Where are you going?

TOM
She looks fine to me.

Tom speeds off.

EXT. JAPANESE SHOP - CONTINUOUS

Gemma hurriedly pulls away.

GEMMA
I'm sorry. I can't.

Charles' pager goes off. He checks the message.

GEMMA (cont'd)
Let me guess, Zimmer?

CHARLES
Wants me back at work, ASAP.
Probably wants me to re-categorize
everything with my feet.

They both smile. A bell rings on the Japanese Shop as the front door opens.

GEMMA'S UNCLE, a grouchy looking Japanese man in his 70s, stands under the doorway arch.

UNCLE
Gemma. I lock up now.

Charles shoots him a dirty look. The Uncle stares back.

GEMMA
Okay, I'll be in, in just a second.

Her Uncle heads inside. Gemma rolls her eyes.

GEMMA (cont'd)
My Uncle. Well, I guess this is
good-night.

CHARLES
Good night.

Charles gets into his Lamborghini and speeds off.

INT. JAPANESE SHOP - CONTINUOUS

The bell rings as Gemma comes inside. All sorts of items decorate the store; weapons everywhere.

UNCLE
He shady. I don't like. He give
me bad feeling. Uncle's intuition.

GEMMA

That's woman's intuition. And you never like anyone I date.

UNCLE

I like Tom better than slimy fancy car guy.

GEMMA

You haven't even met Charles. Besides, you always said Tom was a good-for-nothing Gaijin.

UNCLE

But at least you knew what you were getting.

INT. NIGHT CLUB - NIGHT

Tom slams a shot back and belches. Empty glasses litter the bar in front of him.

TOSHIRO

I understand what you are feeling right now, but we need to stay focused on our goal.

TOM

This is my goal, right here.

Tom tosses back another shot. Toshiro shakes his head.

TOSHIRO

Instead of remaining guarded all the time, why don't you just tell Gemma how you really feel?

TOM

Look, why don't you back up off my shit? What do you want from me? I did what you asked me to do. Let me get on with my life.

Toshiro, hit by the alcohol, tries to focus. Tom turns to see a gorgeous Blonde next to him at the bar.

BLONDE

Who are you talking to?

TOM
Can you keep a secret?
(leans in, whispers)
I'm possessed by the spirit of some
Japanese guy.

BLONDE
(laughs)
Is that so?

TOM
But don't worry, I'm still American
from the waist down.

The Blonde rolls her eyes and walks away.

TOM (cont'd)
(mocking)
Well, I guess it's just me and my
ninja buddy.

TOSHIRO
You are rude. Selfish. I can see
why Gemma left you.

TOM
What do you know about women?
You've been stuck in a stone for
fourteen-hundred years.

INSERT FLASHBACK: SAKURA, a beautiful Japanese woman smiles
at Toshiro, working the crops. A RED RIBBON in her hair.

At the bar, Tom, woozy, gets up off his chair.

INSERT FLASHBACK: Izanagi draws his sword. Toshiro and
Sakura turn in horror.

At the bar, Toshiro covers his eyes.

INSERT FLASHBACK: The red ribbon spirals through the air,
lost in the wind.

Bombarded by imagery, Tom stumbles for the exit. He pushes
the door open.

INT. MUSEUM BASEMENT - NIGHT

Charles approaches Mr. Zimmer, who sits at Charles' desk.

CHARLES
Tonight was my night off. I did
everything you asked.

Charles picks up the Black Stone off his desk.

MR. ZIMMER
Maybe you can explain this?

Mr. Zimmer gets out of the chair. Charles walks around the
back of his desk and sees the monitor.

On the screen, stalker pictures of GEMMA, taken through her
apartment window. Bunches of them.

CHARLES
Why were you snooping around my
personal files? You had no right
to do that!

MR. ZIMMER
I was checking to see if you had
done your job correctly. I also
saw this... mess.

Mr. Zimmer points to the fallen shelf artifacts on the floor.

MR. ZIMMER (cont'd)
I want you out of here.

CHARLES
Don't do this to me.

MR. ZIMMER
You did this to yourself.

CHARLES
Please, don't tell Gemma.

MR. ZIMMER
Don't tell Gemma? You'll be lucky
if this isn't reported to the
authorities first thing in the
morning. I want you gone.
Immediately!

Mr. Zimmer walks away. Charles trembles, hatred brewing.
Izanagi joins him at his side.

IZANAGI
You know what must be done.

Charles shakes his head.

IZANAGI (cont'd)
He will ruin everything.

CHARLES
I'm not a killer.

IZANAGI
Have you forgotten about poor
little Matthew?

Charles' eyes dart to Izanagi.

IZANAGI (cont'd)
You remember. Don't try to
suppress who you are.

CHARLES
I was only fourteen. It was an
accident.

IZANAGI
You've been lying to yourself for
so long, but we both know the
truth.

INSERT FLASHBACK:

In a lake, Matthew, 10, FLAILS his arms below the surface as
Charles, 14, holds his head underwater.

BACK TO SCENE:

Izanagi circles a shaken Charles.

IZANAGI (cont'd)
It's why you work in this dungeon.
Afraid to be around others. Afraid
of what you will do. The rage.
Why fight it? The only difference
between us is that I embrace my
nature. It's time you embraced
yours.

EXT. CLIFF - NIGHT

The Bay's surf crashes against rocks at the bottom of a tall
cliff.

A secluded contemporary GLASS HOUSE sits on top of the cliff
near the edge.

INT. GLASS HOUSE - NIGHT

Mr. Zimmer sits on his plush couch. He watches a nature show on the Discovery Channel.

The doorbell rings. MRS. ZIMMER, yells out from the bedroom.

MRS. ZIMMER (O.S.)
Are you going to get that or what!?

Mr. Zimmer finally gets off the couch.

MR. ZIMMER
I'm going. I'm going.

Mr. Zimmer approaches the front door when --

BOOM! It EXPLODES into tiny pieces with a blast of energy, throwing Mr. Zimmer back against the wall.

Charles strides inside. Mr. Zimmer recoils in the debris.

MR. ZIMMER (cont'd)
Don't hurt me. I'm begging you.

CHARLES
You never showed me any mercy.

Mr. Zimmer removes a pistol from a shelf drawer. Takes aim.

Charles grabs Mr. Zimmer's hand and SNAPS his wrist abruptly.

Mr. Zimmer howls. In the same motion, Charles twists Mr. Zimmer's arm around to his back, breaks it in the process.

Wasting no time, Charles grabs him by the back of his shirt and LASHES him across the room.

Mr. Zimmer SMASHES through the glass window and FALLS over the edge of the cliff to his death.

Mrs. Zimmer, late 50s, rushes into the living room, finds Charles staring out the broken window at the rocks below.

MRS. ZIMMER
Oh, god! Oh, my god!

Charles takes in his surroundings. He glares at Mrs. Zimmer from over his shoulder.

CHARLES
Nice place.

EXT. GLASS HOUSE - CONTINUOUS

Mrs. Zimmer LAUNCHES out the window. PLUMMETS to her grave.

INT. TOM'S APARTMENT - LIVING ROOM - DAY

Tom wakes, sits bolt upright on his couch. He rubs his eyes.

Toshiro meditates on the floor with his back turned.

TOM

The woman. Who was she?

TOSHIRO

Her name was Sakura. She was a woman loved by both Izanagi and myself. Unfortunately, she decided to become my bride.

TOM

So he killed her?

Toshiro looks over his shoulder at Tom with sadness.

TOSHIRO

In his twisted mind, he believed that he suffered, so in return, everyone would suffer. Which is why I cannot rest until this is over.

Tom looks down regretfully.

INT. KITCHEN - DAY

Tom smacks a ticket down on the kitchen counter.

TOSHIRO

What's this?

TOM

An invite to Gemma's exhibition. It's tonight. I know it's a long shot, but it's probably our best chance of finding Izanagi.

TOSHIRO

You're helping me?

Toshiro smiles. Tom pours a glass of orange juice.

TOM

Don't get excited yet. Problem is, unlike last night, all the doors will be guarded. Security won't let us within a hundred feet of that place.

TOSHIRO

Then you must disguise yourself.

TOM

Yeah, well, no offense, but you're a little out of your era. If I go in there wearing pajamas, not only are we getting noticed, but we're also getting laughed at.

TOSHIRO

Ninjas were trained to blend in with any crowd. We must change your appearance.

INT. BEDROOM - MOMENTS LATER

Tom slides his old clothes along the rack in his closet.

TOM

No. No. What the hell is that still doing in here?

Tom tosses a horrible Hawaiian shirt on the ground.

TOM (cont'd)

I've got nothing that would even pass for semi-well dressed. I could buy a suit, if I still had my money.

Something dawns on Tom. He gives Toshiro a knowing grin.

EXT. RACE TRACK - DAY

Several men on crotch-rocket motorbikes race around a concrete track.

Tom pulls up on his bike, inside the gate.

Tom spots HOYT and his gang of biker friends on the sidelines, chatting up girls.

Toshiro joins Tom, who dismounts his bike.

TOSHIRO
What are we doing?

TOM
We're gonna fight.

TOSHIRO
I will not be a part of this.

Tom cups his mouth and yells.

TOM
Hey, dickheads!

Hoyt and his crew snap to attention. They head over on their bikes. Tom smiles at Toshiro.

TOM (cont'd)
You don't have a choice.

Tom starts walking towards the approaching crew.

