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THE YAKUZA

By Paul Schrader

From a novel by Leonard Schrader

380 S. Carmelina Ave  
Los Angeles 90049

PROPERTY OF:

Glendon Productions  
1105 Glendon Avenue  
Los Angeles, California 90024  
(213) 478-0896

THE YAKUZA is a cross between two genres: the American private detective film and the Japanese yakuza-eiga.

The yakuza-eiga, the contemporary Japanese gangster film has perhaps even more genre conventions, themes, set-pieces, characters and preset musical passages than does the American private detective genre. Just as American audiences will respond to the familiar private eye portions, Japanese audiences will recognize and respond to the yakuza elements.

The Yakuza begins with very American character, tone and action, and grows progressively Japanese. HARRY KILMER is the seasoned master of a particular bit of movie mythology -- the private eye world of Southern California -- who gradually becomes more and more entangled in the spectre of his own past, the older more mysterious culture of which he is not master -- his own broken heart of darkness.

## THE YAKUZA

### CREDITS

Film opens with a sequence of old brown-tinted photographs. Some of the stills are professionally and expertly taken; others are amateur "family album" photographs. CREDITS are played between or simultaneous with photos.

These photographs, taken in Japan from 1942 to 1952, unfold a thumbnail history of our protagonists during and after the Second World War. Interspersed with "documentary" WWII photos are casual snapshots of Harry Kilmer and the friends he made during the Occupation -- "friends" to whom he will return after a twenty year absence.

A worn, nostalgic 78 rpm record plays on the SOUNDTRACK: Doris Day, backed by Les Brown and his Band of Renown, is singing her 1945 hit, "Sentimental Journey." In the b.g. we can make out the FAINT SOUNDS of an U.S. Officer's Club in Occupation Japan -- voices, laughter, tinkling glasses.

The stills are:

- An official photograph of a platoon of Japanese soldiers standing at rigid attention in front of the Tachikawa Imperial Army base near Tokyo. The "rising sun" Japanese war flag flies from a flagpole at the left; tanks and transport trucks stand nearby. Lieutenant TANAKA KEN stands in front of his men, facing the camera. The clear, snowy peak of Mt. Fuji rises in the distance.
- A homey snapshot: the Tanaka family sends its sons off to war. Two elderly parents and three daughters wave goodby to Lieutenant Tanaka Ken and his uniformed brother in a stock farewell pose known around the world. One of the "daughters" is the pregnant TANAKA EKO.
- A Japanese newspaper "action" photographs of Imperial Army troops invading one of the Philippine Islands. The indistinguishable mass of soldiers raise their rifles high and yell, "Banzai!"
- Two stills of fire-ravaged Tokyo. In one still we see nothing but blocks and blocks of twisted metal, charred ruins and rubble. In the other still, a terrified ash-covered child clings to the battered form that was once her mother.

CREDITS (Cont.)

- The battleship Missouri, September 2, 1945. The familiar photograph of General MacArthur and Prime Minister Shigemitsu signing the Surrender Agreement.
- The Occupation headquarters. An American flag flies above an old imposing building of brick and stone in Tokyo. The sign above the massive doorway reads, S.C.A.P. (Supreme Commander of the Allied Powers). Japanese civilians hustle past a cluster of American soldiers standing to the left.
- The same location as the first still, the same time of day, but now the flag is American and the sign above the barracks reads, "United States Armed Forces Base, Tachikawa." Four U.S. privates, their arms draped around each other's shoulders, pose casually in front of an Army jeep. The head of the first soldier is thrown back in laughter, the second soldier is OLIVER WHEAT, the third HARRY KILMER, the fourth GEORGE TANNER. The snowy peak of Mt. Fuji still rises in the distance.
- A poorly composed Kodak snapshot: Harry Kilmer, now wearing a sergeant's uniform, stands embarrassedly in his Japanese-style apartment. Tanaka Eko, wearing a western dress, holds his arm and smiles up at the little girl who is sitting on Harry's shoulders and pulling at his hair. They look like a happy family.
- Sergeant Harry Kilmer and Tanaka Eko dance in an U.S. Officer's Club. The faint b.g. SOUNDS of laughter and tinkling glasses rise a fraction to demonstrate that this is the Officer's Club where Doris Day's "Sentimental Journey" is being played. Harry and Eko seem very much in love.
- Harry Kilmer and Tanaka Eko pose in front of a small wooden building with a sign reading, "Kilmer House." The little girl, now eight years-old, stands between them. Harry, wearing his freshly-pressed sergeant's uniform, holds his duffle bag. A bulging suitcase draped with a suit bag stands next to him. Eko and the little girl are wearing kimonos; dried tears streak Eko's face. No one is smiling.

END CREDITS

1 INT. TONO TOSHIO'S OFFICE - TOKYO - DAY

KATO JIRO, a tall ramrod of a man, stands against the plain blue wall of Tono Toshio's office. Kato is impeccably dressed in the style of a Japanese gangster: a hand-tailored white silk suit, dark blue shirt, blue-and-white striped tie and sunglasses. His hair is trimmed short.

Looking straight at the CAMERA, Kato makes the formal introductory gesture of a Japanese yakuza (gangster): bending his knees and hunching his back slightly, Kato places his right hand on his right knee and extends his left hand, palm upturned, toward the unseen listener.

He speaks in yakuza dialect:

KATO

Kato Jiro de gozansu. Osaka ni umareta. Ippiki okami to ansatusuha de gozansu. Kokusai shigoto no semmonka de gozansu.

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

CAMERA CUTS to TONO TOSHIO, a portly man in his late fifties, who has been listening from behind his desk. Tono wears a dark blue suit, white shirt and dark tie -- the international uniform of businessmen (and gangsters).

On the wall behind Tono hangs one of those large 4-color calendars distributed by Japanese movie studios. The calendar features an actor posed in samurai regalia. The month is June.

Tono Toshio walks around his desk and returns the yakuza introduction by placing his right hand on his right knee and outstretching his left hand.

TONO

Ore wa Tokyo no Tono Toshio de gozanusu, Tono-gumi no Oyabun.

(SUBTITLE: I am Tono Toshire of Tokyo, Oyabun of the Tono Clan.)

Tono straightens up and begins to speak more casually.

1

CONTINUED

TONO

America made kotosuke o todokete  
kudasai. Karifonia no Tanner  
Funagaisha no George Tanner-san ni.  
Tanner-san wa Tono-gumi no yoji  
o shimianatta. Kedo Tokyo no otaku  
ni kaerinai. Mitsuka made kaette to  
itte.

(SUBTITLE: I will pay you to carry a message  
to America. To Mr. George Tanner  
at the Tanner Freight Shipping  
Company in Long Beach, California.  
Mr. Tanner has business to finish  
with the Tono Clan yet he refuses  
to return to his home in Tokyo.  
Tell him to return in three days.)

Tono motions to a hireling who brings him a torn piece of  
green cloth. The hireling wears a conservative black  
suit and has his hair cropped short in the manner of all  
yakuza.

TONO

Moshi are wa tamereba, kore o  
kaeshitte.

(SUBTITLE: If he hesitates, give him this.)

Tono hands Kato the torn green sleeve of a girl's blouse.

TONO

Are no musume no.

(SUBTITLE: It belongs to his daughter.)

Kato makes a short bow and accepts the cloth.

CUT TO:

2

EXT. COLDWATER CANYON - LOS ANGELES - DAY

We are "snaking" down through the winding roads of Cold-  
water Canyon in the upper reaches of Beverly Hills. Ahead  
of us a turd-brown '73 Buick is coasting arrogantly past  
the tree-enshrouded homes of the wealthy and famous. It  
is a sunny summer afternoon.

The driver of the Buick is unaware that we are trailing  
him. He turns west on Sunset Boulevard; we follow.

2

CONTINUED

A solo guitar plays on the SOUNDTRACK. At first the eerie notes sound as if they're mysteriously being gathered from thin air, but soon they grow and coalesce into a hard rock score. It is the sound of an auto tape cartridge.

CUT TO:

3

EXT. TANNER FREIGHT SHIPPING COMPANY - WHARF - DAY

Kato Jiro stands on a battered wharf in Long Beach. Behind him workmen are loading cargo onto a ship labeled "Tanner Maru One"; further behind him the rich blue Pacific stretches toward the Orient.

Kato wears the same stylish suit and sunglasses, although he has now switched to a red shirt and red-and-white striped tie. He speaks flawless English:

KATO

Mr. George Tanner, I carry a message from Tono Toshiro in Tokyo.

CUT TO GEORGE TANNER standing in front of a weather-beaten wharfside shack. The fading legend across the top of the shack reads "Tanner Freight Shipping Company, Tokyo and Los Angeles."

Tanner, about 50, wears a lumpish brown suit and wrinkled white shirt. For Tanner one of the conveniences of great wealth is that he doesn't have to look like he's just walked from a Brooks Brothers store window. Fear is etched across his face.

CUT TO:

4

EXT. SAN VICENTE BOULEVARD - DAY

The '73 Buick glides down the wide expanse of San Vicente Boulevard in North Santa Monica. We are still following.

CAMERA CHANGES POV to give us an angle of the car "we" are riding in. It is a lime-green 1967 Comet convertible with gaudy day-glow flower stickers randomly pasted on the sides. Its ass-end is jacked up into the smog; its exhaust pipes jut out at pedestrian level. An oversize turbo-charged engine rumbles underneath the hood.

4

CONTINUED

The hard rock score is coming from the open-topped Comet. Its driving beat fills the SOUNDTRACK.

In the driver's seat sits DUSTY NEUMAN, a young man of average build, about 26, whose personal ostentatiousness is matched by only that of his car. Dusty wears a purple and gold paisley silk shirt and red corduroy bell bottoms. His long brown hair hangs on his shoulders. His fingers impatiently tap out the rock melody on the steering wheel.

To stay behind the Buick, now a car ahead of him, Dusty sharply cuts off a Porsche convertible being driven by a fanciful dressed Spanish American, un ese bato -- a tough guy.

The Buick, Porsche and Dusty's Comet all come to a halt for a stop light. The two convertibles -- the Porsche and Comet -- idle side by side.

The Chicano tough turns down his Spanish R&B tape so that he can yell at Dusty:

ESE BATO

Cabrón! You cut me off.

Dusty lowers the volume of his cartridge player. Keeping one eye on the Buick, he leans toward the Porsche.

DUSTY

Sorry, mano.

(he motions to tape player)

You got some great sounds there,

mano. Howdja like to swap --

my worst tape for your worst tape?

ESE BATO

All right. You throws yours over first.

Dusty reaches into the console between the Comet's bucket seats, pulls out an Al Hirt tape, and throws it into the open Porsche.

The natty Chicano tough picks up the tape.

ESE BATO

Cabrón, sucker! What makes you think I'd give you a tape?



4 CONTINUED (2)

DUSTY

Maybe it's my deep faith in  
humanity.

The Chicano spits over the drivers side of the car.

DUSTY

Could I appeal to your American  
sense of fair play?

ESE BATO

You know nothing about America,  
maricón.

Dusty reaches into his console, pulls out a .38 revolver  
and points it at the tough.

DUSTY

Maybe I could appeal to your  
sense of survival, bato.

The tough grabs a tape at random and throws it into Dusty's  
Comet.

The traffic is already pulling away from the stop light  
and the cars behind Dusty and the Chicano begin to honk.

ESE BATO

Bato loco!

The Porsche squeals off. Dusty laughs to himself, looks  
ahead, sees the Buick in the distance and resumes the  
chase.

CAMERA CUTS TO INT. BUICK: Kato Jiro looks into the  
rear-view mirror, notices someone following him, and  
keeps driving.

Dusty and the Buick head down the Pacific Coast Highway  
toward Long Beach. The Coast Highway is filled with  
plastic zoom-cars driven by plastic zoom-girls. Dusty  
watches them zoom by.

CUT TO:

5 EXT. TANNER FREIGHT COMPANY - WHARF - DAY

George Tanner, his face drained of color, listens to  
Kato Jiro deliver his message.

5 CONTINUED

The torn green shred of cloth from his daughter's blouse hangs limply in his hand.

KATO

That is the message. You must return to Tokyo within three days to settle your affairs with Tono Toshiro. Tono does not wish to harm your daughter, but I can assure you he is not above such a thing. If you are not in Tokyo within three days, I will return with something else belonging to your daughter. Only it will be more than a pathetic shred of cloth.

CUT TO:

6 EXT. TANNER FREIGHT COMPANY PARKING ACCESS - DAY

Kato's '73 brown Buick is parked at a rough diagonal across the parking access near the wharf where Kato and Tanner are now standing.

Dusty sees the hastily-parked Buick and pulls his Comet up beside it. Dusty pulls his .38 out of the console and walks toward the wharf.

Gun in hand, Dusty stealthily walks behind the shack where Kato and Tanner are speaking.

Kato's VOICE can be heard as Dusty draws near.

CUT TO:

7 EXT. TANNER FREIGHT COMPANY WHARF - DAY

Dusty walks around the corner of the shack and holds his revolver on Kato. Kato is unfazed by this apparent threat to his life.

KATO

(to Tanner)

I'm only a messenger.

Tanner, still shaken, turns toward Dusty:

7

CONTINUED

TANNER

That's right. Put it away.

Dusty lowers his gun but does not put it away.

Kato makes a short polite smile and bow and turns to leave. To return to his car, Kato must walk past the spot where Dusty is standing with his drawn gun.

Kato does not look at Dusty as he approaches him, but, suddenly, when they are standing next to each other, Kato spins and delivers a series of swift karate chops to the unsuspecting Dusty.