TOSHIRO
I fight for the right reasons.

TOM
So do I. Those guys kicked my ass
and stole my money. As far as I'm
concerned, this is justice.

Tom moves on. Toshiro gives Tom a scornful look.

Hoyt and his crew surround Tom on their bikes.

HOYT
Damn, Rafferty. You look like a
can of smashed assholes.

NOSE RING BIKER
Who did that to your face?

Hoyt and his crew laugh.

TOM
Well it was this shit-bag named
Hoyt and a couple of pricks, who
follow him around like sheep. Let
me know if you see them.

Angry, Hoyt and his crew dismount their bikes.

NOSE RING BIKER

Would ya look at that, I think we
found 'em for you.

TOM

Lucky me.

HOYT

Too bad your muscle doesn't size up
with your mouth.

Hoyt swings at Tom, who evades. Tom leans forward and kicks
his heel over the back of his head, NAILS Hoyt in the face.

Hoyt KNOCKS a bike over with him.

Nose-Ring Biker charges as --

-- Tom HOOKS HIS FINGER through his nose-ring and TWISTS,
RIPPING it from his nose.

The Biker wails as Tom SPIN-KICKS him into unconsciousness.

Mohawk Biker upper-cuts, misses. Tom grabs him by the hair,
FLIPS him, and while in mid-air, Tom PUNCHES him with both
fists.

Mohawk lands hard.

Hoyt gets to his feet as --

-- Tom runs, SPRINGS off of a bike seat into a FLYING KICK --

He NAILS Hoyt across the face. Hoyt CRASHES to the ground.

Tom goes through Hoyt's pockets. Takes his cash. Counts it.

TOM

This is what you stole from me.
This is what you owe me. And the
rest is cause your an asshole.

Tom gets on his bike and peals out. The sound of turbine
engines suddenly swell --

EXT. SAN FRANCISCO AIRPORT RUNWAY - DAY

-- as an airplane touches down.

STEWARDESS
(over plane's PA)
If you're visiting the Bay Area, we
hope your stay is a pleasant one.

INT. AIRPORT GATE - DAY

Jurojin, followed by the Bald Japanese Clerk, and the Japanese Fight Choreographer, all wearing suits, disembark from their flight. They stride forth on a mission.

EXT. MUSEUM - NIGHT

Across the street from the museum, Tom pulls up on his bike. He puts his foot down, revealing a polished dress shoe.

Tom wears a sharp suit and tie. Clean shaven. No bruises on his face. His hair, cut and dyed. In a word, slick.

Tom dismounts. He heads across the street with Toshiro.

TOSHIRO
What did you put on your face?

Tom uncomfortably looks away.

TOM
Gemma's make-up.

Toshiro chuckles.

TOSHIRO
You're wearing a woman's face
paint?

TOM
I had to cover up the bruises, so
we didn't draw attention. Anyway,
I wouldn't be laughing, wearing
those stupid toe-boots.

Toshiro stops, looks down at his Tabi-Boots, then to Tom who keeps walking ahead.

Expensive vehicles arrive in front of the museum. MEN and WOMEN dressed for the occasion hand their keys to the waiting VALETS.

Tom and Toshiro join the crowd, walking up the carpeted steps towards a huge banner over the entrance reads "MYTHS AND LEGENDS OF ANCIENT JAPAN -- OPENING NIGHT."

INT. LOBBY - NIGHT

Tom waits to go through the metal detector as he sees JESSE, the Security Guard.

TOM
We're not getting through.

TOSHIRO
They will not see you. You are someone else. Think it.

JESSE
Next, please.

Tom walks through the metal detector.

Jesse looks Tom over. Tom looks him in the eye, confidently. Jesse stares a moment, before he looks back towards the line.

JESSE (cont'd)
Next, please.

INT. MAIN LOBBY - NIGHT

Paper lanterns hang at different lengths, illuminating the Asian-style decor. A well-dressed crowd sips champagne.

Tom smirks as he and Toshiro make their way inside.

TOM
I can't believe that worked.

TOSHIRO
Neither can I.

Tom finds Gemma through the crowd.

TOM
I want to talk to Gemma alone.

TOSHIRO
Be wary. Izanagi could be anyone.

Across the room, Gemma mingles with a group of Patrons. Her Assistant passes by and Gemma stops her and whispers.

GEMMA
I don't like this. A couple of minutes til curtains and Zimmer's nowhere to be found.

ASSISTANT
I'll try his cell again.

Gemma nods. The Assistant rushes off. Gemma sees Tom approach her.

GEMMA
Oh, no. Not you. How the hell did you get in here?

TOM
You invited me, remember?

Tom shows her his ticket.

GEMMA
Well, now you're uninvited.

Gemma takes Tom by the arm and ushers him away.

TOM
Yeah, wouldn't want your new boyfriend seeing us together.

GEMMA
I don't have a new boyfriend.

TOM
Could've fooled me, the way you two were lip-lockin' last night.

GEMMA
You were following me?

TOM
I came by to see if you were alright.

GEMMA
Doing fine, Tom. Thanks for checking in.

TOM
Something's happened. I need your help.

GEMMA
I'm not lending you another cent.

Gemma lets him go. She walks away as --

TOM
 (in Japanese)
 God damn it, Gemma! Would you just
 listen to me?!

Gemma curiously spins back around.

GEMMA
 What, are they just handing out
 crash courses in Japanese to
 everyone around here?

TOM
 That's what I've been trying to
 tell you.

Charles enters, angrily spies Tom and Gemma through the crowd.

TOM (cont'd)
 I didn't come here because of us.
 I came because --
 (considers something)
 Wait a second. Who else just
 learned Japanese?

A Server carries a tray of champagne glasses next to them.

Charles STARES AT A GLASS. It TIPS OVER onto Tom's suit.
 Charles smiles.

SERVER
 How clumsy of me. I'm terribly
 sorry, sir. Let me get you a
 towel.

TOM
 I'm fine. I'll take care of it.

The Server bows his head and moves on.

TOM (cont'd)
 As I was saying --

Gemma's Assistant interrupts.

ASSISTANT
 Tried Zimmer's cell. No answer.

GEMMA
 Guess we'll have to start without
 him.

Her Assistant hustles off. Gemma faces Tom.

GEMMA (cont'd)
I have to go.

INT. BATHROOM - CONTINUOUS

Tom enters, grabs some paper from the dispenser, turns the tap on and wets the paper. Toshiro waits near the sink.

TOSHIRO
I thought we were here to find
Izanagi.

TOM
Working on it.

INT. MAIN LOBBY - CONTINUOUS

Gemma stands at the podium addressing the audience.

GEMMA
This has been what feels like a
life long dream. And tonight I get
to share that dream with you.

INT. BATHROOM - CONTINUOUS

Tom dries his suit over the sink.

The bathroom door opens and shuts. Tom looks up into the mirror and sees CHARLES behind him in the reflection.

TOM
Something's wrong with this
picture. You, in a bathroom, minus
a spank-mag, just doesn't seem
right.

Charles feigns a smile.

CHARLES
Who needs a magazine, when I have
Gemma?

Tom, livid, faces Charles.

CHARLES (cont'd)
I'll say this once. Stay away from
her.

TOM
Go fuck yourself.

Charles makes a disapproving clicking sound with his mouth.

CHARLES
That wasn't very polite.

Charles' hand IGNITES in a red flame.

TOM
Izanagi.

Tom KICKS him back against the wall.

Charles grins. He BLASTS a pulse of energy at Tom, who LEAPS out of the way. The energy SHATTERS the tile wall.

INT. MAIN LOBBY - CONTINUOUS

Gemma and the audience hear the commotion.

INT. BATHROOM - CONTINUOUS

Tom lands; one foot on top of each stall divider.

Charles blasts the dividers as Tom evades.

INT. MAIN LOBBY - CONTINUOUS

Gemma attempts to steal back the Patrons' attention.

GEMMA
So without further ado. I give
you, Japanese Myths and Legends.

The Security Guard removes the velvet rope leading into the Showcase Room.

INT. BATHROOM - CONTINUOUS

Tom dives for Charles, who grabs Tom in mid-air and slings him...

INT. HALLWAY - CONTINUOUS

BOOM! The bathroom door CRASHES down with Tom on top.

INT. MAIN LOBBY - CONTINUOUS

The Audience gasps. Gemma moves away from the podium for a better look when --

-- Red electricity CRAWLS out of the darkened hallway, across the walls and ceiling.

Tom FLIES BACK out of the hallway, across the main lobby, and hits the wall.

GEMMA

Tom?

The museum TREMBLES. The windows EXPLODE.

EXT. MUSEUM - CONTINUOUS

The Patrons SCRAMBLE out the front doors, down the steps.

Jurojin emerges from a Mercedes with his Men. They push through the frightened crowd, who run the opposite way.

INT. SHOWCASE ROOM - CONTINUOUS

Tom runs into the darkened showcase room.

The broken display cases are the only source of light, which illuminate everything from armor to weapons.

Something in a case catches Toshiro's attention. He looks closer.

In the shattered case, a skeleton wearing ragged black garbs, holding a sword with a RED RIBBON attached to it.

INSERT FLASHBACK:

In a hut, Izanagi holds a blade to a terrified Sakura. On top of her, Izanagi looks over his shoulder at --

-- Toshiro, bound to the wall, helpless. He cries for mercy through his gag.

Izanagi grins, facing Sakura.

BACK TO SCENE:

Tom wells up with emotion, looking at Toshiro.

TOM
He made you watch.

Tom swipes the sword, when he sees --

-- Another skeleton, standing in a case. Minus a right hand. Its wicked bone structure, almost grinning.

Gemma enters, finds Tom.

GEMMA
What did you do? You've ruined everything.

Toshiro sees the Amulet around Gemma's neck.

TOSHIRO
The amulet.

SMASH! Charles, sword in hand, DIVES at Tom through Izanagi's skeleton case.

Their blades clash. Charles tackles Tom to the ground.

GEMMA
What the hell is going on!?

Charles elbows Tom across the face. He stabs at Tom, who evades. Charles' blade pierces the ground.

Tom and Charles rise. Charles arcs his fingers and a group of throwing stars float up out of the shattered cases.

Charles flicks his hand and the throwing stars beam at Tom who --

-- deflects them with his sword. All but one, which slices into his shoulder.

Tom yanks the star out when Charles ABSORBS the LONG SHADOW beneath his feet. He vanishes.

Tom scours the room. Charles leans out of a shadow behind him.

Charles swings his sword down in rage, but Tom catches the blade in between his hands. He yells to Gemma.

TOM
Get out!

Charles twists the sword sideways and drags it back, cutting Tom's hands.

Charles grabs Tom and THROWS him. He SMASHES through a glass case and hits the ground, out cold.

GEMMA

Stop it!

Gemma, terrified, backs out into the main lobby. Charles follows her.

INT. MAIN LOBBY - CONTINUOUS

Charles pushes the curtains aside, approaches. Gemma cries.

GEMMA

Why are you doing this?

CHARLES

For you.

GEMMA

I never asked for this.

CHARLES

Come with me, Gemma.

Gemma shakes her head. Charles grits his teeth. His hand ignites.

CHARLES (cont'd)

After everything I've done for you.
You ungrateful...

Gemma screams as Charles fires a flaming orb at her when --

-- Jurojin DIVES, tackles her out the way.

JUROJIN

Stay down.

Jurojin rises. His Men join him. They turn into VAPOR, revealing the TENGU in their true form.

Gemma's jaw drops.

The creatures screech as they take flight. They dart for Charles and their talons pop out.

Charles unleashes his power. Nails one. Then another. Knocking them out of the air.

The third slices Charles' side and grabs him, yanking him skyward.

The other Tengu swoop in. Charles brawls with them in mid air. The Tengu swipe their claws as Charles battles back. He fires his power recklessly.

The Tengu SCATTER. Charles lands and BLASTS the wall behind them. The Tengu turn to see the huge wall COLLAPSE, crushing them to the ground.

Gemma attempts to run, but Charles grabs her wrist and uses the pressure point. She passes out.

INT. SHOWCASE ROOM - CONTINUOUS

Tom stumbles to his feet. He grabs a couple of stars off the floor and heads into the main lobby.

INT. MAIN LOBBY - NIGHT

Tom spots Charles with Gemma over his shoulder, as they leave through the front doors.

TOM

Gemma!

EXT. MUSEUM - NIGHT

Charles grasps Gemma and LAUNCHES from the steps and --

EXT. MAIN ROAD - NIGHT

-- LANDS with Gemma into his convertible Lamborghini.

EXT. MUSEUM - NIGHT

Tom runs out of the building, carrying the sword. He sees Charles and Gemma speed off. Tom leaps the steps, down to the sidewalk.

Tom spies his motorbike across the street through the heavy traffic, facing the opposite direction. Wasting no time --

Tom cuts through air, LEAPS onto the hood of a moving car, one after another.

Tom springs off the last car, lands on his motorbike, kick starts it, does a 180 fishtail skid, and floors it.

EXT. MAIN ROAD - NIGHT

Tom bolts through the traffic, swerving around cars.

EXT. STREET CORNER - NIGHT

The Lamborghini swerves around a corner.

INT. LAMBORGHINI - NIGHT

Charles looks over at Gemma. Smiles.

EXT. MAIN ROAD - NIGHT

Tom catches glimpses of the Lamborghini, through alleyways, traveling the same direction on the parallel street.

Tom revs the cycle's engine, flying by even faster, getting ahead of the vehicle.

EXT. ALLEYWAY - NIGHT

Tom zooms down a back alley. The bike kicks up newspaper.

EXT. MAIN ROAD - NIGHT

Tom speeds out of the alley behind the Lamborghini.

EXT. TILTED STREET - NIGHT

The Lamborgini takes a dip, speeding down the steep street.

Tom guns it, FLIES OFF the top of the road. Tom lets go of the bike and unsheathes his sword, gliding through the air.

EXT. SIDEWALK - NIGHT

Tom's motorcycle CRASHES into the cement.

INT. SPORTS CAR - NIGHT

BLAM! Tom STABS his sword through the metal frame of the Lamborghini as he lands on the back.

Charles, angry, turns hard left.

EXT. TILTED STREET - NIGHT

Tom slides with the swerve, but manages to grip the sword handle.

INT. LAMBORGHINI - NIGHT

Charles turns hard right.

EXT. LAMBORGHINI - NIGHT

Tom swings back up on top of the vehicle, almost sliding off the other side.

Tom grits his teeth, determined. He leans over the edge and FLINGS a throwing star into the front tire, which explodes.

Charles struggles with the wheel. He holds his hand out and the car levels, speeding along on magic.

Tom grabs Charles around the throat. As they grapple, the Lamborghini SWERVES out of control.

Gemma wakes, sees Charles PALM Tom's head. Energy SURGES through him. Tom trembles. Blood drips from his nose.

Gemma BEATS on Charles.

GEMMA
Leave him alone!

Charles turns his attention to Gemma. SMASHES her head on the dashboard. Stuns her.

Tom rips the sword out of the car. He raises his sword above his head to strike Charles.

Charles RIPS the Amulet off of Gemma's neck and LAUNCHES out of the driver's seat, past Tom, into a gliding back-flip.

TOSHIRO (O.S.)
No!

Gemma sees the oncoming lake.

GEMMA
Tom!

Tom jumps into the driver's seat, slams the brakes. He turns the wheel, hard.

EXT. BOTTOM OF THE STREET - NIGHT

The Lamborghini SKIDS SIDEWAYS down the road...

EXT. TILTED STREET - NIGHT

Charles gracefully lands in the middle of the road and fires an energy blast...

INT. SPORTS CAR - NIGHT

The Lamborghini skids to a stop, shy of the railing ledge.

Tom and Gemma see the blast coming. No time to escape.

TOM

Down!

Tom and Gemma duck inside the Lamborghini as --

EXT. BOTTOM OF THE STREET - NIGHT

BOOM! The energy blast HITS the driver's door.

The Lamborghini BARRELS through the air, over the guard railing, and CRASHES into the lake.

EXT. UNDERWATER - NIGHT

Tom pulls Gemma from the Lamborghini as it submerges.

They swim toward bamboo shoots. Tom breaks two off, hands one to Gemma and gestures for her to breathe through the end.

EXT. BOTTOM OF THE STREET - NIGHT

Charles approaches the edge, scans the surface of the lake.

EXT. WATER SURFACE - NIGHT

The ends of the long Bamboo shoots stick out of the water as Tom and Gemma breathe underneath.

EXT. BOTTOM OF THE STREET - NIGHT

Izanagi appears next to Charles, sees his pouting face.

IZANAGI

Come. We have what we want.

Charles looks at the amulet in his hand.

CHARLES

You mean, we have what you want.

Charles departs.

EXT. LAKE - NIGHT

Tom and Gemma break through the water's surface.

EXT. HILL - CONTINUOUS

Tom and Gemma crawl out of the lake onto the grass. Tom drops to the ground with his sword. He passes out.

GEMMA

Tom? Tom? Tom?

INT. BEDROOM - DAY

Tom jolts awake, finds Gemma on a chair next to the bed.

GEMMA

Relax. We're safe.

Tom rests back. He takes in the quaint surroundings.

TOM

Where are we?

GEMMA

Above my uncle's shop.

TOM

How long have I been sleeping?

GEMMA

All night. You needed the rest. I want to thank you for saving my life.

TOM

Likewise.

Tom sees the small television set playing across the room with no volume.

ON SCREEN: A reporter speaks to the camera standing outside the museum.

GEMMA

It's been on the news all day.
They don't have a clue as to what
happened.

TOM

Listen, about that. I can explain.

GEMMA

You don't have to. I already know.

TOM

I don't understand?

The bedroom door opens. Jurojin enters with Gemma's Uncle.

JUROJIN

It's simple. I told her.

Tom instinctively reacts, GRABS a throwing star off the bedstand, FLINGS it at Jurojin, who catches the star with ease.

UNCLE

It's okay. They're friends.

TOM

Why am I angry with you?

TOSHIRO

Because he left me to suffer in
that stone!

Tom translates for Toshiro.

TOM

Toshiro says you fucked him over.

JUROJIN

Your translation skills are
dreadful. I can hear him fine
without you.

Jurojin looks directly at Toshiro.

JUROJIN (cont'd)
We are sorry, but we could not risk releasing Izanagi. I hope you understand.

Toshiro bows his head.

JUROJIN (cont'd)
Now, get dressed. I want everyone downstairs. We need to talk.

INT. GLASS HOUSE - DAY

Charles, moody, lounges on a sofa. He spins the amulet under his finger on a table next to him. Izanagi paces.