Dusty goes tumbling one direction on the wharf; his gun goes flying the other. It is a precise, swift and economical display of strength.

Kato turns, nods again to Tanner and walks toward his car.

CUT TO:

8

INT. TANNER'S LOS ANGELES HOME - SUNSET

CAMERA PANS across an exquisite replica of the Genji Monogatari scroll. The long horizontal scroll, about thirty feet of which are mounted on a wall, features an 11th Century palace revolution. Going from right to left we see buildings afire, clashing samurai and retainers, frightened geishas, and, finally, the shogun and his court. All are frozen for eternity in bright resonate colors -- scarlet and bronze, topaz and saffron. *color*

As the PAN runs its course, we hear George Tanner's urgent voice:

TANNER'S VOICE

You've got to do it, Harry! I'm desperate! You've got to go.

George Tanner is standing in the long horizontal room of his Los Angeles beach house. Behind him, across one entire wall, hangs the Genji scroll. The other wall is one continuous expanse of floor-to-ceiling windows overlooking the Pacific Ocean.

It is sunset and the room is flooded with orange light.

8

CONTINUED

HARRY KILMER sits in a Mies vanderRohe chair listening to George Tanner.

His face unemotional, Harry Kilmer creates a conservative almost aristocratic impression. Wearing a neat grey serge suit and open collared shirt he exudes an air of independence and self-confidence. Kilmer is in his late forties, and, although he makes no attempt to hide the wrinkles which encroach upon his face, he is still a strikingly handsome man. He is, in other words, a stock figure in American movie mythology: the older-but-wiser Southern California private detective.

KILMER

But, George, I'd rather not go back to Japan. You can find someone else.

TANNER

(pleading)

There is no one else, Harry. You know Japan.

KILMER

I haven't been there in twenty years.

TANNER

You've got to go back sometime, Harry. Tokyo is your home. It still is mine.

Harry turns and looks toward the ocean: the sun is now a radiant orange ball sizzling into the sea.

As Harry looks into the setting sun his mind begins to wander. We begin a three-part MONTAGE FLASHBACK which mixes scenes and sounds from Kilmer's past with his present conversation with George Tanner:

## MONTAGE FLASHBACK

--Slow ZOOM into the setting sun as it burns its way into the sea. The sun which now seems to set in Los Angeles is rising in Japan.  
DISSOLVES TO:

--Distant STRAINS of an instrumental passage from "Sentimental Journey" MIXES WITH:

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8

CONTINUED (3)

--DISSOLVES TO setting sun DISSOLVES TO Tanner's face in present.

TANNER

She's my whole life since my wife died, Harry. You remember Stephanie. You and Liza would come over. You'd bounce her on your knee.

MIXES WITH:

--SOUND of departing ship's whistle.

--Images DISSOLVES to 1953. Eko, the 8 year old girl and George Tanner and Oliver Wheat (both in civilian clothes) standing at dockside uniformly waving goodbye to a departing ship.  
DISSOLVES TO:

--SOUND of cheering crowds and walking feet.

--Harry Kilmer, wearing his uniform and carrying a duffle bag, strides up the gangplank to a ship. He is surrounded by other passengers. In the b.g. Eko, Wheat, Tanner and the girl are waving. Kilmer refuses to look back at them, but instead stares straight forward and keeps walking. He is fighting back tears.

--"Sayonara Tokyo" RISES on SOUNDTRACK.

--Image DISSOLVES TO setting sun DISSOLVES TO Harry Kilmer's face in the present.

MONTAGE FLASHBACK concludes on shot of Harry's face in the present.

TANNER'S VOICE

We've been friends a long time,  
Harry. We go back to the beginning.  
You've got to help me now.

Kilmer cannot fend off George's emotional appeal. He returns to the present.

KILMER

(resigned)

Okay, George, so who's got Stephanie? Why would they want her? Why don't you just pay the ransom? Why would anybody want to take her?

TANNER

They don't want her, Harry, they want me.

KILMER

Who wants you, George?

TANNER

It's some mobsters I muscled out of my business in Tokyo. I took away their control of my docks and now they think I owe them something. I'm frantic, Harry. They want me back in three days.

KILMER

Well, there's nothing I could do that the Tokyo police couldn't do better.

TANNER

You've been a cop, you've been a private detective, you know Tokyo.

KILMER

But I don't do much of that anymore.

TANNER

Then come for my peace of mind. I've got to leave tomorrow. I'm scared shitless, Harry. I'll feel better to know you're there. I'll pay anything.

KILMER

All right, George. I'll fly over with you tomorrow. I can't promise anything, but I'll look around.

8

CONTINUED (5)

TANNER

Thank God. I know you can find Stephanie. I'll never forget this. I'll go over and begin negotiations with these bastards -- hold them off. You just try to find her, huh?

(pause; smiles)

It'll be just like old times, Harry.

Kilmer returns the smile.

TANNER

You'll need an assistant. I'll send along somebody.

KILMER

Nah, George. I rather go it alone.

TANNER

Don't be such a goddamn loner, Harry. You ain't young anymore. Besides, this kid who works for me has already seen one of the people you're looking for. And he needs some straightening out. You can meet him tomorrow morning.

Kilmer nods assent.

TANNER

\$1,000 a day plus expenses, Kilmer. One week. Seven days in Tokyo. Seven, like my father the late Reverend used to say, seven, the perfect number.

Kilmer rises. The sun has set and the room savors the fading rays of light.

CUT TO:

9

INT. SAMBO'S - MORNING

Harry Kilmer is sitting in a booth in Sambo's Coffee Shop on the first floor of the Royal Inn in Santa Monica. The dark blue Pacific glistens in the distance. Overhead



9

CONTINUED

are SOUNDS of airplanes coming and going as if this Sambo's were near the International Airport.

Sambo's gaudy red and orange vinyl decor is populated with a diverse assortment of familiar California types: hippie surfers, businessmen in brightly colored sport coats, black families out for a day at the beach.

Harry Kilmer is the most conservatively dressed person in the coffee shop. He wears his grey serge suit with a white shirt and grey-and-red striped tie.

Kilmer looks up as Dusty Neuman walks over to his table. Dusty is probably the least conservatively dressed person in the coffee shop; he looks like a walking Christmas tree -- yellow and-lime silk shirt, red corduroy bell bottoms and fake alligator boots. Kilmer eyes him suspiciously.

DUSTY

Harry Kilmer?

Kilmer nods.

DUSTY

(sitting down)

Howdy.

An attractive but officious young waitress walks up to Dusty and Harry's booth. She is clad in Sambo's ludicrous red and orange "little girl" uniform.

WAITRESS

(order pad in hand)

What would you like?

Kilmer says nothing.

DUSTY

Coffee.

The waitress, exasperated, rests her order pad against her thigh.

WAITRESS

(whiney)

Come on, fellas. Give a girl a chance.

9 CONTINUED (2)

Kilmer looks up at the girl and smiles; he finds her absolutely charming. He speaks without checking the menu:

KILMER

Poached eggs on wheat toast.  
Milk.

(gives his most  
seductive smile)

Dusty quickly follows cue and picks up the menu.

DUSTY

I'll have this here Sambo-burger.  
Coke and fries.

Waitress takes the orders, picks up the menus, smiles and walks. Kilmer's eyes turn to follow her. CAMERA watches the waitress' pert young form amble down the aisle. The profane would call it art.

DUSTY

(to Harry)

Harry Kilmer. I heard a lot  
about you, Kilmer.

Kilmer turns back toward Dusty.

KILMER

Well, I ain't heard nothing  
about you.

DUSTY

(apologetic)

Oh, I'm sorry. My name's Dusty  
Neuman. I'm a private detective.

Dusty starts to extend his hand but when Kilmer does not follow suit he drops his hand on the table.

KILMER

(ironic)

Yeah, I got an aunt that watches  
for communist submarines off  
the coast of Long Island.

Dusty is not intimidated by Kilmer's tough-guy pose. In fact, he finds it amusing. He has finally met the idle

9

CONTINUED (3)

of his childhood -- the hard-boiled detective of pulp fiction lore.

DUSTY

(chuckling)

Jesus, Kilmer, I can see how you got your reputation.

KILMER

(smiles)

I'm sorry, kid. I didn't mean it that way.

DUSTY

I was gonna be a cop but I got busted outta cop school. Figur'd I hadda use my Vietnam training some way. Got a photostat, but it's only temporary. I've been running errands for George Tanner a couple months now -- keepin' school kids off his hibiscus, and so on. I don't think he likes me much.

KILMER

He likes you well enough. What do you want him to do -- pat your ass every morning?

Dusty laughs.

CAMERA CUTS TO waitress coming from the kitchen area with a tray. CAMERA FOLLOWS her to Dusty and Kilmer's booth.

Dusty and Kilmer are laughing again when waitress arrives. The waitress puts down the eggs and burger. Kilmer again flashes his fatherly-flirtatious smile -- to no effect.

DUSTY

(grinning)

So you were real big in the bedroom dick days, huh?

9

CONTINUED (4)

KILMER

Don't knock it, kid. There were some good times then. Not like today -- I don't envy anybody trying to break in today. Today a private dick is nothing more than a well paid rent-a-cop. Or an electronic technician -- which ain't no better.

They begin eating.

DUSTY

So howdya do it back then? You carry your own camera?

KILMER

(with a mouth full)

Nah, we were into electronic surveillance way back then. These new college boys got nothing on us. We'd set the hit spot -- you know, a motel, apartment, bungalow -- and bug it, tape and camera both. Then at the strategic moment -- Pggheew!

(claps his hands)

Everything would go off at once.

(pause)

It could be fun -- but it could get pretty dirty too. God knows how many marriages I broke up back in those days -- needless break-ups. Your folks, for instance. I coulda broke them up.

DUSTY

Whydja say that? My parents wasn't broke up.

KILMER

(eyeing Dusty again)

You look like the product of a broken home to me.

DUSTY

You been married, huh?

*Handwritten notes:*  
 Whydja say that?  
 My parents wasn't  
 broke up?  
 You look like the  
 product of a broken  
 home to me?  
 You been married,  
 huh?

9

CONTINUED (5)

KILMER

(backtracks a bit)

Listen, kid, you stay on your side of the fence and I'll stay on mine. And we'll get along just fine.

(eases up)

Besides, I don't do that shit no more. I'm an investor now.

DUSTY

Je-sus.

CUT TO:

10

EXT. SAMBO'S - MORNING

Kilmer and Dusty exit from the glass doors of Sambo's and head across the parking lot. Kilmer glances back to catch a last glimpse of the waitress. Together, they make a most odd-looking couple.

DUSTY

Thanks for taking me along to Tokyo, Kilmer.

KILMER

It wasn't my idea.

DUSTY

(teasing)

Well, you're glad I came though, aren't you, huh?

Kilmer stops and studies Dusty from head to foot: his hippie-length hair, his lime-and-yellow shirt, red pants and alligator boots.

KILMER

You look like a godamn bowl of fruit.

DUSTY

(teasing)

Awh, come on, Kilmer.

10

CONTINUED

KILMER

(smiles)

All right, all right, Mr. Dusty.

(to himself)

Apples and bananas.

They reach their cars. Kilmer's navy blue 4-door Mercedes stands next to Dusty's jacked-up lime Comet convertible.

DUSTY

See you at the airport, Kilmer.

The tough shell around Kilmer has cracked a little. He is fascinated by this naive, disarming envoy from the counter culture.

KILMER

(getting into his car)

Yeah. Sure thing, hot shot.

DISSOLVE TO:

11

INT. AIRPLANE - EVENING

CAMERA TRACKS SLOWLY down the aisle of a giant JAL 747 crossing the Pacific.

On the small screen in the fore section of the plane, where most of the American passengers are seated, a young couple is romping through idyllic fields. Most of the passengers go about their eating, drinking and sleeping, unconcerned with the film.

As the CAMERA continues its TRACK DOWN the aisle we see that a different film -- a Japanese samurai epic -- is being screened in the art section of the plane. The greater percentage of the passengers sitting in the rear of the plane are Japanese.

At the end of the TRACK we see Kilmer and Dusty sitting in the lounge section watching the movie. George Tanner, slowly paging through a sheath of business reports, sits across from them. Kilmer is wearing his grey suit, Tanner a neat brown one; Dusty sports a brown leather jacket and leather pants.

The JAL stewardess, dressed in a traditional floral kimono and obi sash, serves Kilmer and Dusty two scotch

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CONTINUED

and waters. Tanner does not raise his head to notice.

CAMERA PANS from Kilmer and Dusty to the screen they are watching and closes in on the samurai action. For the next several minutes CAMERA HOLDS on the closing action of the black-and-white samurai film.

Earlier, when we first see Kilmer and Dusty, Kilmer's VOICE begins on the SOUNDTRACK. It is an excerpt from something Kilmer has told Dusty earlier. Kilmer's V.O. continues into the samurai film:

KILMER'S VOICE

(over)

If you go with me, you won't be seeing any pagodas, rock gardens, hotels or guided tours. We'll be a long way from the tourist trail.

(pause)

There's a word you'll have to learn right now: domo. It means "thanks" and you'll be saying it about ten times a day. Domo, domo, domo.

ON SCREEN: the prototypical conclusion to the samurai film. All the standard samurai conventions are present: the sword-swinging finale, the moonlit suicide, the drifting flowers. It is a foreigner's primer in the traditional Japanese code of honor and duty. Actions similar to those in the clip will occur later in the film.

The FILM CLIP runs something like this:

Two Samurai, surrounded by the forty enraged retainers of a 16th Century feudal lord, fight their way through a Buddhist temple. The first Samurai, wind-milling his huge sword with the quickness of a batc twirler, slices open the three retainers immediately encircling him. As his fellow Samurai meets a slow agonizing death, the first Samurai continues on, eventually dispatching all the retainers. His slashing sword gleams in the moonlight. The only SOUNDS are the whirling of swords and the slicing of flesh.

The Samurai sheaths his sword and strides

11

CONTINUED (2)

off. Later he stands before the grave of his master. He bows reverently at the gravesite, removes his long sword and places it before the tombstone. He strips his black kimono to his waist and uses his short sword to scratch a short poem in the dirt before him. SUBTITLE reads: "My heart is pleased to perform its duty." With his left hand he places his short sword against his left side and thrusts inward. His eyes open wide but his facial expression remains hard. The CAMERA HOLDS on his face as he pulls the blade through his abdomen, then makes another cut. Placing the tip of the sword against his jugular vein, the Samurai makes a quick incision. Blood gushing down his chest, he returns his short sword to its scabbard and reverently places it before the tombstone. Then he slumps forward onto his poem in an eternal bow of obeisance.

The night breeze scatters white blossoms around his fallen body. Some of the blossoms flutter to a nearby stream, where they drift away. Japanese kanji (letter) ZOOMS onto the screen. SUBTITLE reads: "The End."

CUT TO:

12

INT. HANEDA AIRPORT/TOKYO - AFTERNOON

AERIAL SHOT of Tokyo through the smog: it is an enormous congested city.

Airplanes of all nations land and take off.

Kilmer, Dusty and Tanner, their JAL bags under their arms, stand amid the throng of weary travelers at the end of the Customs Clearance area.

OLIVER WHEAT, wearing a smile from ear to ear, walks across the terminal to greet them. Wheat is about 60 with Buddhaesque features. He wears an old brown corduroy



12

CONTINUED

coat over a red checkered shirt. A bright red baseball cap covers his grey thinning hair.

WHEAT

Harry, Harry Kilmer! George!  
Welcome, welcome.

Harry and Oliver shake hands heartily; George and Oliver less so (both living in Tokyo, they see each other more often).

KILMER

Olie, this is Dusty Neuman,  
who's over here helping me on  
a few details. Dusty, this is  
Oliver Wheat, a professor of mine  
and George's many years ago.

Dusty and Oliver exchange greetings.

George Tanner places an arm on each of Harry and Oliver's shoulders.

TANNER

We'll see you later, boys. I've  
got to run and catch a taxi.

(becoming serious)

This isn't exactly a pleasure  
trip for me, you know.

Tanner picks up his JAL bag and walks off.

Wheat offers to take Kilmer's bag for him.

KILMER

Domo.

WHEAT

Let's get out of this madhouse --  
and join the one out there.

They walk toward the terminal exit.

CUT TO:

13

EXT. HANEDA AIRPORT - AFTERNOON

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

13

CONTINUED

WHEAT

(tugs at his cap)

You may have noticed Harry, my boy, that I'm wearing my chess uniform.

KILMER

I have no intention of giving you any advantage, Olie. I've got to take a nap first.

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

COED

(smiling)

Harro. May I speak the English with you?

DUSTY

(returning smile)

Hello.

COED

How wrong are you in Japan?

DUSTY

What?

WHEAT

(explaining in a whisper)

How long.

DUSTY

— Oh. About five minutes.

COED

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

DUSTY

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

13

CONTINUED (2)

COED

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

DUSTY

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

COED

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

DUSTY

Los Angeles? What's your phone number?

The coed's smile seems permanently fixed to her charming face. She is absolutely undaunted by her own incomprehension of the English language.

COED

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

DUSTY

Sure. Can you use a boy friend?

COED

Oh, that's nice. What is your hobby?

DUSTY

Talking to women who answer my questions.

COED

Oh, that's ni...

The group has reached Oliver Wheat's car. Kilmer and Olie are already in the front seat, and Harry, smirking, is leaning back holding open the back door for Dusty.

Dusty nods to the coed and jumps in the back seat.

DUSTY

Gotta go now. Sayonara.

Wheat LAUGHS softly.

13 CONTINUED (3)

Wheat's Toyota pulls out of the parking lot, leaving the coed stranded mid-sentence.

CUT TO:

14 INT. WHEAT'S CAR - AFTERNOON

DUSTY  
(astonished)  
What was that?

WHEAT  
That, young man, was E.S.S., the English Speaking Society, a national institution. College English students assemble in small "attack packs" and practice their art on unsuspecting tourists like yourself.

DUSTY  
But she didn't understand a word I said.

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

CUT TO DUSTY'S POV

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

DUSTY'S VOICE  
(sinking into his seat)  
Well, she can practice on me anytime.

CUT TO:

15 INT. WHEAT'S HOUSE - NIGHT

Oliver, Kilmer and Dusty are lounging in the living room of Wheat's house.

15

CONTINUED

Wheat's house is a small bastion of Western culture in a foreign land. Western chairs face a long sofa; bookcases line one wall. The room has a comfortable lived-in look.

Empty sake bottles and cups litter the western-style coffee table. In another corner of the room two chairs are placed around a chess table and board. The pieces are situated in an elaborate check-mate position with the white king tipped on its side.

On the mantelpiece is a katana (sword) rack with both short and long antique samurai swords in their sheaths.

Kilmer is seated on the sofa. Wheat is sunk into a tufted chair, Dusty stands nearby. Kilmer has washed and changed clothes. He now looks quite casual and handsome in a grey turtleneck with black horizontal stripes.

We interrupt Oliver Wheat's joke:

WHEAT

...and so she says, you are so kusomajime!

Kilmer laughs and sinks his head back against the sofa. Dusty looks around the room; he is drunker than Kilmer or Wheat and is getting a little bored with their private reminiscences.

Kilmer checks his watch.

Dusty walks over to the mantelpiece and removes the long sheathed sword from the rack with both hands. He slowly pulls the long glistening blade from its black lacquer and gold filagree scabbard.

Not realizing the weight of the sword, Dusty tries to swing it in the manner he saw in the samurai film. Once in motion, however, the sword continues on its own momentum, pulling Dusty along with it. The sword crashes against a bookcase and falls to the carpet. Only Dusty's tight grip keeps it from taking flight.

DUSTY

God!

Wheat, not upset, smiles benignly.

15

CONTINUED (2)

KILMER

That's the katana. One holds it  
with two hands.

WHEAT

It takes years to learn how to  
use the katana.

Dusty, embarrassed, quickly sobers up.

DUSTY

(sheathing the sword)  
It takes that long to develop the  
muscles to hold the damn thing.

KILMER

(looking at his watch)  
I've got to get going.  
(to Wheat)  
She closes at ten, right?

Dusty returns the sword to its rack.

WHEAT

Don't you think you should call  
first?

KILMER

No.

Kilmer gets up and puts on his grey suit coat.

Kilmer says "goodbye" and walks out the front door.

Dusty sits on the sofa and pours himself another cup of  
sake.

DUSTY

Where's he going?

WHEAT

To see someone he loves.

DUSTY

Loves? I didn't think Harry  
Kilmer loved anyone.

15. CONTINUED (3)

WHEAT

You're not the only one to be surprised. I never thought an old lone wolf like Harry would take a pup along.

DUSTY

(passing over the remark)

Who is she?

WHEAT

Tanaka Eko.

DUSTY

(pause)

Well?

WHEAT

Well, during the war Tokyo was swept by a firestorm. More people died here than Hiroshima and Nagasaki combined...  
(voice trails off)

DUSTY

So who is Tanaka Eko?

CUT TO KILMER

getting out of a taxi and walking across a busy street to a fancy toy store. CAMERA PEERS through the lighted window as he looks over the shelves of toys and finally selects a plastic sword and scabbard.

The rest of Wheat's dialogue is VOICE OVER similiar scenes of Kilmer in Tokyo.

WHEAT'S VOICE OVER

The whole Tanaka family was wiped out in the firestorm. Only Eko and her baby daughter survived. When she returned to Tokyo from the mountains she was alone; she had no one. Her husband and brothers had been killed in the war.

15

CONTINUED (4)

CUT TO KILMER

walking down a dark Tokyo street and into a brightly lit modern record shop. These affluent chic stores are a sharp contrast to the hard days Wheat is recalling.

WHEAT'S VOICE OVER

Many widows committed suicide then. Eko, for the sake of her daughter, chose the other way; she became a prostitute. That's how Harry and Eko met. In 1949 -- the third year of the Occupation. They fell in love. Before long Harry rented an apartment and became a family man.

Kilmer selects albums by Cat Stevens and Neil Young and brings them over to the counter.

WHEAT'S VOICE OVER

Harry wanted to marry Eko but she refused. She said she would always be indebted to him, would live with him forever, but could never marry him.

CUT TO SHOT THROUGH FLORAL SHOP WINDOW

as Harry speaks to an old florist. The old man tries to sell him a dozen red roses, but Kilmer insists on a single white rose. The florist shakes his head in bewilderment and raps the white rose in tissue paper.

WHEAT'S VOICE OVER

Then in 1951 Eko's brother, Tanaka Ken, returned from the dead -- he had been living for six years in the jungle caves of the Philippines. Ken was very angry to find his sister living with an American. He thanked Harry for rescuing Eko from a life of even greater shame, but he was not pleased with the situation. Ken was a man of tremendous honor.

CUT TO KILMER

purchases in hand, hailing a taxi.



15 CONTINUED (5)

KILMER'S POV from rear of taxi: the winding Tokyo streets gradually become darker and narrowing. Only a few bars and restaurants remain open.

## WHEAT'S VOICE OVER

Then Ken quickly disappeared from the scene again. He became a yakuza, a professional gangster. He told Eko he could no longer speak to her. In 1953, when Harry's term was up, he tried everything but she refused to marry him. He even offered to settle in Tokyo like George Tanner and myself.

## CUT TO TAXI

pulling down narrow street and stopping in front of a small coffee shop/bar. Its neon sign reads, "Kilmer House." It is a remodeled version of the restaurant we saw in the final still of the CREDITS. Kilmer pays the driver and steps into the dark street which is barely wide enough for two cars. He stares at the neon sign. Inside, Japanese pop SONGS are playing.

## WHEAT'S VOICE OVER

So Harry bought a coffee shop and bar and gave it to Eko as a sayonara gift. She still runs it today.

16 EXT. KILMER HOUSE - NIGHT

A direct continuation of the last scene.

Kilmer stands in the shadows across the street watching the Kilmer House. A group of men and women leave the bar. Two of the men, stumbling drunk, are singing with their arms around each other's necks. Tanaka Eko stands at the doorway bowing and saying "Oyasumi-nasai."

Eko walks back into the bar. The MUSIC stops and the neon sign goes dark. A young mini-skirted waitress walks out the door and down the street.

Kilmer walks across the street and knocks on the Kilmer House door. Eko answers from within.

16

CONTINUED

EKO'S VOICE

Sumimasen ga, mo owarimashita  
kedo.

(SUBTITLE: Sorry, but we are closed.)

Harry knocks again and Eko opens the door a crack.

EKO

Nan deshoo ka?

(SUBTITLE: What do you want?)

Eko opens the door a bit more and stares at Harry's face hidden in the shadows.

KILMER

Hello, darlin'.

Eko squints; it takes a while for her to recognize Harry.

EKO

(gasps)

Harry?

KILMER

Hello, Eko.

She touches his arm as if to make sure he isn't a mirage and steps back into the coffee shop. Kilmer follows her inside.

CUT TO:

17

INT. KILMER HOUSE - NIGHT

Harry closes the door behind him.

KILMER

Tadaima.

(SUBTITLE: I'm home.)

Eko regains her composure and bows deeply.

EKO

Okaeri. Harry-chan.

(SUBTITLE: Welcome home.)

Kilmer hands her the rose wrapped in tissue paper. Eko clutches it quickly and turns around to prevent him from

17

CONTINUED

seeing her wipe her eye. Harry takes a deep breath. Eko, her composure regained, turns and gestures toward a booth.

EKO

Thank you, Harry-chan. Let's sit down.

Kilmer House runs in a long rectangle with a short side facing the street. A row of booths runs along one side of the room, a bar along the other. A few tables stand in the middle. The decor is chic but warm. Signs advertising American and European brand name liquors hang above the bar.

Kilmer places his packages on the table and sits down. Eko joins him.

KILMER

You are just as I remember you, Eko.

EKO

(touching his hand)  
Ah, Harry-chan, it is so fine to see you.

(Kilmer squeezes her hand)  
How are you?

KILMER

Fine, just fine. How is your family?

Eko gestures for him to wait a moment and hurries upstairs. Kilmer examines the small room.

Eko returns carrying a sleepy five-year-old boy in pajamas. She is followed by an attractive 25 year-old girl. Eko seems much more comfortable in her maternal role.

Kilmer looks at the girl quizzically:

KILMER

Hanako?

HANAKO

(bowing)  
Hello, Uncle Harry.

17

CONTINUED (2)

They embrace tentatively, awkwardly. Hanako gives Harry a kiss on the cheek.

KILMER

You have become a very beautiful woman.

HANAKO

Thank you. And you still remind me of Abraham Lincoln. When I was a child I thought you were Abraham Lincoln.

EKO

Your English lessons paid off, Harry. Hanako is now an English teacher at Meiji.

KILMER

Congratulations.

Hanako nods. Kilmer gestures toward the little child:

KILMER

And who is this?

EKO

(holding up child)

This is my son, Taro.

(to Taro)

Ojisan ni yoroshiku itte ne?

The sleepy boy buries his head in his mother's bosom.

TARO

Kasan.