IZANAGI
Why concern yourself with one woman, when you can have everything with the power you hold in your hand?

CHARLES
Why would I want to resurrect demons? That's just insane.

IZANAGI
Don't blame me because you lost control and killed your woman.

Charles chucks the amulet across the room without regard.

CHARLES
I don't care about your plans. I won't do it.

IZANAGI
Yes you will.

Charles leans forward on the sofa.

CHARLES
You have no control over me.

IZANAGI
But I can deny you my power. Throw you back into the pit of your pathetic existence. Turn you back into what you truly are. Nothing.

CHARLES
You're lying.

Izanagi meets Charles, eye to eye.

IZANAGI

Am I?

Charles aims his arm, tries to shoot. No power. Defeated, Charles slumps, lowers his head.

IZANAGI (cont'd)

Now you will do exactly as I say.

INT. JAPANESE SHOP - DEN - DAY

Tom, Gemma, Jurojin, his men, and Gemma's Uncle sit around the Uncle's den. Jurojin sips tea from a cup and saucer.

JUROJIN

...and now that Izanagi has the amulet, all he needs are ten vessels and a body of water to bring back the Kappa.

TOM

Vessels?

JUROJIN

Bodies. That's why we need you to help us get the amulet back.

GEMMA

Me?

JUROJIN

It appears Charles has a bit of a crush on you. We can use that to distract him. He will see us coming. But you... You he wants to believe.

GEMMA

He already knows I'm against him.

JUROJIN

Then earn back his trust.

Jurojin tosses A RING to Gemma. She opens a tiny latch on the ring, exposing powder inside a hidden compartment.

GEMMA

What's this?

JUROJIN

Empty the contents into his drink.
Once he passes out, take the
amulet. We will be waiting nearby,
if there's any trouble.

TOM

This doesn't sound very foolproof
to me.

JUROJIN

Nothing is foolproof! But we have
to try.

Tom kneels next to Gemma.

TOM

Gemma, you aren't seriously
considering this bullshit, are you?

Gemma looks up to Jurojin.

GEMMA

Look, I'd like to help, but I think
you've got the wrong girl.

JUROJIN

None of this would be happening if
it wasn't for your family.

GEMMA

My family?

JUROJIN

Your uncle is a clan descendant.
He was supposed to keep our
secrets, not share them as bed-time
stories.

Jurojin eyes her Uncle, who looks down in shame.

GEMMA

Do you know what happened to my
parents?

Jurojin places his saucer down. He moves to the window, arms
behind his back.

GEMMA (cont'd)

Did you have something to do with
their death?

JUROJIN
Indirectly.

GEMMA
What the hell does that mean!?

JUROJIN
Your parents, while scouring for
treasures buried beneath the
mountains, fell into one of our
traps.

GEMMA
You killed my parents and now you
want me to help you?

JUROJIN
My dear, the traps were in place to
protect everyone from things that
should of never been unearthed. We
sealed those relics away ages ago.
You had no right to take them!

GEMMA
I feel sick.

JUROJIN
As you should. But not as sick as
you will feel, if this is what you
allow to happen...

Jurojin approaches Gemma.

TOM
What do you think your doing?

Tom goes for Jurojin when the Fight Choreographer holds Tom
at bay.

FIGHT CHOREOGRAPHER
She's fine.

Jurojin touches her temples. Visions assault her senses.

EXT. SAN FRANCISCO - HELL

Destruction. Kappa ravage the streets. The masses of people
run in fear. Kappa bite into them. Buildings burning.
Kappa turn over cars. Charles, perched on a rooftop like a
gargoyle, enjoys his spoils.

JUROJIN (V.O.)
 Once the Kappa are resurrected,
 they will turn others. They will
 keep growing in numbers. Becoming
 unstoppable.

BACK TO SCENE

Gemma snaps out of it. Breathes heavy. Fear in her eyes.

GEMMA
 But you stopped them before?

JUROJIN
 At the expense of our race. We are
 all that is left. We would not
 survive another war. Now, will you
 help us?

EXT. JAPANESE SHOP - DAY

Tom storms out. Gemma chases after him.

GEMMA
 Tom!

Tom stops, faces Gemma.

GEMMA (cont'd)
 You always said I never take risks,
 well this is my chance.

TOM
 I meant going over the speed limit,
 once in a while. Eating raw cookie
 dough, that kind of thing. Not
 taking on some possessed nut-job.
 That's not a risk, that's insanity.

GEMMA
 Don't you think I'm scared?

Tom takes Gemma's hands in his.

TOM
 Then don't do it.

GEMMA
 I have to. This is bigger than you
 and me. This about saving people.
 (MORE)

GEMMA(cont'd)

Helping others. But I guess that's something you wouldn't understand.

Tom, hurt, walks off. Gemma regrets her comment.

GEMMA (cont'd)

Tom, wait. I'm sorry! Tom!

Tom keeps on going. Jurojin joins Gemma.

JUROJIN

Let him go. We have more pressing matters to deal with.

INT. DIVE BAR - NIGHT

In a low-lit booth, Charles drops a large case on the table.

CHARLES

I am paying you obscenely well to follow my orders without question.

Opposite him, a RUGGED FACED MERCENARY in a dirty bomber jacket opens the case, thumbs through a stack of large bills.

RUGGED MERC

You weren't kiddin'.

The Rugged Merc shuts the case.

RUGGED MERC (cont'd)

I'll have the men, helicopters, and weapons, ready in a few hours.

CHARLES

One more thing. I know you've done some work for the museum in the past, but this time it's different. You might see things that scare you, but I'm not paying you to be afraid.

The Rugged Merc laughs.

RUGGED MERC

I can assure you, you don't scare me.

CHARLES

Not yet.

INT. TOM'S APARTMENT - NIGHT

Tom enters, SLAMS the door behind him. Toshiro stands by the window.

TOSHIRO
We should do something.

TOM
Look, I'm not sure if you saw what happened last night, but we got our asses handed to us.

TOSHIRO
As Ninja, we were taught that if you fight for selfless reasons, you can become driven, focused, unbeatable.

TOM
That's precious coming from you. You're dead, you have nothing to lose.

TOSHIRO
That's not true.

TOM
Oh yeah? What!? What do you have to lose!?

Toshiro looks down, reflective.

TOM (cont'd)
No, you know what? I don't want to know! I just want my life back! I want you gone!

Toshiro VANISHES, takes Tom off guard. Then --

A KNOCK at the door interrupts. Tom approaches the door.

TOM (cont'd)
Who is it?

POLICE OFFICER (O.S.)
Police. Open up.

Tom opens the door to see two Police Officers.

POLICE OFFICER (cont'd)
Tom Rafferty?

TOM

Yeah?

POLICE OFFICER

You're under arrest.

An Officer snaps the cuffs on Tom's wrists.

TOM

For what?

POLICE OFFICER

Does leaving the scene of an accident and destruction of public property ring a bell?

TOM

Shit, my bike.

POLICE OFFICER

See, it's all coming back to you.

The Police Officer shoves Tom out the door.

INT. GLASS HOUSE - STUDY - NIGHT

Charles practices with a staff, wearing an open black satin morning coat with matching pajama bottoms.

He spins around with the staff and stops it, inches from Gemma's face, as Mercs usher her inside. Charles' eyes go wide when he sees her.

CHARLES

Impossible.

GEMMA

Two souls coexisting in one body?
That's impossible. I merely survived.

CHARLES

(to Mercs)

Check the grounds. Make sure no one else is with her.

The Mercs hurry outside, close the doors behind them.

GEMMA

I'm alone.

Charles grabs her throat, shoves her against the wall, choking her.

CHARLES
Don't toy with me!

GEMMA
It's true.

CHARLES
Then how did you find me!?

GEMMA
I wasn't expecting to find you. I was looking for Zimmer. He's been missing. Now I know why.

Izanagi leans over Charles' shoulder and whispers.

IZANAGI
You'd be a fool to trust her.

CHARLES
(to Izanagi)
Shut up!
(to Gemma)
Then how do you know what's happening to me!?

GEMMA
The Tengu told me.

IZANAGI
See?

GEMMA
But now they want me dead too.

IZANAGI
She's lying.

CHARLES
I said, shut up!

GEMMA
Please, Charles. I can't breathe.

IZANAGI
Finish her.

Charles takes a moment, then releases her. Gemma coughs, catching her breathe.

CHARLES

They saved you back at the museum,
why would they want you dead?

GEMMA

I'll tell you, but first I need a
drink.

Gemma approaches the bar. Opens the scotch. Pours two
glasses.

GEMMA (cont'd)

They blame me for everything that's
happened.

Charles picks up the Black Stone and tosses it into the air.

CHARLES

And why would they do that?

GEMMA

Because this is all my fault. I
showed the Museum where to dig for
their precious relics. They see
that as unforgivable.

With her back to Charles, Gemma slyly OPENS HER RING and
SPRINKLES the tranquilizer in one of the drinks.

GEMMA (cont'd)

That's why I'd like you to protect
me.

CHARLES

Why should I help you? You chose
that nobody over me!

GEMMA

I was scared. I wasn't thinking
clearly. I'm sorry. It's my fault
this is happening to you.

Gemma closes her eyes, prays. She holds the drugged glass
closest to her, turns, offers the CLEAR GLASS to Charles.

Charles eyes the glass. He puts down the Black Stone.

CHARLES

You'll understand, if I don't
exactly trust you.

Charles takes the DRUGGED ONE, closest to her chest.

Charles watches her drink the clear one in one gulp. She smiles at him. He notices a glint in her eye.

Charles considers the drink, then SMASHES it against the wall.

He grabs Gemma by the arm and drags her --

INT. BEDROOM - CONTINUOUS

The double doors burst open into the darkness and Charles throws Gemma onto the bed.

Charles grabs his sword, discards the sheath.

He gets on top of her, holds the blade to her neck.

CHARLES
Are you with me?

Gemma stares at the amulet around his neck. She nods, regretfully.

CHARLES (cont'd)
Prove it.

Charles kisses Gemma. A tear rolls down her face. Charles lets go of the sword. It falls to the floor. Then --

Charles hears GUNFIRE coming from outside. Charles quickly dismounts Gemma and heads to the door for a better listen.

CHARLES (cont'd)
You lied to me.

Charles turns back to Gemma as --

-- She HITS him across the face with a lamp. He drops to the ground.

Gemma YANKS the Amulet off of Charles' neck and runs when --

-- Charles GRABS her ankle. She falls. The Amulet rolls out the room into the study.

Charles' hand ignites, burns her leg. She screams. With all her might, Gemma STOMPS Charles' face with her unrestrained leg, freeing herself.

INT. STUDY - CONTINUOUS

Gemma grabs the Amulet off the ground and dashes for the main door.

EXT. GLASS HOUSE - NIGHT

Charles runs outside, wipes blood from his lip. His eyes ignite red. He angrily scours the wooded canyon ravine.

CHARLES

GEMMA!

EXT. CANYON RAVINE - NIGHT

Gemma looks back in fear as she races through the woods.

EXT. GLASS HOUSE - NIGHT

Charles motions to his armed Mercs. They speed off after Gemma into the ravine.

EXT. CANYON RAVINE - NIGHT

Gemma quickens her pace, balling her eyes out.

The Rugged Merc and his Comrade make chase.

Gemma sees them gaining as she COLLIDES with someone --

-- Jurojin covers her mouth before she screams. She calms, realizing who it is.

Jurojin sees the AMULET in her hand.

JUROJIN

Good work. Our car is over the ridge.

Jurojin places his car keys into Gemma's hand.

JUROJIN (cont'd)

Take the amulet and get as far away from here as possible.

GEMMA

What are you going to do?

JUROJIN
Finish this. Now go.

Jurojin and his Men watch Gemma run off, then TRANSFORM into Tengu.

The Rugged Merc and his Comrade tread cautiously when, something DRAGS the Comrade into darkness.

RUGGED MERC
Eddie!

The Rugged Merc fires blindly into the night. He hears a screech and runs in horror.

The Rugged Merc gets snatched up into the sky, screaming.

EXT. GLASS HOUSE - NIGHT

Jurojin and his Men, now in human form, land in front of Charles' house.

Jurojin signals to his men to circle the area.

EXT. CANYON ROAD - NIGHT

Gemma hustles to a Mercedes, fumbles with the keys, gets inside, and speeds off.

Across the road, hidden in darkness, a van's lights TURN ON.

INT. GLASS HOUSE - NIGHT

Jurojin and his Men tread carefully through the house, searching rooms for Charles.

INT. LIVING ROOM - NIGHT

Jurojin's Men enter from different locations. They hear a HUMMING coming from the center of the room. They approach cautiously, meet on each end of the couches to discover --

-- the BLACK STONE, glowing. Too late. The men close their eyes.

Jurojin enters from the hallway. He reads their expressions and --

EXT. GLASS HOUSE - NIGHT

-- dives out of the window as the stone EXPLODES. The light engulfs the house as Jurojin narrowly escapes. He hits the ground hard.

INT. GLASS HOUSE - NIGHT

The black stone shatters into fragments of shrapnel, which TEAR through Jurojin's Men. The Tengu's SOULS rip from their bodies and meld into a sphere of light.

The shattered fragments contract, pulling back together over the sphere of light into a smooth black stone.

EXT. GLASS HOUSE - NIGHT

Dazed, Jurojin struggles to pick himself up as Charles runs a sword through him. Charles drags Jurojin to his feet.

CHARLES

Your race is finished.

Charles pulls his sword out and throws Jurojin over the edge of the cliff. He falls into darkness.

INT. JAIL CELL - NIGHT

Tom lays on a bunk bed, staring at the ceiling.

The hallway door unlocks and opens on the other side of the bars. Gemma enters.

OFFICER

Lights out in five minutes.

The Officer closes the hall door behind Gemma.

Tom moves to the bars and grasps them.

TOM

I was afraid I lost you.

Gemma opens her coat, shows Tom the amulet.

TOM (cont'd)

You did it.

GEMMA

It's over.

Tom looks down, regretful.

GEMMA (cont'd)

What's wrong?

TOM

But is it over between us? Or is there still a chance?

GEMMA

I don't know, Tom.

TOM

If you want me to paint, I'll paint. If you want me to stop racing bikes, I'll stop racing bikes. I just don't want to lose you.

GEMMA

I don't expect you to be a monk, Tom. I just wanted you to grow up a little. I wanted to start a life with you, but I can't sit at home worrying if you've crashed your bike, or passed out somewhere, or bet the kids college fund.

Tom thinks about her words.

TOM

Kids?

GEMMA

You know what I mean.

TOM

So did you really mean what you said? About us being wrong for each other from the start? That we're better off?

GEMMA

Well... maybe we can meet on some middle ground.

Tom smiles with relief. Gemma smiles back.

TOM

I've missed kissing you.

GEMMA

Well? What are you waiting for?

Tom rushes to the bars. Just as their lips are about to meet, THE SOUND OF GUNFIRE interrupts them.

INT. POLICE STATION - NIGHT

The Mercs OPEN FIRE, assassinating Police Officers working behind the front desk.

Charles drags open a WOODEN CANE, reveals a hidden blade inside. He leaps onto the front desk, slices an Officer across the face.

INT. JAIL CELL - NIGHT

Tom and Gemma, worried, look at each other. Gemma removes the Amulet from her coat and passes it through the bars.

GEMMA

Take it.

TOM

I'm not gonna let them touch you.

GEMMA

There's nothing you can do. You don't have a choice.

Tom uses all his might, pulls on the bars. No luck.

GEMMA (cont'd)

He won't kill me, if he doesn't have it. Take it.

Tom takes it. His emotions well. An idea. He spins around.

TOM

Toshiro. If you're still there. I need your help.

INT. POLICE STATION - NIGHT

An Officer shoots one of the Mercs. Charles spins around, cuts the Officer's hands off in the process.

Another Officer aims. Charles stares at the gun, which MELTS over the Officer's hands.

A Secretary dials in panic. Charles jumps onto her desk and crouches.

CHARLES

Who are you calling, the police?

The Secretary screams. Charles runs her through.

INT. JAIL CELL - NIGHT

Tom continues to plead for Toshiro.

TOM

Look, I'm sorry. I can't do this alone. Please. I'll do whatever it takes.

Tom looks around the cell. Nothing.

TOM (cont'd)

I'll even wear the stupid toe boots.

No response. Tom looks through the bars at Gemma.

GEMMA

Don't let them take you.

The lights GO OUT.

INT. HALLWAY - NIGHT

The door BLASTS open. Charles stands in the doorway with several Mercs. A Merc aims his automatic weapon into Tom's cell. Tom has disappeared.

Charles sees Gemma back away in the dark hallway.

CHARLES

You've been a bad girl.

Gemma screams. A BEARDED MERC rushes over to her and STRIKES her on the head with the butt of a machine gun.

INT. JAIL CELL - NIGHT

Above the bars, Tom is perched in the upper corner, below the ceiling; one foot on each wall. His eyes GLIMMER.

TOSHIRO (O.S.)

Easy.

Tom trembles. Anticipating.

INT. HALLWAY - NIGHT

The Bearded Merc checks through her coat.

BEARDED MERC

It's not here.

CHARLES

Take her.

The Bearded Merc throws Gemma over his shoulder and leaves.

Yelling comes from inside one of the cells.

MAN IN CELL (O.S.)

Hey, what the hell is going on out there?

An IMPATIENT MERC yells back.

IMPATIENT MERC

Hey, shut the hell up down there!

MAN IN CELL (O.S.)

Hey, lick my sack, asshole!

The Impatient Merc walks down to one of the cells, fires through the bars, and walks back.

IMPATIENT MERC

Who knows? Maybe that was our guy.

CHARLES

Highly unlikely.

IMPATIENT MERC

What makes you so certain?

CHARLES

He's in this cell right here.

Charles nods at the cell in front of him.

It's dark, but they can still make out the shape of the room.

A Merc looks under the bed. Nothing there.

CURIOUS MERC
I don't see him.

CHARLES
I can hear him breathing.

Charles looks up into the cell at the ledge above the bars.
The Impatient Merc sticks his gun through the bars.

CHARLES (cont'd)
Don't.

The Merc points the gun up.

INT. CELL - NIGHT

Tom grabs the machine gun and twists, snaps the Merc's wrist.

INT. HALLWAY - NIGHT

The Impatient Merc screams, stumbles back without his gun.
Charles breaks the Merc's neck, sighs.

INT. CELL - NIGHT

Tom, still perched, sprays bullets through the bars.

INT. HALLWAY - NIGHT

Everyone dives out the way, except an Unlucky Merc, who gets nailed.