Eko holds out Taro's hand. Kilmer shakes it, then places the plastic sword in it.

TARO

(nodding to Harry)

Domo.

Eko hands Taro to Hanako. Kilmer puts the records in her other hand. Hanako nods, says "domo," and walks upstairs with Taro.

Kilmer and Eko sit in the booth again.

17

CONTINUED (3)

KILMER

You got married again?

EKO

No.

KILMER

Ah.

Harry lets the matter of Taro's parentage pass. This is none of his business.

EKO

Did you?

KILMER

Twice. They didn't work out.  
(he looks up)

Hanako returns down the stairs, picks up a bucket of ice, a bottle of whiskey and two glasses from the bar and brings them over to Harry and Eko's booth.

HANAKO

Goodnight.

Hanako nods and walks upstairs.

KILMER

Tell me: what have you been  
doing all these years?

TIMECUT: later that evening. Half the whiskey is gone. Harry has removed his suit coat and is standing up. He is a little drunk, but is acting very serious -- he's talking business.

KILMER

George is distraught. The kidnapping of his daughter seems to be some sort of yakuza, some sort of gangster power play.

EKO

The yakuza are terrible.

KILMER

But that is why I must see your brother, Tanaka Ken, again.

17 CONTINUED (4)

EKO

Ken is no longer a yakuza. He is a businessman now. He has a construction company.

KILMER

But he knows everything. I just want to talk with him.

EKO

Maybe he does not want to talk with you.

KILMER

Why not?

EKO

I will call him. You can meet him at the kendo hall. He teaches for an hour every morning. Now let's change the subject.

KILMER

Domo. Sure.

EKC

Let's dance. Okay?

KILMER

(touches her nose  
with his finger)

Okay.

Eko walks over to the juke box.

EKO

— I still keep our favorite song on the juke box.

Eko inserts a coin and plays a song. The machine whirls, and in a moment a worn record begins playing Frank Sinatra singing his 1940 versions of "I'll Never Smile Again," backed by the Tommy Dorsey Orchestra.

Harry and Eko slowly dance to the song:

17

CONTINUED (5)

JUKE BOX

"I'll never smile again until  
I smile for you..."

Eko pulls Harry's lips to hers and they kiss. Harry tries to kiss her again but she gently pushes him away and says, "domo."

EKO

Goodnight, Harry-chan.

Kilmer nods and reaches for his suit coat.

KILMER

Goodnight, Eko. I'll see you  
soon.

Kilmer walks out the door. Sinatra is still singing.

CUT TO:

18

INT. KENDO HALL - DAY

Several teaching sessions and practice bouts are in progress as Harry Kilmer walks into the Kendo Hall.

The hall is of stark simple design: high ceiling, hardwood floor, white walls with black beams. The students wear white padding and masks. On one wall a sign reads in both English and Japanese:

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

Kendo fencers compete with long wooden staves, non-lethal versions of the katana sword. Kendo, "The Way of the Sword," is not only a martial art, but a religious one as well.

TANAKA KEN, wearing kendo padding but not a mask, stands among a group of students. A shoulder patch identifies him as an instructor. Ken appears about 40-45 years old, although he probably is older. He is of slight, sinewy build, almost gaunt by Western standards. His face has the hard lean features associated with Japanese masculinity.

Ken instructs one masked student to strike at him with his kendo sword. Ken blocks the blow in a precise swift manner, sending the student's sword clanging against the floor. This is repeated several times so that the student may learn the stroke Ken is demonstrating.

Ken takes a deep breath, indicating the lesson is over. He notices three students waiting in the wings and remembers he has promised them a bout. He dons a mask and gestures for the students to come forward.

The students surround Tanaka Ken and begin to stalk him. Ken takes their measure, and then, in a single spinning motion, whirls his sword about and sends each of the student's sword flying in a different direction. Ken removes his mask and smiles politely at the students. They bow, thank him humbly, and walk off.

Unaware that he was being watched, Ken walks, mask and sword in hand, toward the area where Harry Kilmer has been standing.

Ken's eyes widen slightly as he sees Kilmer; otherwise his face shows no emotion. Kilmer and Ken do not greet as old friends; there is obligation, suspicion and mutual respect in their greeting -- but not, as yet, friendship.

TANAKA KEN

Shibaraku, Harry Kilmer.

Ken bows formally. Kilmer, embarrassed by this obedient greeting, returns a half bow.

KILMER

Hello, Tanaka Ken.

TANAKA KEN

Forgive my English, tomodachi.  
I do not speak English a great deal.

KILMER

I wish to ask you for a favor.

TANAKA KEN

(bows slightly)

Anything. Harry Kilmer has done great kindnesses for my sister Eko in the past. Domo arigato gozaimasu.

(bows again)



18

CONTINUED (2)

KILMER

Iie.

Kilmer gestures as if to imply; please, don't.

Kilmer and Ken assume less formal positions and walk together toward the rack where Ken will hang up his mask and sword.

KILMER

George Tanner's daughter was kidnapped three or four days ago in the Roppongi District. Tanner and I were close friends when I lived here years ago. He has asked me to help him find her. George feels the Tono yakuza Clan is behind it. I would appreciate any help you could give me.

TANAKA KEN

You police now, Kilmer?

KILMER

Detective. Private.

TANAKA KEN

But I am no longer yakuza. Times have changed and so have I. I left the yakuza world as soon as I had enough money to start my own business.—Today I own a dump truck company and construction business. I have been legitimate for almost ten years. I haven't picked up my katana for many years, only this wooden one.

(holds out kendo sword)

I have no dealings with yakuza and their family feuds. I leave them alone and they leave me alone. I am become the lone wolf.

Ken places his wooden sword in the rack. On the wall next to the rack a large black-and-white chart of a human figure details the sixteen basic katana cuts in descending order of importance.

18 CONTINUED (3)

KILMER

But I thought you might be able to find some information for me. Do you still hear things?

TANAKA KEN

Yes I still hear things.

(pause)

I will listen closer. Perhaps I can find where your friend's daughter is. I will help you because you have helped my sister and her daughter, and because you have been kind and gracious to my family. Meet me at Eko's apartment at seven tonight.

KILMER

(bows)

Domo.

CUT TO:

19 INT. TATAMI HALL/TONO CLAN ESTATE - AFTERNOON

CLOSEUP of the hill suit from a deck of Japanese Flower Cards. These four playing cards, stretching across the screen from left to right, are decorated in simple exquisite designs in white, black, red and yellow. They each feature a hill with varying patterns of plain sky, flying cranes and a rising sun.

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

The four cards of the hill suit (which we saw earlier in closeup) have been dealt across the center of the table.

The gamblers are playing teiho, a game played with Flower Cards. This is the standard high-roller's game and is far too complex to be explained here.

19

CONTINUED

Suffice it to say teiho is a delight to behold. Each of the gamblers has set his bet -- a stack of paper money -- before him. The dealer quickly shuffles the thick cardboard Flower Cards and snaps one before each of the players. The cards feature birds, flowers and butterflies in sharp red, pink, orange, lavender and green colors.

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

A yakuza tattoo extends from the shoulders across and down the back. It covers the area which would normally be obscured by a kimono or undershirt. The tattoos often indicate the rank or profession of the bearer. A professional gambler will often have Flower Cards tattooed across his back, a pimp geishas, an assassin dragons or snakes. The tattoos are always elaborate rococo interplays of reds, blues, greens and blacks.

The dealer collects the cards and bets and prepares to deal another game.

Kato Jiro, wearing his white suit, blue shirt and blue striped tie, walks past the gambling table.

CAMERA FOLLOWS Kato as he walks through the tatami hall and up a stairway.

CUT TO:

20

INT. TONO'S OFFICE - AFTERNOON

Tono Toshio, wearing a dark blue suit, sits behind his desk. The movie studio calendar hangs behind him.

To his left and right stand two henchmen. To the right is a middle-aged man in a kimono; to the left stands a young man (who we will later know as SPIDER) in a suit and old felt hat. Both have sheathed swords.

Across the room stands George Tanner, ill-at-ease in a neat brown suit. To his right and left stand two young bodyguards -- one Japanese, one American.

20

CONTINUED

Kato walks into the room and stands to the side, listening.

TONO

(to Tanner)

But Mr. Tanner, your sweet talk and whining will not pay your debts. We cannot be put off so easily.

TANNER

Give me another week, Tono. I'm sure my lawyers can make a deal by then.

TONO

You are already two weeks late. Hiding in your Los Angeles. It will soon be necessary for me to take over the shipping company.

(pause)

Don't worry. We will put you on a most generous salary.

TANNER

But why have you dragged my daughter into this?

TONO

We need something to keep you in Tokyo. I do not bargain with phantoms.

TANNER

All right. Four days. I will return with a proposal in four days.

Tono holds up four fingers of his left hand. He holds up four fingers because that's all he's got -- the little finger has been chopping off at the second knuckle.

TONO

Four days.

Tanner and his bodyguards turn and exit. After Tanner leaves, Tono speaks to Kato:

20 CONTINUED (2)

TONO

Are wa atoitle. Soshite kanojo  
ni matleiru.

(SUBTITLE: Follow him. Then check on  
the girl and stay with her.)

Kato nods.

CUT TO:

21 EXT. KILMER HOUSE - NIGHT

That evening about 7 p.m. Kilmer and Dusty get into  
Tanaka Ken's waiting 4-door brown KXL sedan.

Eko silently watches through the front window of Kilmer  
House. The three drive off.

CUT TO:

22 INT./EXT KEN'S CAR/TOKYO STREETS - NIGHT

Kilmer and Ken are sitting in the front seat of the  
KXL; Dusty is in the back.

Kilmer's suit coat bulges from his holstered Colt .45  
automatic. Dusty hangs his .38 between his knees. Ken  
is wearing work clothes; clean blue jeans, a blue T-  
shirt and white sneakers.

They ride a while before Ken speaks. They are passing  
through Asakusa, the nightclub district of Tokyo.  
(Ginza is the nightlife district for tourists; Asakusa  
for Tokyoites.)

TANAKA KEN

I may have located your friend's  
daughter. She is being held by  
yakuza. The Tono Clan.

CAMERA PANS out Ken's window. A group of street punks  
and hookers stand huddled together on a neon-lit  
Asakusa corner. The hoods wear sunglasses, black silk  
shirts and shaggy hair; their hands are thrust into  
their front pockets. They glare menacingly at the passing  
pedestrians and cars.

22

CONTINUED

## TANAKA KEN'S VOICE

This is strange. True yakuza  
are not kidnapers.

(pause)

But modern yakuza no longer live  
by the Yakuza Code.

Ken's car drives further and further from the bright  
lights of Tokyo.

TIMECUT: Ken's car turns up a moonlit drive toward a  
dark monastery in the distance.

The SOUNDTRACK echoes with the traditional yakuza-eiga  
score: trouble is on the way. At one moment the  
music emits strange metallic clangings, at another it  
crescendoes like the ocean against the rocks.

CUT TO:

23

EXT. ZEN MONASTERY - NIGHT

A long high stone wall flanks the small parking area  
in front of the Zen monastery. On either side of the  
locked wooden gate are narrow pedestrian walkways.

Like some gothic mansion, the darkened wood-hewn  
monastery peers down from a distant hill.

Having already cut his headlights, Ken pulls the KXL  
into the darkened parking area. Ken, Kilmer and Dusty  
quietly get out of the car.

They file into the monastery grounds.

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

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

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

23

CONTINUED

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

Ken gestures for Kilmer and Dusty to follow and they walk back to the small lighted hut. After looking into the window of the hut, they enter.

CUT TO:

24

INT. MONASTERY HUT - NIGHT

Two black robed Zen monks, one older, one younger, are seated in the center of the candle-lit room drinking tea. They look up as the trio enters.

TANAKA KEN

Bonzo-san, daijobu de gozaimasu ka?

(SUBTITLE: Are you all right, Reverend?  
We have come for the girl.)

OLDER MONK

Daijobu, kedo.

(SUBTITLE: Fine, but they have threatened  
to slay us.)

TANAKA KEN

Minna oikatsu desu ka?

(SUBTITLE: How many are there in all?)

YOUNGER MONK

Rokunin. Hitori kenju aru.

(stands up)

(SUBTITLE: Six yakuza. One has a  
pistol.)

OLDER MONK

Koshikakette.

(SUBTITLE: Sit down!)

24 CONTINUED

TANAKA KEN

Ojama shimashita.

(SUBTITLE: Forgive my rude interruption.)

Ken, Kilmer and Dusty bow and exit hut.

CUT TO:

25 EXT. SECOND MONASTERY BUILDING - NIGHT

Ken, Kilmer and Dusty walk out of the hut and stand a safe distance from the second monastery building.

Tanaka Ken puts his hand on Kilmer's shoulder:

TANAKA KEN

I will wait here. I am no longer  
a yakuz... I don't carry a sword.

Kilmer nods and he and Dusty snake toward the second monastery building. Kilmer motions to Dusty to walk around to the far side of the building. Dusty fades into the night.

Kilmer pulls his .45 automatic and creeps toward the ajar door on the front side of the second building. He listens and looks a while, waiting for Dusty to get into position, then enters.

CUT TO:

26 INT. SECOND MONASTERY BUILDING - NIGHT

Kilmer steps into the room. The surprised yakuza look up at his outstretched U.S. Army issued .45 automatic.

KILMER

Ugokinai!

Only the four dice-playing yakuza are now in the room. Kato and the young yakuza with the pistol have left. The yakuza whirl out their long swords.

CAMERA ANGLE FROM BEHIND KILMER: Kilmer stands with his .45 outstretched. Across the room Dusty peers in the bell-shaped window pointing his .38. The yakuza



## CONTINUED

nearest Kilmer, flashing his sword above him, dives at Kilmer. Dusty points, fires and hits the yakuza in the back. The yakuza jerks forward and crashes to the floor. Kilmer ducks as the yakuza's sword flashes past his head and sinks deep into the doorsill. The second lunges across the room toward Dusty, whose pistol still smokes from the first shot. Kilmer recovers in time to blast a gaping bloody hole in the back of the second yakuza, who is driven by the blast against the wall at Dusty's feet. Kilmer and Dusty quickly look around.

The third and fourth yakuza, swords in hand, dash out the rear exit of the room.

Kilmer and Dusty walk toward the hostages.

Tanaka Ken steps into the doorway. Kilmer, hearing his soft footsteps, turns, but quickly recognizes Ken. Neither man says anything. The first yakuza's long sword is sunk into the doorway near Ken's head.

Kilmer picks up a knife from the floor and, kneeling by the hostages, starts to cut them free. Dusty, his .38 dangling in his hand, watches closely.

Ken is now standing to the side of the doorway watching Kilmer and Dusty. He looks to his right and notices a small caliber pistol sneaking through the doorway. Attached to the pistol is the hand of the yakuza who was earlier in the room but left.

The small caliber pistol straightens and aims itself toward the back of Kilmer's head.

Tanaka Ken has no choice. His first response is instant and instinctive. He rips the long katana out of the doorsill and in one sweeping motion slices off the outstretched pistol and hand.

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

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

Kilmer and Dusty turn to see Ken holding a bloody sword.

26

CONTINUED (2)

Kato Jiro, who had been standing behind the now dismembered yakuza, steps into the doorway. Ken jumps back instinctively, pulling his sword into fight position.

Dusty raises his .38 at Kato but Kilmer pushes his gun to the side. These two swordsmen seem only interested in themselves.

Kato dramatically pulls down the right shoulder of his kimono with his left hand. A scarlet tattoo dragon breathes fire across his pale shoulder. Kato's right hand rests on the hilt of his katana.

The revealing of the tattoo is a clear yakuza invitation to fight, and Tanaka Ken recognizes it as such. Ken stands prepared to duel.

Kato then recognizes his opponent. Kato immediately relaxes his right arm -- he is not ready at this time to face such an estimable opponent.

KATO

(surprised)

Tanaka Ken! Sumirunai Otoko.

(SUBTITLE: Tanaka Ken. "The Men Who Never Smiles.")

TANAKA KEN

Shibaraku, Kato.

(SUBTITLE: It's been a long time, Kato.)

KATO

Itsu katano o piku-apap suru ka?

(SUBTITLE: When did you pick up the sword again?)

TANAKA KEN

Kyo.

(SUBTITLE: Today.)

KATO

Hidoi machigai yaro. Wakaranai koto o yatta. Ore no Oyabun wa kyodai ja nai shito ga suki ja nai. Tono ni itte.

(SUBTITLE: You have made a great mistake. You don't know what you have done. The Oyabun does not like non-family butting in. Tono will be informed.)

26

CONTINUED (3)

Kato abruptly turns and exits.

Ken releases his grip of the katana and let's it clang to the floor. He says nothing. Ken walks toward the door. Kilmer, Dusty and the hostages follow.

Ken stands over the bloody body of the de-gutted first yakuza. The little finger of the yakuza's left hand has been amputated at the knuckle (as was Tono's), a detail the camera does not miss.

TANAKA KEN

(to Kilmer)

Kilmer, what beauty ever came from  
the barrel of a gun?

Recognizing a rhetorical question when he hears one, Harry Kilmer says nothing.

DUSTY

Well, they can be efficient. And  
they're not so goddamn bloody.  
You've got to admit that.

Tanaka Ken dismisses Dusty's comment with a slight wave of his hand.

TANAKA KEN

A gun is a machine. Machines are  
very cold. In the war I used a  
gun. The war was very cold.

They exit.

CUT TO:

27

EXT. MONASTERY HUT - NIGHT

Ken, Kilmer, Dusty and the hostages walk across the moonlit cobblestones toward the Zen monks' hut.

Ken gestures to Dusty to stay outside with the hostages as he enters the hut with Kilmer.

Dusty rubs the rope-marked arms of Stephanie and her boyfriend.

CUT TO:

28

## INT. MONASTERY HUT - NIGHT

Ken and Kilmer re-enter the hut. The older and younger monk have not moved. Ken bows.

TANAKA KEN

Sumimasen. Kono dera no heiwa  
o ojama shimashita. Yakuza mo  
shin da.

(SUBTITLE: Forgive me for defiling the  
tranquility of your good  
temple. The yakuza are dead.)

OLDER MONK

Domo. Yasashi mono arigato gozaimashita.  
(SUBTITLE: Thank you for your kind  
assistance.)

TANAKA KEN

(bowing again)

Domo.

Ken and Kilmer exit.

Younger monk stands and prepares to leave.

OLDER MONK

Doko e?  
(SUBTITLE: Where are you going?)

YOUNGER MONK

Osoji suro.  
(SUBTITLE: To clean up.)

OLDER MONK

Sore matteru. Ocha nonde.  
(SUBTITLE: It can wait. Drink your tea.)

YOUNGER MONK

Kedo, moshi shin ja nakerba?  
(SUBTITLE: But what if they are not  
dead?)

OLDER MONK

Shin to itte. Honto to itte na otuko.  
Ocha owarotte.  
(SUBTITLE: He said they are dead. He is  
a man who speaks the truth.  
Finish your tea.)

CUT TO:

29

## INT. TANNER'S APARTMENT - NIGHT

George Tanner and his daughter Stephanie tearfully embrace in the living room of his luxurious apartment. Ken, Kilmer, Dusty and Stephanie's boyfriend stand nearby. Tanner wears an expensive silk smoking jacket.

Tanner's apartment is furnished with the latest and best in contemporary Japanese design. The lines are sleek and modern, the materials chrome and plexiglass. A chrome and Zebra skin sofa stands in the center of the room.

Tanner pulls away from his daughter, composes himself and gestures for her and her boyfriend to leave the room.

TANNER

(to Stephanie)

Now you go and get cleaned up,  
Steph.

Stephanie and her boyfriend exit.

Tanner motions for Ken, Kilmer and Dusty to follow him into his study. Tanner is followed by his young American bodyguard who had been standing in the shadows.

CUT TO:

30

## INT. TANNER'S STUDY - NIGHT

Tanner's study is more prestigious than functional. Tanner takes his place in front of a large glass-encased model of a tanker. The legend across the ship's bow reads, "Tanner Maru Two."

Kilmer and Dusty sit in antique chairs across from the desk. Ken stands inconspicuously in a darkened corner.

TANNER

I knew Harry Kilmer could get  
my daughter back.

Picking up three sealed envelopes Tanner walks around his desk.

TANNER

If you'll excuse me, I'm kind  
of eager to get back to  
Stephanie.

30

CONTINUED

KILMER

(standing up)

Well, you take good care of her now, George. I don't want to do this again.

TANNER

You know I will, Harry.

Tanner hands an envelope to each of them.

KILMER

I've included something extra for each of you.

Kilmer stuffs the envelope into his pocket without looking at it. Dusty begins to tear open his envelope, notices Kilmer, and also pockets his enveloped unopened.

Tanaka Ken refuses his payment.

TANAKA KEN

I don't take money for favors. Give it to Harry.

KILMER

Give it to Dusty.

Dusty looks awkwardly up at Kilmer when Tanner offers him the third envelope.

KILMER

(to Dusty)

Keep it.

Dusty does.

TANNER

(to Kilmer)

When are you leaving?

KILMER

Day after tomorrow. We have a sayonara party tomorrow night.

Tanner's nervous edgy voice indicates that he would like Kilmer to leave Japan as soon as possible. His movements seem controlled by a system of outside pressures that fit him like a corset.

30

CONTINUED (2)

TANNER

That's good. I don't think  
you should stay in Tokyo very  
long.

KILMER

(suspicious)

Why, George?

TANNER

(hesitant)

These yakuza have many friends.  
Your lives may be needlessly in  
danger.

KILMER

I'll remember that.

Kilmer and Tanner shake hands. Ken, Kilmer and Dusty  
turn to exit.

CUT TO:

31

INT. TANNER'S APARTMENT BUILDING CORRIDOR - NIGHT

The trio walks down the plushly carpeted corridor out-  
side Tanner's apartment.

No one says anything until the door to Tanner's apart-  
ment has closed behind them and they have walked a  
safe distance. They are shrouded in a suspicious silence.

Kilmer playfully slaps Dusty on the back, breaking the  
silence.

KILMER

Let's have a drink.

Kilmer and Dusty chuckle with relief. The taciturn Ken  
even cracks his lips in a momentary smile.

CUT TO:

32

INT. SHIBUYA BAR - NIGHT

A small unpretentious bar in Shibuya District. The  
entire establishment consists of six stools, a bar and  
a juke box. A demure young bartenderess works behind  
the counter.

CONTINUED

Ken, Kilmer and Dusty occupy the last three seats along the bar.

Scene opens with TRACK from behind bar. The barmaid is refilling each of their empty glasses with a shot of Johnny Walker Red. Each thanks her upon having his glass refilled:

TANAKA KEN

Domo.

KILMER

Domo.

DUSTY

Domo.

They are all pleasantly tipsy.

KILMER

(looking at his whiskey  
glass)

Well, George Tanner was always  
a little peculiar.

Dusty ruffles through the stack of Japanese bills in the pay envelope in his hand.

DUSTY

Money does strange things.

GENDA GOH, a working man in his middle-forties, wearily shuffles into the bar. He has pleasant rotund face and an infectious smile. Long ago he has learned to take life with a grin.

Genda wears everyday Western clothes, khaki pants and a cotton shirt. As he does each night at this time, Genda shuffles to the stool closest to the door and plops down.

BARMAID

(seeing Genda)

Ah, Genda-san.

GENDA

Ah, shindoi. Wheesukey dabaru,  
chodai.

(SUBTITLE: I'm dead-tired. Double whiskey  
please.)



32

CONTINUED (2)

Barmaid pours him a double Johnny Walker and he swallows it in a single gulp.

GENDA

Mo ippai.

(SUBTITLE: Hit me again.)

The smiling barmaid refills his glass.

Ken, Kilmer and Dusty look at Genda with curiosity.

Genda looks up and sees Tanaka Ken. His face lights up with recognition.

GENDA

Tanaka Chui!

(SUBTITLE: Lieutenant Tanaka!)

Tanaka Ken, puzzled, looks back at Genda.

TANAKA KEN

Ehh?

Genda points to his nose, which, in America, is roughly equivalent to pointing to one's chest.

GENDA

Boku o oboenai ka?

(SUBTITLE: Don't you remember me?)

Ken still does not recognize him.

GENDA

Heitai Genda Goh. Takechi Taisa  
no Kyu. Nachibuyama no nobotta.  
Showa juroku-nen.

(SUBTITLE: Private Genda Goh. Colonel  
Takechi's 9th. The "Ascent  
of Mount Natib." 1941.)

Genda gives Tanaka Ken a slow salute.

TANAKA KEN

(remembering Genda)

Ah, mochiron. Genda-san, ogenki  
desuka?

(SUBTITLE: Ah, of course. How are  
you, Private Genda?)

PAGE 56 MISSING

GENDA

Ima no oshigoto wa?  
(SUBTITLE: What do you do now,  
Lieutenant?)

TANAKA KEN

Dampu toraku kaisha.  
(SUBTITLE: I have a dump truck company  
in Meguro.)

GENDA

Dampu toraku, ka? Omedito.  
Daikaisha na.  
(SUBTITLE: Dump trucks? That's big  
business. Congratulations,  
Lieutenant.)

Genda takes a sip from his third double whiskey.

Barmaid refills Kilmer and Dusty's glasses. They are mumbling to each other. Genda and Ken's VOICES are in the background.

Dusty staggers up and walks over to the juke box. He stares incomprehensibly at the maze of Japanese kanjis on the box. He turns when he hears Genda's voice.

GENDA

B-2! B-2!

Genda is calling for Dusty to play a selection on the juke box. Dusty nods and complies.

Genda finishes the last sip of his whiskey and turns toward Ken in confidence. His manner assumes that Harry and Dusty cannot understand Japanese.

GENDA

American-jin na. Moshi wareware wa  
senso ni katsutta, kodomotachi was  
minisukato to nagai kami wa nashi  
na. Hantai na. Wareware wa Nuyoku  
ni. Burodowei. Da-da-ta-ta-ta-da-  
da-da. Reijio Senta Myushiku Horu.  
(SUBTITLE: Americans.  
(meaning Dusty and Kilmer)  
Ah, Lieutenant, if we had won  
the war our kids wouldn't be  
(MORE)

CONTINUED

GENDA (Cont.)

(SUBTITLE: (CONT.)

running around in miniskirts  
and long hair today. No! We'd  
be in New York. Broadway,  
Da-da-ta-ta-da-da-da.

(does Broadway jaunt)  
Radio Center Music Hall.)

In b.g. Dusty returns to his seat.

TANAKA KEN

Ma, makeru no ho ga dame ja nai  
deshoo.

(SUBTITLE: Maybe it's just as well we  
didn't.)

GENDA

(looking into his empty  
glass)

So ka na.

(SUBTITLE: Yeah, maybe.)

B-2, the song Genda has requested, comes up on the juke  
box. Genda's eyes light up. The song is an old WWII  
marching melody.