INT. CELL - NIGHT

Tom shoots the lock below, and the door swings open.

A Merc runs into the room.

Tom kicks off the walls, flips down over the Merc, turns in the air. He lands in a crouched position, gun aimed.

The Merc stops, looks down. Nothing he can do. Tom unleashes fury. Bullets rip through the Merc.

Tom springs to his feet as two other Mercs enter the room, taking aim. Too late.

Tom lights them up, in the process running out of bullets. He jets out the open doorway.

INT. HALLWAY - NIGHT

SWOOSH! Charles swings his katana. Tom drops and slides on his back under the sword, as the blade hits the metal bars.

Tom's momentum carries him into the wall.

Charles swings his sword down at Tom on the floor. Tom blocks the blade with the machine gun. They pressure each other with their weapons.

Tom kicks the katana with his boot. The blade hits Charles' chin, cutting it open.

Tom kicks Charles' knees out from under him. Knocking him to the ground. Tom runs.

INT. POLICE STATION - NIGHT

Tom enters. Two Merc's aim their guns at him.

Tom speeds across the room and dives over the front desktop as gunfire rips the place apart. Tom rolls on the ground, snaps himself up, and keeps going.

EXT. POLICE STATION - NIGHT

Tom bursts through the front doors, as the Merc van PEELS OUT with Gemma inside.

Tom chases. The Van pulls farther and farther away. Tom slows down.

Charles steps outside with the two Mercs. Tom is nowhere to be found.

CHARLES
Get the bodies.

INT. JAPANESE SHOP - NIGHT

Gemma's Uncle sweeps the floor, when Tom bursts through the front door. Tom rushes behind the counter, starts grabbing weapons from the wall.

UNCLE
What are you doing?

TOM
They've taken Gemma.

The Uncle absorbs this.

UNCLE
What? And what the hell are you
going to do?

Tom continues to stock his arms up with weapons.

TOM
Don't worry. I'll get her back.

Tom heads for the door.

UNCLE
You might want to start with
getting some real weapons.

Tom glances at the pile of weapons in his arms.

TOM
What do you mean?

UNCLE
Those are souvenirs I sell to
idiots.

INT. STORAGE ROOM - MOMENTS LATER

The Uncle uncovers a small arsenal of Ninja weapons laying on a table.

UNCLE
Now these. These are real.

Tom drops the other souvenir weapons to the ground.

The weapons on the table include; a set of KAMAS (short-staff with sickle-style blades attached to the end), SAIS (3-pronged silver daggers), HAND AND FOOT CLAWS (for grasping surfaces or close combat) SMOKE BOMBS (for vanishing or confusion), and SHURIKEN (throwing stars).

The Uncle opens a case, pulls out a slick black Ninja outfit.

Tom picks up the KAMAS. He pushes the buttons on the shaft and the sickle-blades FLICK OUT like switchblades.

TOM

Nice.

UNCLE

You bring her back, or I cut your head off.

TOM

I don't get her back, I'll do it myself.

INT. TOM'S APARTMENT - DAY

Tom spies his surroundings as he enters his apartment. He sees a message left on the answering machine. He hits play.

CHARLES (O.S.)

(Answering machine)

Bring me my amulet, tonight, or you won't want to know what I'll do to her.

Tom's eyes close with regret.

INSERT FLASHBACK: In a darkened hut, Izanagi holds the amulet above Sakura. Toshiro, still tied up, watches Sakura's soul drain from her body, into the amulet.

BACK TO SCENE:

Tom exhales, looking at the Amulet in his hand.

TOM

You're wife's soul is trapped inside this thing?

TOSHIRO

Now we both have someone to lose.

EXT. HANGER - NIGHT

Two Mercs toss Gemma, bound and gagged, into the back of one of two choppers.

INT. CHOPPER - NIGHT

Gemma feels the odd surface. Bodies underneath her. A bunch of dead cops. Gemma screams through the gag.

EXT. HANGER - NIGHT

Charles joins his Mercs, heading towards the choppers.

CHARLES
Everything on board? My bags?

ASSISTANT MERC
Like you requested.

CHARLES
Let's go.

INT. TOM'S APARTMENT - BEDROOM - NIGHT

Moonlight beams through the blinds, illuminating the room as Tom suits up.

He pulls his Tabi boots on. Wraps a shirt around his torso. Pulls a Shuriken Gauntlet onto his wrist. Puts the Amulet in a SMALL POUCH and ties it to his waist.

Tom slides the sword into the sheath on his back, then looks into the mirror.

TOM
I can't believe I agreed to wear this.

TOSHIRO
Now the mask.

TOM
Oh, don't worry.

Tom pulls on the mask and hood.

INT. TOM'S BEDROOM - MOMENTS LATER

CANDLES are lit around the darkened room. Tom meditates in a lotus style position.

Tom moves his hands into meditation symbols.

As he finishes the last symbol, Tom springs up and --

EXT. TOM'S APARTMENT - NIGHT

-- Tom LEAPS out the open third story window.

EXT. BOTTOM OF CLIFF - NIGHT

Jurojin lays on the rocks. His eye-lids FLICK open. He clinches his fist and rises.

EXT. GLASS HOUSE - NIGHT

Jurojin CRACKS open the Black Stone, releases the trapped Tengu souls.

The Tengu's souls ascend. A white light appears above them, pulls them inside.

Jurojin changes into Tengu form and SOARS into the sky.

INT. CHOPPER #1 - NIGHT

A MERC PILOT impatiently speaks into his headset.

MERC PILOT
Are you sure your boy hasn't
chickened out?

EXT. BUILDING ROOFTOP - NIGHT

Charles responds into his walkie-talkie.

CHARLES
He'll show. Just be ready.

EXT. ALLEYWAY - NIGHT

Tom drops into the alleyway. He scopes out the area.

EXT. ROOFTOP ACROSS THE STREET - NIGHT

Charles stares over a seven story high ledge. He raises a bow and draws an arrow back, aiming into the alleyway.

Charles releases the string --

-- the ARROW heads down across the street into the alley at Tom who --

-- catches the arrow in flight. Tom locks eyes with Charles.

Tom snaps the arrow over his knee.

CHARLES

For your woman's sake, I hope you brought the amulet!

TOM

First, let her go!

EXT. ROOFTOP - NIGHT

Charles draws the bow back again, aiming at Tom.

EXT. ALLEYWAY - NIGHT

Tom prepares for the next arrow when --

-- a door behind Tom BURSTS OPEN. A Merc, holding a machine gun, opens fire.

Tom spins through the air, dodges the bullets.

Three more Mercs exit the door.

Tom rips a pair of SAIS from the sides of his boots, spins them, then runs the blades through both Mercs.

A Third Merc takes aim. Tom flicks the Sai, nails the Third Merc in the chest.

From behind, the Fourth Merc slyly RIPS the AMULET POUCH off of Tom's waist and runs out of the alley.

TOM

No.

EXT. ROOFTOP - NIGHT

Charles grins, lowers his bow.

EXT. ALLEYWAY - NIGHT

Tom, furious, chases after the Fourth Merc when --

-- TEN MORE MERCENARIES charge into the alley from different directions, blocking Tom's path.

The Mercs surround Tom and train their guns on him.

EXT. ROOFTOP - NIGHT

The Fourth Merc runs towards Charles and gives him the pouch.

Charles opens it to find the Amulet. He smiles, then yells to the Alleyway Mercs.

CHARLES
Finish him!

EXT. ALLEYWAY - NIGHT

Tom opens a cupped fist, exposing TWO CAPSULES. He throws the capsules to the ground.

CRACK! Smoke ENGULFS the alley. Glimpses of pandemonium. The sound of rapid gunfire. Swords striking people. Death cries.

EXT. ROOFTOP - NIGHT

Charles speaks into his walkie-talkie.

CHARLES
Move in now!

Charles runs to the chopper, sitting on the roof.

EXT. ALLEYWAY - NIGHT

The smoke and carnage continue until --

-- A sleek, black HELICOPTER floats down, just outside the edge of the alley.

The wind from the helicopter's blades clears the smoke.

Tom stands, surrounded by bodies.

INT. COCKPIT - NIGHT

The Merc Pilot sees the carnage around Tom.

MERC PILOT
Jesus! He took 'em all.

EXT. ALLEYWAY - NIGHT

A Merc moans in pain on the ground. Tom stomps him with his foot spikes.

Tom glares at the helicopter with hardened eyes.

INT. COCKPIT - NIGHT

A Merc Passenger holds the control, with a TRIGGER BUTTON.

MERC PASSENGER
He wants to play.

INT. ALLEYWAY - NIGHT

A MECHANIZED GUN under the chopper aims at Tom and FIRES, ripping the alley apart, but Tom evades --

-- LATCHING on to a brick wall with a set of HAND SPIKES, shoots the Mercenaries a taunting glance.

INT. COCKPIT - NIGHT

The Merc Passenger, agitated, pulls the trigger again.

EXT. ALLEYWAY - NIGHT

The CHOPPER's guns fire in wrath.

Tom springs between the walls of both buildings, ricocheting upwards.

The Helicopter chases up after Tom, maintaining its gunfire.

INT. COCKPIT - NIGHT

Through the cockpit windshield, the Mercs see Tom pounce from wall to wall, covering a single story with each leap.

EXT. ROOFTOP - NIGHT

Tom clears the wall, disappears onto the roof.