Genda stands up next to his stool and in tune with the  
melody stands marching on the balls of his feet in a  
stationary position. He does a slow repeated salute  
with his right hand to the beat of the march.

GENDA

Chui-san, Chui-san.

(SUBTITLE: Come on, Lieutenant. Come  
on.)

Ken, embarrassed for Harry, does not want to join in  
Genda's playful march.

TANAKA KEN

Iie. Iie. Iie.

(SUBTITLE: No. No.)

Kilmer swivels around on his stool and pokes Ken in  
the ribs. He whispers to Ken:

KILMER

(under his breath)

Come on, "Iron-Balls."

32

CONTINUED (6)

Ken is ill-at-ease, but too pleasantly drunk to be upset. He lobs the ball back into Harry's court:

TANAKA KEN

Harry, this is Private Genda Goh.  
Genda-san, Kiruma Gunso.

(SUBTITLE: Genda, this is ex-Sergeant  
Harry Kilmer.)

Genda is puzzled then embarrassed.

GENDA

Heh?

(pause)

Sumimasen. Sumimasen.

(SUBTITLE: Excuse my rudeness.)

Kilmer stands next to his stool.

KILMER

Iie, iie, Genda-san.

Kilmer's manner indicates: please, don't apologize.

There is a moment of tension, then Kilmer begins to salute slowly and move his feet as Genda had been trying to get Ken to do. He smiles broadly, openly at Genda.

Genda returns the smile and begins marching and saluting as he had before.

Dusty watches the two of them and decides to join in. He stands, jogs his shoulders, bounces on his feet and salutes to the music with Harry and Genda. Then the barmaid, smiling broadly, joins in with them.

With the rest of the bar smiling and mock-marching to the old WWII melody, Tanaka Ken has no choice but to join in. He looks from side to side, then gets in sync with the rest of the line.

CAMERA HOLDS on this scene from a small bar in Shibuya: five persons, two middle-aged Japanese men, one middle-aged American man, one young American man and one young Japanese barmaid, all marching in a stationary position, jutting their shoulders and slowly saluting in unison to the beat of an old wartime Japanese march melody.

CUT TO:

## EXT. MEIJI PARK - DAY

The Meiji Shrine is the Central Park of Tokyo. Meiji's expansive grounds stretch over a square mile and include ancient huts, flower gardens and footpaths. Its rolling grass lawns make it a rare sight indeed in concrete and bamboo congested Tokyo.

Waving his plastic katana, Taro chases a pair of copulating brown-and-white "Rice Paper" butterflies in the Iris Garden.

Kilmer and Tanaka Eko stroll across the Iris Garden lawn watching Taro.

Taro looks back to make sure his mother and Uncle Harry are following. They are.

Harry and Eko lean on the railing of a wooden Japanese bridge over a narrow creek. Taro plays in the distance.

EKO

Taro-chan is so happy.

(a beat)

I'm afraid I spoil him.

(pause)

Do you have any children, Harry?

KILMER

No.

EKO

Tell me about your wife, Harry.

KILMER

Which one?

EKO

Whichever one you want to tell me about.

KILMER

(a beat)

The first one died.

(pause)

Allergies. She was allergic to some dimestore medicine. That was Liza.

Eko touches the sleeve of his suit coat.

KILMER

The second one, Beth, walked out on me.

(pause; slight smile)

More allergies. She was allergic to me and my dimstore ways.

Harry smiles and looks at Eko. Eko looks down at the rippling water.

KILMER

Do you ever think about marriage, Eko?

EKO

No.

(a beat)

I'm satisfied. I have a grown daughter and a healthy son. That is enough.

KILMER

(looking into water)

I thought about this moment for many years. The moment we would meet again. I always thought one day I'd understand, but...

EKO

(softly cuts him short)

Harry.

(a beat)

Don't ask. Many things happen.

KILMER

It's all like a distant, pleasant memory -- like grade-school days.

(pause)

I always feel very Japanese in Japan.

SLIGHT TIMECUT: Harry and Eko are walking in another part of Meiji Shrine. Taro runs beside them sword in hand.

EKO

Why was I the one you chose?

33

CONTINUED (2)

KILMER

(casually)

Because you are you.

EKO

(tender smile)

Harry-chan, you never change.

KILMER

Yes, I do -- slowly.

EKO

Like sake-wine you get better  
with age.

KILMER

(amused)

No, only older.

Harry, Eko and Taro walk through the park.

CUT TO:

34

EXT. SHINJUKU - DAY

Afternoon. Ken, Kilmer and Dusty walk away from Shinjuku Station, a large commuter terminal through which 2 million people pass every day.

Shinjuku, one of Tokyo's largest entertainment/business districts, is a bastard combination of Bleeker and 42nd Streets. Its labyrinth of trafficless narrow streets is surrounded by large boulevards of banks, restaurants, department stores and office buildings.

They walk past the garish McDonald's hamburger franchise with its familiar yellow arches and enter the maze of Tokyo lowlife: pinball parlors, penny arcades, porn theaters and greasy spoons. These stand side-by-side with expensive nightclubs, intimate bars and plush discoteques.

Down these mean streets corporate executives and two-bit con men rub elbows. The sidewalks are crowded with office girls, shopping housewives, college students, hookers, yakuza. On the street, vendors push carts of charcoal, dried squid, chestnuts, corn-on-the-cob. At an open stand a huckster shouts out the price of bananas.



34

CONTINUED

Nearby, booths offering pawnshop trinkets and the latest boutique fashions from Paris stand shoulder to shoulder. On the pavement in front of a garish bar squats an old wrinkled woman on sheets of spread-out newspaper. Furry Hong-Kong toys spin and whirl on the pavement before her.

Ken and Kilmer carry freshly wrapped parcels of fresh vegetables. Dusty is having a hard time keeping up with them as they work their way through the crowd.

DUSTY

Je-sus. This is something else.

(a beat)

How long did you live here, Harry?

KILMER

Six years.

Ahead we see a familiar face in the crowd: Spider, standing in the nook of a building, peers out from under his felt hat at Ken, Kilmer and Dusty. They do not see him.

DUSTY'S VOICE

Do you think Wheat could get me  
a job at his University?

KILMER'S VOICE

Ask him.

Ken stops as they reach the green smoked window of an old wooden Go Parlor. He motions for Kilmer and Dusty to follow and walks in.

CUT TO:

35

INT. GO PARLOR - DAY

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

Tanaka Ken walks over to a Go board by the wall where an elderly man in a white kimono is playing an intense

## CONTINUED

college student. A chart above the man's head details the Go playing and challenging rates. A few coins stand on the table beside the trays of white and black Go stones.

In the drooping crevice of the old man's kimono one can see the faded outline of an old yakuza tattoo. Ken watches the man for a moment before he speaks. The old man plays with the confident air of a master.

TANAKA KEN

Toshiyori-sama, naze Tono-gumi ga  
America-kanojo o yakau yatta?

(SUBTITLE: Old man, why did the Tono Clan  
kidnap the American girl?)

Having seen Ken when he walked in, the old Go player does not look up at him now.

GO PLAYER

Negiru koto. Wariu chi. Mo sugu  
okii nangi. Ki o sukette, Ken-san.

(SUBTITLE: Bargaining power.

(a beat)

Bad blood. Big trouble soon.

(a beat)

Stay away from it, Tanaka Ken.)

TANAKA KEN

Tono-san to Tana-san no kankei wa?

(SUBTITLE: What's between Tono and Tanner?)

GO PLAYER

(unconvincingly)

Sore dake shitteru.

(SUBTITLE: That's all I know.)

TANAKA KEN

Domo.

Ken turns and leaves; Harry and Dusty follow.

The old Go Player lifts his eyes up and watches Ken carefully as Ken walks away. The Go Player's college opponent still has his eyes intently fixed on the game.

CUT TO:

## 36 INT. KILMER HOUSE TATAMI ROOM - NIGHT

Eko and Hanako are preparing dishes of sushi, tsukemono, nashi and tempura in the upper tatami room of the Kilmer House. Eko and Hanako are both wearing brightly decorated silk kimonos: this is a formal occasion.

Taro, wearing a Superman T-shirt, clangs his plastic katana impatiently on the low tatami table. There is the SOUND of the front door opening followed by men's VOICES. Taro's eyes light up.

TARO

Kimashita!

(SUBTITLE: They're here!)

Eko and Hanako look up as Taro runs from the room.

CUT TO:

## 37 INT. KILMER HOUSE BAR - NIGHT

Waving his plastic sword, Taro rushes down the stairs to greet Ken, Kilmer and Dusty.

TARO

(to Ken)

Ojisan Ken!

Kilmer and Dusty are caught in the act of hiding their guns behind the bar.

Ken, having removed his shoes, sweeps Taro into his arms and heads upstairs.

Kilmer removes his shoes and follows. Dusty struggles with his fake alligator boots, hoping on one foot and tugging at the other.

CUT TO:

## 38 INT. TATAMI ROOM - NIGHT

Ken, Kilmer and finally Dusty bow as they reach the top of the stairs and slip on slippers.

Harry is wearing his suit coat and grey-and-black striped turtleneck. Dusty sports his lime-and-yellow floral shirt and Ken is wearing a formal dark blue kimono,

CONTINUED

which, with its thin white "v" neck and white sash, is very impressive.

Ken and Kilmer look awkwardly about, deciding where to sit. Neither wishes to sit directly in front of the tokanoma, the position of honor.

Taro solves the dilemma by jumping in front of the tokanoma himself. Gesturing to his right and left, he says:

TARO

Uncle Ken, koko.

Uncle Harry, koko.

Ken and Harry take their seats to the right and left of Taro. Dusty sits across the table between Eko and Hanako.

On the table behind Eko stands an old framed photograph of Sergeant Kilmer, Eko and the baby Hanako (photo #9 from the CREDITS).

Hanako smiles at Taro.

HANAKO

It is good for Taro to have a man around the house.

TIMECUT: Eko brings another bottle of sake up the stairs from the bar. When the CAMERA returns with her to the tatami table, we find the dinner party in a much less formal mood. Kilmer has removed his suit coat and Ken sits in a relaxed position. There are five empty sake bottles on the table, one for each adult.

Taro is sitting on Ken's lap and eating from a rice bowl. Ken is watching him and smiling. This is the first time we have seen Ken truly contented and at ease.

Dusty and Hanako are deep in conversation at the other end of the table. Yes, there is a little romantic current transferring here.

DUSTY

Why do all women's names end  
in ko?

HANAKO

ko means child. Mother's name  
is "earth child." Our waitress  
is "morning child."

DUSTY

What about your name?

HANAKO

Hana means flower, so I am  
Flower Child.

Dusty laughs.

HANAKO

What's funny, Dusty?

DUSTY

Hanako, you're groovy.

HANAKO

What's "groovy"?

Dusty looks at Kilmer.

KILMER

Kakkoi.

Taro holds up empty rice bowl upside down.

TARO

Zembu tabeta dakara hobi o  
moraimasu.

(SUBTITLE: I ate it all, so now I get  
a reward.)

Ken nods affirmatively.

Taro tugs at Ken and Harry's sleeves.

TARO

Buranko onengai.

(SUBTITLE: Swing me.)

Eko starts to say, "Iie" ("No") to Taro under her  
breath. Ken looks at Kilmer; their eyes meet and  
they agree.

Ken and Harry stand up, form a throne with their inter-

38

CONTINUED (3)

hands, scoop down and pick up Taro. He giggles as they swing him back and forth with increasing speed.

As a final gesture they toss Taro a couple inches in the air and scoop him up again.

TARO

Jiyu ni suru, jiyu ni.

(SUBTITLE: Set me down, set me down!)

They set Taro on his feet and he starts to run off.

TANAKA KEN

Doko e iku?

(SUBTITLE: Where are you going?)

TARO

Kuso o suru.

(SUBTITLE: I take a shit.)

Eko gasps but before she can reprove him he is gone.

TANAKA KEN

(to Kilmer)

Let's take a walk. We've had a lot to drink.

Kilmer picks up his suit coat and they exit.

Dusty stays behind to help Hanako clean up. His interest, however, seems more on Hanako than cleaning up.

DUSTY

(to Hanako)

Now tell me about the finger signs again.

Hanako stops her work to speak with Dusty:

HANAKO

(gesturing)

Thumb is husband, pinky is wife, and fingers in between are children.

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

DUSTY

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

HANAKO

(laughs)

No, that's yakuza.

DUSTY

What yakuza?

HANAKO

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

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

The music turns somber.

DUSTY

Why?

HANAKO

Many reasons. Sometimes revenge. Sometimes repentance.

DUSTY

Repentance?

HANAKO

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

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

38

CONTIUED (5)

DUSTY

But what if the Oyabun refuses.

HANAKO

It is in very bad taste to refuse such an offer.

Eko walks back into the tatami room from the kitchen and overhears Hanako and Dusty.

EKO

Hanako, you know I won't tolerate yakuza talk in the house. Please, you know it frightens me.

CUT TO:

39

EXT. STREET NEAR KILMER HOUSE - NIGHT

Ken and Harry are walking slowly down the street away from Kilmer House.

It is a warm summer night. Two or three groups of people are returning from the public baths dressed only in Japanese-style underwear and carrying towels.

Through the open windows on the narrow street they can see Japanese families watching television. In another open window a long-haired boy with a guitar practices the Beatles' song "Yesterday" in Japanese.

They reach the neighborhood shrine and walk through the vermillion gate. Several paper lanterns are strung across the front of the shrine.

Ken and Kilmer walk off to the side of the unroofed courtyard and sit on huge low barrels of sacred rice-wine.