INT. COCKPIT - NIGHT

The helicopter reaches the rooftop to find it empty.

MERC PILOT
Where did he go?

EXT. ROOFTOP - NIGHT

The helicopter's searchlight turns on.

INT. COCKPIT - NIGHT

The Mercs scan the roof. Tom is nowhere to be found.

The Merc Passenger reluctantly talks into his headset.

MERC PASSENGER
We lost him.

Charles's voice returns over the radio speaker.

CHARLES (O.S.)
Head to the bridge.

MERC PASSENGER
What about your boy?

CHARLES (O.S.)
I already have what I need. I will
allow the Kappa to finish him.

EXT. SKYLINE - NIGHT

The Chopper curves off into the night, heading for its destination.

INT. CHARLES'S CHOPPER - NIGHT

Charles, in the back seat, removes his headset. He holds the amulet, looking down.

CHARLES
You will witness the death of your
world and the birth of mine.

Gemma lays on the floor, bound and gagged. She squirms.

Charles unzips a huge duffle bag next to him.

EXT. SKY - NIGHT

The Merc Chopper heads towards the GOLDEN GATE BRIDGE, off in the distance.

INT. MERC CHOPPER - NIGHT

The Backseat Merc leans over the dead Police Officers and taps the pilot's shoulder.

BACKSEAT MERC
So we're supposed to dump the
bodies into the water around the
bridge?

MERC PILOT
Guy's a maniac.

MERC PASSENGER
I don't care, it's his nickel.

The Backseat Merc sits back laughing when --

-- A blade THRUSTS through the metal siding of the chopper, into the Mercs thigh; his laughter turns to screams.

The Pilot turns in shock as the blade retracts.

EXT. CHOPPER - NIGHT

Tom grasps the chopper's right landing rail. He sheaths his sword on his back.

INT. CHOPPER - NIGHT

The Backseat Merc looks out of the window in pain.

BACKSEAT MERC
He's on the rail!

The pilot yanks the control stick to the side.

EXT. CHOPPER - NIGHT

The Chopper quickly tilts. Tom loses his footing but catches the railing. It's a long way down to the water below.

INT. COCKPIT - NIGHT

The pilot pulls the control stick the opposite way.

EXT. CHOPPER - NIGHT

The Chopper tilts in the opposite direction, throwing Tom up against the back passenger door window.

INT. CHOPPER - NIGHT

The Pilot sees Tom's masked face through the side window.

MERC PILOT

There!

The Backseat Merc aims his machine gun at the window, FIRES.

Tom bolts out of the way as bullets SHATTER the window. The air drags inside the chopper.

The Merc Passenger sees the Backseat Merc in pain.

MERC PASSENGER

You alright?

The Backseat Merc nods. The Merc Passenger faces front, sees the GOLDEN GATE BRIDGE nearing.

SLAM! A hand wearing sharp spikes hits the front glass from the outside. Startles the Mercs.

EXT. FRONT OF THE CHOPPER - NIGHT

Tom scrapes the windshield with his hand spikes, then the opposite way, creating a CRISSCROSS on the glass.

INT. COCKPIT - NIGHT

Tom punches through the center, creating a hole.

The Merc Passenger draws his hand gun and fires repeatedly through the hole. Tom drops out of sight.

MERC PASSENGER

I think I got him!

EXT. SKY - NIGHT

Tom halts in mid air, as the rope tied to his waist reaches its length.

It SNAPS him up, underneath the helicopter's tail, where he latches on.

INT. COCKPIT - NIGHT

The Pilot looks around for Tom.

MERC PILOT
Yeah, you got him.

EXT. UNDERNEATH THE CHOPPER - NIGHT

A throwing star reveals itself in Tom's hand. He spreads it open like a deck of cards, turning one star into three.

Tom kicks off of the tail with force and swings backwards on the rope.

Tom swings up, coming face to face with the front of the helicopter.

INT. COCKPIT - NIGHT

The Mercs' expressions drop as --

EXT. SKY - NIGHT

-- Tom throws the Stars through the hole in the windshield.

INT. COCKPIT - NIGHT

The stars slice into the Merc Passenger's frightened profile and he falls onto the controls.

EXT. SKY - NIGHT

Tom begins his down swing, as the chopper yanks him, dragging Tom along on the rope. He pulls himself up when he sees --

-- a SECOND HELICOPTER closing in.

INT. CHARLES'S CHOPPER - NIGHT

Through the cockpit, the Pilot sees Tom regain his footing on the rail on the Merc's helicopter.

CHARLES (O.S.)
Shoot the chopper.

MERC PILOT
But... They're with us.

A blade creeps around the Pilot's neck.

CHARLES (O.S.)
Not anymore.

The Pilot pulls the trigger.

EXT. SKY - NIGHT

Bullets rip through the Merc's helicopter. Tom cuts the rope and leaps from the railing, as the chopper EXPLODES.

The blast forces Tom through the air.

EXT. GOLDEN GATE BRIDGE - NIGHT

Tom lands on one of the bridge's support beams.

EXT. SKY - NIGHT

Charles' helicopter circles the bridge, dropping the Bodies out the side.

The Bodies crash into the water.

INT. CHARLES'S CHOPPER - NIGHT

Charles's silhouette nears the helicopter's open door.

EXT. SUPPORT BEAM - NIGHT

Tom gets his balance and shoots a ferocious look at the chopper which centers above the bridge.

EXT. SKY - NIGHT

A costumed figure LEAPS from the chopper --

EXT. SUPPORT BEAM - NIGHT

-- and LANDS on the support beam. Head down. Fingers grasping the metal. Tom recoils.

Charles's head snaps up in a devilish-looking mask. The bottom part of his face sports a grin.

Charles rises, looking like a demonic ninja. He looks at the chopper, which falls back, giving the ninja room to play.

Tom sees Gemma, bound, laying on the chopper's floor.

Tom, angered, removes the KAMAS from behind his back.

TOSHIRO (O.S.)
Stay focused.

Charles removes a set of KAMAS from their sheaths.

The blades on Tom's Kamas flick out. He lunges for Charles.

The blades on Charles' Kamas flick out and he meets Tom's momentum with the same fury.

Both Ninja counter-block with sparks and speed.

INT. HELICOPTER - NIGHT

Gemma struggles with her ropes. The Passenger Merc sees her attempting to escape.

PASSENGER MERC
Oh, no you don't.

The Passenger Merc moves to the back and pulls her up to the seat next to him.

EXT. SUPPORT BEAM - NIGHT

Tom swings both Kamas from the same direction at Charles. Almost losing his balance. His Tabi-boots grasp the beam.

INT. CHOPPER - NIGHT

The Passenger Merc opens up a hard case and grabs a high powered sniper rifle. He shoves a clip into the gun.

PASSENGER MERC
(to pilot)
Keep it steady. Maybe I can end
this thing.

The Merc points his rifle out of the side window latch. Steadies the gun. Aims at Tom.

THROUGH THE GUN'S SIGHT he sees Tom fighting Charles.

PASSENGER MERC (cont'd)
That's it. I got him.

The Merc's finger begins to squeeze THE TRIGGER when --
-- Gemma throws the weight of her bound body against him.
The Merc's gun FIRES.

EXT. SUPPORT BEAM - NIGHT

The bullet hits the support beam next to Tom's feet. Charles now furious.

CHARLES
He's mine!

Charles blasts the helicopter's blades with FIELD OF STATIC, causing it to spin out of control.

The helicopter turns on its side, tossing the Passenger Merc out to his death, then tilts back on its other side.

INT. CHOPPER - NIGHT

The chopper throws Gemma against the inside of the door.

EXT. SKY - NIGHT

The chopper begins its decline, going over the bridge's side.

EXT. SUPPORT BEAM - NIGHT

Tom sees the Helicopter falling over the other side of the bridge. His eyes widen.

Charles swings his Kamas at Tom who --

-- ducks under the blades, drops his Kamas, and leaps inside the bridge...

INT. CAR - NIGHT

Cars collide as the drivers see the falling Helicopter.

EXT. BRIDGE - NIGHT

Tom falls at an angle, towards the other side of the bridge.

INT. CHOPPER - NIGHT

Gemma descends in the chopper to the murky waters below.

EXT. BRIDGE - NIGHT

Tom sails towards the other side, almost there when --

EXT. RIVER - NIGHT

-- the helicopter impacts on the water and EXPLODES.

EXT. BRIDGE - NIGHT

Tom catches the suspension wire as the fire from the wreckage below illuminates his teary eyes.

EXT. BRIDGE ROAD - NIGHT

Charles glides down to the asphalt.

Tom climbs back up onto the road on the opposite side.

Tom pulls his mask off and whips it to the ground.

Charles takes his mask off, unconcerned.

Tom and Charles draw their swords. They circle each other, stepping over the helicopter's debris.

Tom attacks Charles with venomous wrath.

Their blades connect with a fury until --

-- Tom flips over Charles, landing back to back. He stabs his sword under his arm but Charles BLOCKS the blade.

Charles blasts Tom back.

Tom uses the momentum to grab the suspension wire and swing back around into the bridge, kicking Charles to the ground.

Charles snaps himself back up onto his feet, as Tom stabs the ground, missing Charles.

Tom and Charles dash along the top of cars, while dueling with their blades.

Tom continues to swing wildly as Charles SLICES Tom's arm.

Tom swings his sword down at Charles's RIGHT WRIST but --

-- Something stops Tom's sword. Charles rips his sleeve back revealing a METAL GAUNTLET protecting his wrist.

CHARLES

Not this time.

Charles opens his hand out wide, blasting Tom back with an energy pulse.

Tom SMASHES into a car windshield, dazed.

Charles STROKES the Amulet. He holds his arms out and LEVITATES, halting fifteen feet in the air.

The sky turns red.

EXT. BRIDGE ROAD - NIGHT

Tom rolls off of the car, onto the ground, wounded. Toshiro stands in front of him.

TOSHIRO

I have caused Gemma's death. I am truly sorry. You never wanted to fight this battle. I will set you free.

Tom watches a young mother struggle to lift her small child out of a wrecked car.

He watches an old man help an old woman walk quickly away from the destruction.

A large vortex forms causing the sky to turn red.

EXT. WATER - NIGHT

Forks of red lightning STRIKE the water in numerous places, below the bridge.

Bodies RISE out of the water, SURGING electricity, as they FLOAT towards the bridge.

EXT. BRIDGE - NIGHT

The Bodies land on the bridge. They scream a hellish sound as they begin to change.

Against the front of the car, Tom pulls his Ninja mask back on. He looks at Toshiro.

TOM

We have to stop him, no matter what.

Tom stands and faces Charles. He sees the bodies MATERIALIZE into hideous beasts; THE KAPPA.

TOM (cont'd)

My god.

A Tengu SWOOPS down and lands next to Tom. Jurojin CHANGES into human form.

JUROJIN

Sorry I'm late. I had other matters to attend to.

TOM

You made it just in time to see the end of the world. Won't that be nice?

JUROJIN

Let's not let it come to that.

TOM
They've fully formed. I thought
they were unstoppable now?

JUROJIN
If they make it into the city, they
will be. We can't let them get off
the bridge.

Charles lands on the ground, sees Tom and Jurojin, then
TOUCHES the Amulet on his chest.

CHARLES
Rip them apart.

The Kappa turn in unison to face Tom and Jurojin. The Kappa
RACE towards them.

JUROJIN
Don't let them bite you. I'll
handle the Kappa. You take care of
him.

TOM
Done and done.

Jurojin transforms back into Tengu form.

A Kappa lands on the car, CRUSHES the roof inward. The Kappa
LEAPS from the roof at Tom when --

-- Jurojin takes flight, LATCHES onto the Kappa's shoulders
with his clawed feet.

Jurojin FLIPS himself over in mid-air, THROWS the Kappa into
a spin --

-- The Kappa CRASHES into three others, taking them down.

Tom strides forward. A Kappa POUNCES for him, mouth wide.
Tom shoves his sword up underneath the Kappa's mouth, through
his brain.

ON JUROJIN, as he SLASHES several Kappa apart with claws.

ON TOM, as he continues to move forward. He SLICES another
Kappa's head off.

ON JUROJIN, as he SWIPES at the Kappa, also removing some
heads.

ON TOM, as he sees his opening. He RUSHES Charles with his
sword.

ON CHARLES, as he SHOOTs an energy field. Tom LEAPS out of the way as a car EXPLODES. He keeps going.

ON JUROJIN, as he LATCHES his feet and hand claws around four Kappa's mouths, LOCKS their mouths. With one move, he RIPS them apart.

ON CHARLES, as he angrily FIRES a second energy field.

ON TOM, as he JUMPS to a bridge suspension wire and POUNCES back off it. He evades the second blast as it tears through the suspension wire.

ON JUROJIN, as the Kappa over power him. He STRUGGLES, then disappears underneath a pile of Kappa.

ON CHARLES, as he grits his teeth. FIRES a third energy field.

Tom FLIPS over it as it BLASTS the bridge apart. Tom lands and keeps charging without breaking stride.

TOM (cont'd)
That's all you got!?

Charles drags his sword from his sheath and RUSHES Tom, screaming.

Both Charles and Tom RAISE THEIR SWORDS above their heads.

ON JUROJIN, as he BLASTS out of the pile of Kappa.

The Kappa look inside the pile to find THE BLACK STONE. It EXPLODES into fragments of shrapnel, which tears through them and rips their demonic souls from their body.

Both Charles and Tom LEAP HIGH at one another --

-- The background blurs with streaking light as they fly through the air, showing their amazing speed.

They swing their swords, clashing in mid air. It's unclear who was hit. They continue past one another and land as if knighted.

ON THE BLACK STONE, as it hits the pavement, healed. Jurojin lands next to the pile of dead Kappa and picks up the stone.

Tom and Charles stay in position, facing away from each other, until --

-- Charles sees Tom's sword piercing both the Amulet and his chest. Charles falls back.

Charles and Izanagi's souls rip from Charles' body. Their soul screams as a vortex pulls both of them inside, as well as the Kappa bodies.

The vortex disappear into darkness.

Tom drops to the ground, exhausted.

Bright light BURSTS from the amulet on Charles' chest, as it UNLEASHES Sakura's soul.

Tom GASPS as Toshiro's soul SEPARATES from his body.

Toshiro and Sakura's souls meet. They stare longingly at one another. Toshiro bows at Tom.

TOSHIRO'S SPIRIT
Thank you, my friend.

Tom smiles, returns the gesture.

Toshiro and Sakura join in a blissful light. They ASCEND out of sight, leaving Tom alone.

Jurojin approaches Tom in human form.

JUROJIN
I am grateful to you.

Tom's adrenaline levels out. Tears well up in his eyes. He places his hands over his face.

JUROJIN (cont'd)
Why the tears?

TOM
I lost her.

WOMAN'S VOICE (O.S.)
You didn't lose me.

Tom looks up, astonished, to find --

GEMMA

-- as she walks toward him.

TOM
I saw you die.

Tom looks at Jurojin.

JUROJIN

I told you. I had other matters to attend to.

INSERT FLASHBACK

The Tengu SWOOPS into the falling Helicopter, grabs a bound Gemma, then flies off as the helicopter EXPLODES on impact.

BACK TO SCENE

Tom smiles at Gemma.

GEMMA

Now about that almost kiss.

Tom and Gemma kiss, passionately.

Jurojin snatches the amulet off Charles' body. He hears police sirens in the distance.

JUROJIN

We have to go.

Jurojin transforms into creature form. He grabs Tom and Gemma and takes flight.

EXT. SKY - NIGHT

They soar off and vanish into the night.

REPORTER (O.S.)

One month after the mysterious and dramatic events that took place on the Golden Gate Bridge, detectives have concluded that the devastation was caused by the late Charles Caspian, who's body was found amidst the wreckage. He is also believed to be responsible for the destruction of the Kelly Museum...

INT. TOM'S APARTMENT - DAY

The REPORTER speaks to the camera on the screen of Tom's new television set.

REPORTER

Mr. Caspian was a disgruntled low-level employee, who police suspect also murdered his employer, Mr. Frank Zimmer, only days before his rampage.

The phone rings. The answering machine picks up.

VOICE MAIL

Mr. Rafferty, this is Roger Land again. This is my final call. I'm prepared to raise my offer to a hundred thousand dollars.

Tom snatches the phone.

TOM

Mr. Land. Sorry I haven't gotten back to you sooner. I've been away for a while. But I'm back now.

EXT. PARK - DAY

FRIENDS throw a frisbee. A COUPLE have a picnic. A MAN walks his dog.

Gemma POSES, sitting on a rock near the water.

GEMMA

How much longer?

Tom PAINTS on a canvas board on an adjacent rock.

TOM

Patience. You wanted this.

GEMMA

I know, but this rock is killing me.

TOM

Almost there.

Tom makes a final brush stroke. He smiles, satisfied.

TOM (cont'd)

Finished.

GEMMA

How's it look?

TOM
The likeness is uncanny.

GEMMA
Let me see.

Tom passes Gemma the canvas. She looks at it and her face drops. Tom laughs. A painting of a Kappa.

GEMMA (cont'd)
You made me sit there for hours for this?

TOM
Deep down. I know you love it.

Gemma WRESTLES Tom down onto the grass. Tom laughs as she playfully smacks him.

GEMMA
You ass.

TOM
Wait. Wait. Stop. Stop.

Tom slides a second canvas out of his satchel bag and hands it to Gemma.

TOM (cont'd)
I wanna give you something.

Gemma sees it. A beautiful painting of her, as she sleeps.

GEMMA
Oh my god. This is amazing. When did you do this?

TOM
Last night. While you were asleep.

Tom pulls his satchel bag over his shoulder.

TOM (cont'd)
Now it's my turn.

GEMMA
Do we have to?

TOM
You promised. Middle ground, remember?

GEMMA

Alright.

EXT. EDGE OF PARK - DAY

Tom gets on his bike. Gemma awkwardly gets on behind him. She wraps her arms tightly around Tom.

TOM

Ready?

GEMMA

As I'll ever be.

Gemma screams as they peel out.

INT. UNDERGROUND TEMPLE - DUSK

A clawed hand inserts the Amulet into a wall mount. Jurojin, in Tengu form, steps back to look at the artifact.

Jurojin exits down a long dimly lit corridor. Hundreds of Black Stones, imbedded into the walls, glow.

Jurojin flies out of a small hole in the roof.

EXT. KOGA MOUNTAINS - DUSK

Jurojin soars off into the sky.

The sun sets in a blood-red sky. Dark, desolate mountains stand behind clouds of mist.

FADE OUT.