A woman walks through the gate up to the shrine. She pulls the rope cord attached to the bell in front of the shrine itself (to wake up the God). She claps her hands twice and walks back through the gate. Crickets are chirping.



39

CONTINUED

TANAKA KEN

I always knew you were a generous man, Harry, but I wondered if you were also an honorable one.

(a beat)

But now I know you are.

KILMER

(reposed)

I didn't know how much I had left behind until today.

TANAKA KEN

Do you have a good life in America?

KILMER

I'm happy. How about you?

TANAKA KEN

"Happiness," "freedom" - those are American words.

(a beat)

Duty and obligation -- those are Japanese words.

Kilmer says nothing.

TANAKA KEN

(as if quoting something)

"A man without duty is not a man."

There are SCREAMS from the direction of Kilmer House. Ken and Kilmer jump to their feet. A GUNSHOT -- they race into the street.

CUT TO:

40

EXT. KILMER HOUSE - NIGHT

Ken and Kilmer run toward the lighted Kilmer House. Figures are moving inside.

Ken rushes in.

CUT TO:

41. INT. KILMER HOUSE - NIGHT

We find the scene is disarray.

--Dusty sits cowering in a puddle of his own blood near the bar. His left arm has been sliced to the bone. His .38 lies on a floor a couple feet away.

--A yakuza (one of those in the Tono gambling scene) stands above Dusty with an uplifted sword. He is bleeding from a bullet wound in the upper shoulder.

--Off to the side and behind the yakuza stands Spider wearing his felt hat.

--Eko, holding Taro tightly, is crouched on the steps. Taro, unaware of the danger, waves his plastic sword.

Tanaka Ken, unarmed, instantly leaps into the center of the room and yells:

TANAKA KEN

Oy!

Spider and the Yakuza both spin toward him with their swords.

Kilmer meanwhile slips across the corner of the room and tumbles over the bar where his gun is hidden.

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

Spider brings his sword down with force and slices open the wounded yakuza's back. Blood gushes from the yakuza's split kimono. Underneath we see the tell-tale tattoo.

As Spider swings, his felt hat tumbles off. We see then the reason for his name -- his head is shaved bald and its left fore front is covered by a large tattoo of a black-widow spider.

The fatally wounded yakuza falls. Spider raises his katana again to dispatch the unarmed Ken.

Kilmer, standing behind the bar, jams an ammunition clip into his .45 automatic.

41 CONTINUED

Spider, seeing this, turns and bolts toward the door.

Taro, having broken free from Eko's arms, waves his toy sword and chases Spider.

Hearing Taro's footsteps behind him Spider whirls his sword behind his back as he runs.

Spider's sword snaps backward, cutting Taro's plastic katana in half. Taro starts crying.

Kilmer fires at Spider, but Spider is already out the doorway. Kilmer tumbles over the bar top and follows Ken out the door after Spider.

CUT TO:

42 EXT. KILMER HOUSE - NIGHT

Spider runs down the street toward a waiting car which idles in the distance.

All down the street lights are being turned off and doors and windows slammed.

Spider hops into the car. Kilmer trains his .45 and fires.

The back window of the moving car explodes with glass, the driver jolts forward and the car swerves.

The fading outline of Spider reaches over the fallen driver, grabs the wheel, and keeps the car running straight until it is out of sight.

CUT TO:

43 INT. KILMER HOUSE - NIGHT

Ken and Kilmer immediately return to survey the scene of the fight.

Hanako, tears coming down her face, is now crouched over Dusty who sits smiling in a pool of his own blood.

The twice-wounded form of the yakuza is splayed across the floor.

43 CONTINUED

Eko again has Taro firmly trapped in her arms.

EKO  
(to Ken and Harry)  
Are you all right?

TANAKA KEN  
Yes. And you?

Eko nods.

DUSTY  
Who were they?

TANAKA KEN  
I'll find out tomorrow.

CUT TO:

44 INT. WHEAT'S HOUSE - MID-MORNING

We're back in Oliver Wheat's Western-style living room. Dusty is resting on the sofa in one of Wheat's bathrobes. His left arm is tightly bound in bandages. A glass of water and vial of pills stand on the coffee table before him.

Oliver and Harry are having a late breakfast on a small circular table in the corner of the room. A clock on the wall above them reads 11:00. A box of Wheaties stands on the table.

KILMER  
When did you stop putting sugar  
on your cereal?

WHEAT  
When I got diabetes.  
(pause)  
When did you stop drinking coffee  
in the morning?

KILMER  
When I got an ulcer.

The door opens and Tanaka Ken walks in. Oliver and Harry look up and nod.

CONTINUED

TANAKA KEN

(nodding)

Ohayo.

Ken walks past Dusty.

TANAKA KEN

How are you, Mr. Dusty?

Dusty smiles and nods, flattered that Ken has chosen for the first time to acknowledge his presence.

DUSTY

Fine. Domo.

TANAKA KEN

(to Wheat and Kilmer)

Have you seen this morning's Times?

WHEAT

No, why?

Ken motions toward the folded Japan Times lying on the breakfast table.

TANAKA KEN

George Tanner's daughter and her boyfriend were found dead late last night on a deserted beach near Kamakura. The newspapers are calling it a Lovers' Suicide.

Oliver quickly pages through the Times, searching the columns until he finds the article. After quickly perusing the article, he hands the paper to Kilmer.

Harry looks at the Times.

CLOSEUP of grainy newspaper photo in Times. Two bodies lie under a police blanket on a dark empty beach.

The three men pause in silence a moment as they try to comprehend this latest bit of news.

Kilmer pushes back his chair and rises from the table:

KILMER

Suicide, my ass.

CONTINUED (2)

Kilmer walks over to the sofa and stands behind Dusty.  
Ken follows him.

TANAKA KEN

You know, Kilmer, the gangster world in Japan is organized into tight families made of the kobun, the children, and the Oyabun, the father. Tono is one of the seventeen Oyabun in Tokyo. But you may not know that there is a person higher...a...ah...Super-Oyabun. Few people know this. Everyone thinks the Oyabun is all-powerful within his family, and ninety-nine percent of the time he is. But because of the enormous problems in modern times, there is now today someone higher who controls everything, who himself never muddies his hands in the actual affairs, but whose function it is to see that everything goes along smoothly for the mutual benefit of everyone.

(a beat)

This man wishes to see you today at 1:30. Here is his address.

(hands Kilmer piece  
of paper)

This man is my older brother,  
Tanaka Goro.

(a beat)

Domo.

Ken bows and exits.

Kilmer nods but Ken has already left. He looks around a moment then goes over to pick up his suit coat.

Dusty is trying to catch Harry's attention. He has something to say that does not come easy to him.

DUSTY

Ah. Ah...Harry?

KILMER

Yep.

DUSTY

There's...ah...something I should tell you.

KILMER

What's that?

DUSTY

Well, before we left, George Tanner paid me some extra money to keep an eye on you.

Kilmer stares at him.

DUSTY

To tell him what you did, where you went, who you talked to, you know.

Kilmer continues to stare at Dusty. Dusty tries to defend himself.

DUSTY

Man, I didn't know what the dude was up to. Honest. I just thought it was some easy bucks.

KILMER

(hard)

What have you told him?

DUSTY

Nothing, Harry. I haven't had a chance to.

(a beat)

He just wanted to make sure you saved his daughter and split town as soon as possible.

Kilmer speaks with an incomprehending, restrained anger:

KILMER

Do you have any idea what position I've put myself in out here? I'm way out on a limb.

44 CONTIUED (4)

DUSTY

Jesus, I know, Harry. I'm sorry.  
Please believe me. That's why  
I'm telling you now. I shoulda  
told you earlier.

Kilmer, understanding the situation, softens his  
attitude toward Dusty.

KILMER

Well, don't blame yourself too  
much. I'm glad you told me,  
huh? Okay, hot shot?

Kilmer looks at Dusty a moment, then turns to leave.

DUSTY

But what does it mean?

KILMER

(putting on coat)  
I don't know. But it sure seems  
messy.

CUT TO:

45 EXT. TANNER'S APARTMENT HOUSE - DAY

Kilmer's taxi pulls up in front of a plush suburban  
apartment building. He looks out the window.

The building is surrounded by TV news crews, reporters  
and police cars.

A distraught George Tanner stands in front of a crowd  
in the lobby. He is making a statement to the press.

Kilmer motions to the cabbie to drive on.

CUT TO:

46 EXT. KASUMIGASEKI BUILDING - DAY

Kilmer's taxi pulls in front of the Kasumigaseki Build-  
ing, the second largest building in Tokyo.

He pays the cabbie and steps out.

CUT TO:



47 INT. KASUMIGASEKI BUILDING LOBBY - DAY

Kilmer pushes the button next to one of the six elevators in the lobby.

A clock above the elevator reads 1:30.

CUT TO:

48 INT. KASUMIGASEKI BUILDING 45th CORRIDOR - DAY

Kilmer walks out of the elevator on the 45th floor and walks down the thickly carpeted corridor.

He glances at the doors as he passes them. They read like a Who's Who of Japanese business: Sony, Sumitomo Bank, Mitsubishi Steel, Panasonic.

He comes to a door marked "RYR Industries" and walks in.

CUT TO:

49 INT. RYR INDUSTRIES RECEPTION ROOM - DAY

The spacious reception room is discretely decorated with the best of Japanese art: rugs, antique furniture, rare pottery.

A pretty, conservatively-dressed receptionist stands as Kilmer enters.

RECEPTIONIST

Harry Kilmer?

Kilmer nods. To his left two executives are seated in a sofa going over a blueprint. He also exchanges nods with them.

The receptionist checks Kilmer's face against a photo on her desk.

RECEPTIONIST

Follow me.

The receptionist pushes two buzzer locks and leads Kilmer through an ante-chamber and instructs him to go into Tanaka Goro's office.

CUT TO:

50

## INT. TANAKA GORO'S OFFICE - DAY

Goro's office is likewise a repository of national art treasures. It's design is simple and spacious, not the over-decorated antique shop look of many Western well-to-do homes.

At one end of the room stands a priceless green-and-black samurai suit of armor. Against the nearby wall rests a set of golf clubs. On the wall behind Goro hang two ancient Noh masks.

TANAKA GORO, a sixtyish man in a conservative dark blue suit, stands and walks around his desk.

Goro then makes the formal introduction of the yakuza we have seen in the opening sequence: right hand on right knee, left hand extended, palm upward.

TANAKA GORO

Ore wa Tokyo no Tanaka Goro,  
Oyabun no Oyabun.

(SUBTITLE: I am Tanaka Goro of Tokyo,  
Oyabun of the Oyabuns.)

Kilmer is somewhat embarrassed by this formal introduction from the most powerful yakuza in Japan. Recognizing it as an honor, Kilmer responds in kind.

KILMER

I am Harry Kilmer of Los Angeles,  
investor and private operative.

Tanaka Goro stands up straight and smiles.

TANAKA GORO

There are some things you must  
know Mr. Kilmer. Please come  
to the roof with me.

(gestures for Kilmer  
to follow)

CUT TO:

51

## EXT. ROOF OF KASUMIGASEKI BUILDING - DAY

Tanaka Goro and Kilmer step out of the elevator onto the roof.

The roof, like those of many plush Tokyo buildings, has been transformed into a garden. In one section there are flower beds and benches, in another the traditional Zen rock conformation.

51

CONTINUED

On the far side of the roof several well-dressed businessmen are putting on a small green. A discrete concessions stand flanks the putting green.

Goro leads Kilmer to the tea tables in the garden area.

As Tanaka Goro talks, we realize he is really the Japanese Sidney Greenstreet: he has mastered the inflection, the style and the stance perfectly:

TANAKA GORO

Your friend George Tanner is a corrupt man. Several months ago he foolishly over-extended his credit with the Tono Clan. Gambling only made it worse. He was unable to pay them back, but that was all right since Tono Toshiro didn't want money anyway.

They sit down.

TANAKA GORO

They wanted him to use his connections with the Harbor Patrol to bring in guns. All guns in Japan must be registered and are very rare and almost impossible to obtain. It is often said it is easier to replace men than guns.

CUT TO BUSINESSMEN

on the putting green: they are as serious in play as in work.

TANAKA GORO'S VOICE

Tono Toshio hoped to make his Clan the most powerful in the yakuza world. The other Oyabuns did not appreciate this and it happened that the Harbor Patrol seized Tanner's smuggled guns. But this was all right too, because Tono Toshio wanted something else even more than guns.

CAMERA returns to Goro and Kilmer.

51

CONTINUED (2)

TANAKA GORO

A Los Angeles Mafia insurgent named Zerelli had a large supply of illegal gold he wished to exchange in Yen, making a handsome profit. Tono felt Tanner's shipping company would provide him the ideal means and cover for this exchange.

A young waitress from the concessions stand brings Goro and Kilmer a pot of tea and two cups. She pours the tea.

WAITRESS

Goyukkuri. Domo.

TANAKA GORO

Domo.

KILMER

Domo.

They nod and the waitress leaves. Goro sips his tea.

TANAKA GORO

In addition the mafia wishes to establish a two-way street: heroine to America, and gold to Japan. This would give Tono the chance to establish the independent connection with the American mafia he has always desired. Your friend George Tanner, it seems, had the same idea. He stayed in Los Angeles negotiating with Zerelli.

(a beat)

Is this too complicated?

KILMER

Not at all.

TANAKA GORO

Tono then kidnapped Tanner's daughter in order to bring him back to Tokyo. When he arrived he was simultaneously negotiating with Zerelli in L.A. and Tono here. Plus his daughter was kidnapped. So your friend had a belly full of problems.

51

CONTINUED (3)

KILMER

Who killed his daughter?

TANAKA GORO

Who knows? Perhaps Tono for revenge, perhaps George himself. Perhaps it was a Lovers' Suicide.

KILMER

You are being polite because Tanner is my friend.

TANAKA GORO

You are a wise man, Mr. Kilmer.

KILMER

Did George also try to kill me?

TANAKA GORO

And because you are wise, I wish to make you an offer. If Tono succeeds in making his independent connection with the mafia it will "upset our applecart" as you say. Both Japanese gangsters and businessmen are very worried about this. It could mean big trouble in the yakuza world; it could also trigger an international money crisis. The situation is potentially diastherous for everyone.

Goro refills their tea cups.

TANAKA GORO

Now, Mr. Kilmer, there are several ways to handle this. One is for business to call in Interpol; another is for the yakuza to start a clan war. Either way there will be much bloodshed, many headlines, and a great, needless loss of revenue. But since all our problems are being caused by one uncooperative person, it would be much more convenient to slip in and crush the serpent's head. Once the head is crushed, the body will retreat or die. Right now two snakes are

(MORE)

CONTINUED

51 CONTINUED (4)

TANAKA GORO (Cont.)

slithering out from both sides of the Pacific preparing to kiss each other.

(pause)

Speaking for both the business and yakuza communities, I -- that is, we -- believe the man best suited to crush the serpent's head is Tanaka Ken. Tono already seeks to kill him, and Ken exists apart from any clan. If Ken blots out Tono, no further revenge will be sought. We are prepared to offer you and Ken the sum of twenty-five thousand dollars each. Believe me, we will be "getting off the hook" very easily.

KILMER

But why ask me?

Goro stands and starts to walk back. Kilmer joins him.

TANAKA GORO

That brings me to the conclusion of my proposal. Ken is my brother. He is also a strong and powerful man who takes orders from no one. He is a lone wolf -- this is very rare in Japan. He will have nothing to do with me or the yakuza. Years ago he broke from the family of which he was to become the youngest Oyabun in all Japan. I am ashamed to admit that when he broke out I did not protect or assist him. But he survived. As a result he is no longer obligated to me. He is a stubborn and obstinate man. He may be the strongest man in Tokyo. I know, because no other man has successfully defied me.

(pause)

That is why I was surprised to hear of your excursion to the monastery the night before last. I thought Ken was obligated to no man. Now I know he is obligated to you. We

(MORE)

CONTINUED

51 CONTINUED (5)

TANAKA GORO (Cont.)

want him to do the job, and you  
are the only man who can ask him.  
That is my proposition.

They reach the elevator. Kilmer thinks a moment, then  
replies:

KILMER

I will present your proposal to  
Ken.

TANAKA GORO

Thank you.

KILMER

Do you really think Ken feels  
obligated to me?

TANAKA GORO

Of course. But if he accepts, you  
will be obligated to him.

Kilmer says nothing.

TANAKA GORO

Any more questions?

Kilmer looks westward across the rooftop.

KILMER

Where is Mt. Fuji?

TANAKA KEN

You have not been in Japan for  
many years, Mr. Kilmer. Tokyo is  
now the smoggiest city in the  
world. We only see Mt. Fuji after  
a typhoon.

CAMERA CLOSES on the smoggy distance.

CUT TO:

52 INT. TANNER'S STUDY - DAY

CLOSEUP of an outstretched hand holding a bloody piece  
of green cloth -- the cloth of Stephanie's dress.

52 CONTINUED

Kato Jiro, dressed in his impeccable white silk suit, red shirt and red-and-white striped tie, sets the bloody cloth on George Tanner's desk.

Tanner sits at his desk, his head in his hands. Behind him is the large glass caged model of Tanner Maru Two. Tanner's suit is wrinkled, his shirt open.

KATO

Tono Toshiro is now ready to begin negotiations again.

Tanner slowly raises his head. Holding his hands before him he speaks with pain and determination:

TANNER

Tono Toshiro may cut off all my fingers, but he will never force me to negotiate on his terms.

KATO

On the contrary. Tono Toshiro is now ready to accept the compromise offer you have presented.

(a beat)

On one condition.

TANNER

What is that?

KATO

Tono is very upset, that you have brought in Harry Kilmer, and that he has in turn brought in Tanaka Ken. Harry Kilmer we could handle, but Tanaka Ken is intolerable.

(a beat)

We will take care of Tanaka Ken, but the condition of Tono's agreement is that you must put away your old friend Harry Kilmer.

Tanner contemplates this for a moment.



52

CONTINUED (2)

TANNER

(reluctantly)

All right. Tell Tono Toshiro he  
has a deal.

CUT TO:

53

INT. NIGHTCLUB - NIGHT

A young singer walks out into the red spotlight on a  
nightclub stage. He is wearing a formal blue kimono  
and has the short hair of a yakuza. The audience  
APPLAUDS.

He stands before the audience, places his right hand  
on his right knee, extends his left hand and makes the  
introductory gesture of a yakuza.

The singer immediately launches into his first song --  
a yakuza song. The backup band plays the same brooding  
MUSIC we have heard on the soundtrack.

The first chorus of his song is subtitled. The words  
read:

## YAKUZA SONG

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

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

Scattered through the affluent crowd we see some  
bourgeoisie, some businessmen, some fancily dressed  
hoodlums, some professional yakuza.

CAMERA REACHES Ken and Kilmer's table. They are wearing  
Western suits.

KILMER

That is your brother's proposal.  
He feels that Tono already  
seeks your death.

54

CONTINUED

TANAKA KEN

Kyodai.

(SUBTITLE: Family.)

OLDER YAKUZA

Aru shita wa America-jin no shin  
ga okane o.(SUBTITLE: Someone will pay a lot for  
the American's death.)Ken pulls a paper towel and, drying his hands, turns  
and faces the older yakuza.

TANAKA KEN

Kyodai.

OLDER YAKUZA

(smiles)

Aru shito wa anata no shin mo  
okane o, kedo ore tachi American-  
jin dake no.(SUBTITLE: Someone will even pay for  
your death, but we want  
only the American.)

Ken pushes his way through the yakuza and exits.

CUT TO:

55

INT. NIGHTCLUB - NIGHT

Ken re-enters the nightclub dining area and walks toward  
Kilmer's table.

TANAKA KEN

(to Kilmer)

Let's go see Goro.

Kilmer rises, and exits with Ken.

CAMERA CLOSES on yakuza singer. He repeats the verse he  
sang previously, this time without subtitles.

CUT TO:

## 56 INT. ENTRANCE TO GORO'S HOME - NIGHT

A traditional Japanese wood slat door slides open from the inside: Tanaka Ken and Harry Kilmer stand in the doorway. They wear the same clothes as in the previous scene.

An older yakuza who acts as Goro's doorman greets them and motions for them to follow.

They remove their shoes, put on slippers and follow the doorman. The hallway is dimly lit.

They are led across a polished darkwood floor to a large tatami room. The doorman slides open the panel door and they enter.

CUT TO:

## 57 INT. GORO'S TATAMI ROOM - NIGHT

Goro's tatami room is the epitome of refined Japanese taste with a yakuza touch: a red lacquer antique chest, a small Buddha shrine with burning incense, a low black lacquer table with a thin red trim border. The slightly-open panels to the left of the room reveal a Japanese garden courtyard. On the right is a glass display case of ten samurai swords -- naked blades mounted above scabbards. Tanaka Goro is seated on a cushion. Behind him, the tokonoma is decorated with twigs and three white flowers, and a Chinese ink painting of a tiger on a foggy mountain.

Ken and Harry walk across the room and sit on the cushions opposite Goro. They sit in formal position -- on their knees with their buttocks resting on their heels and their backs ramrod straight. They exchange bows with Goro.

TANAKA GORO

Shibaraku, Ken.

(SUBTITLE: It's been a long time, Ken.)

TANAKA KEN

Hai. Shibaraku.

TANAKA GORO

Kimashita. Your acceptance of my offer pleases me.

Ken speaks in a formal yet polite manner:

57

CONTINUED

TANAKA KEN

We accept.

A bottle of sake and three cups stand on the lacquer table.

TANAKA GORO

O-sake do?

They nod. Goro pours sake into three cups. As he bends over one can see a bright red-and-black yakuza tattoo running down the right side of his chest.

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

TANAKA GORO

Here are confidential blueprints of Tono's headquarters and intelligence reports on his schedule and security arrangements. Please destroy it as soon as possible.

(a beat)

As far as everyone is concerned, this is a private matter between yourself and Tono Toshiro.

(a beat)

Is evcrything understood?

TANAKA KEN

(nods)

Wakarimashita.

KILMER

(coldly)

What about George Tanner?

TANAKA GORO

Tono Toshiro must learn that he cannot go behind my back. Once this is completed, George Tanner is of no consequence. He is only a small fish who has swum too far from shore.

(pause)

He is your personal obligation.

57 CONTINUED (2)

KILMER

I understand. Arigato gozamashita.

Ken and Harry prepare to leave.

TANAKA GORO

(to Ken)

I have one other matter, something so insignificant I have saved it until last. It is a small matter, but important to me. I have a wayward son, Tanaka Shiro, who left the university to become a yakuza. He is now in the family of Tono Toshiro. He is a great shame to me. It is a matter which cannot be settled by outsiders. So if you see my son please return him unharmed to his repentant father. I have been fool enough to lose my brother Ken; I do not wish to be the fool who loses his son.

Ken is deeply touched by what Goro says. He bows deeply and makes a vow to his brother:

TANAKA KEN

Musuko-san shin ja nai.

(SUBTITLE: Your son will not die.)

Tanaka Goro is taken back by the intensity of his brother's vow. Deeply moved, he bows:

TANAKA GORO

Ototo-san, nihon no jidai ni erai ototo.

(SUBTITLE: In all of Japanese history no man has had a greater brother than I.)

They all stand.

TANAKA GORO

(to Ken)

Ja, mata aimasho.

Goro's gesture implies, excuse me a moment.

57 CONTINUED (3)

TANAKA GORO

(to Harry)

I wish to speak with you a moment.

Kilmer follows Tanaka Goro into another room.

CUT TO:

58 INT. GORO'S FOREIGNER SITTING ROOM - NIGHT

Goro and Kilmer stand in the "Foreigner Sitting Room." It is styled for Western guests with two sofas, a coffee table and bookshelves.

TANAKA GORO

You have done me a great favor, Kilmer. In return I will do you a favor. I will tell you something very few people know, and that you should know.

(a beat)

You may have been surprised to hear Tanaka Eko and Ken had an older brother still living. That is because I am not Eko's brother. Ken is not Eko's brother. Ken is her husband. When Ken returned five years after the war, he found you, a foreigner, living with his wife. He was filled with anger. He was also filled with gratitude to you for saving his wife from a life much worse. His code forbade him to live with her, for she was no longer his wife. But neither of them has divorced nor remarried again.

(a beat)

I believe Ken has begun seeing her again. I believe Taro is his child. He lives under a curse: he cannot publicly acknowledge his own family. That is why he is known as Sumirunai Otoko, the Man Who Never Smiles. Tanaka Ken is a man of great honor, not like the new Japanese. Some-

(MORE)

CONTINUED

58 CONTINUED

TANAKA GORO (Cont.)  
 times I believe that when Ken dies  
 Japanese tradition will die with  
 him. Now you know why he is  
 obligated to you.

(a beat)

Good luck, Harry.

Kilmer's face is ashen.

KILMER

(stunned)

Why has he never told me this?

TANAKA GORO

(leaving the room)

You forget, Kilmer, this is  
 Japan.

CUT TO:

59 INT. WHEAT'S LIVING ROOM - MORNING

Oliver Wheat, Dusty and Kilmer have finished breakfast  
 and are seated around the circular table drinking  
 coffee and (in Harry's case) milk.

Kilmer, having little appetite, has pushed away his  
 plate of half-eaten pancakes. He is silent: all his  
 thoughts seem directed inward.

WHEAT

(looking up from  
 coffee)

When are you going, Harry?

For a moment Kilmer appears not to have heard Oliver's  
 question. Then he turns his head and answers.

KILMER

Tonight.

(a beat)

I still refuse to believe George  
 has anything to do with this  
 mess.

WHEAT

People change, Harry.

59 CONTINUED

KILMER  
Is that really true, Olie?

WHEAT  
(a beat)  
How should I know? My course  
stops at the Civil War.

KILMER  
(smiles)  
Shit.

Harry and Dusty get up from the table. Dusty walks  
OFF CAMERA. Kilmer turns back toward Wheat, who is  
still savoring the dregs of his cold coffee.

KILMER  
(to Wheat)  
Ken would like Eko and her  
family to stay here until  
this thing is over.

WHEAT  
All right with me.

Harry is speaking almost absent-mindedly, as if words  
could fill up the void he is feeling.

KILMER  
George was really some kind of  
man, wasn't he, Olie?

WHEAT  
Sure was.

KILMER  
Maybe he still is.

WHEAT  
Yeah, maybe Harry.

Kilmer realizes he is loitering around the room and  
turns to exit.

KILMER  
(to Oliver and Dusty)  
See you two at the baths this  
afternoon.



59

CONTINUED

Dusty and Oliver nod affirmatively.

Kilmer walks up to his room.

Dusty, meanwhile, has walked over to the mantelpiece and is picking up the black lacquered antique katana again. This time he handles it more gingerly.

Holding the sword between his good arm and his bandaged arm, Dusty walks over to the sofa and sits down.

DUSTY

(to Oliver)

How do you use these things,  
anyway?

This sparks a professorial interest in Wheat, who gets up from the breakfast table and walks over to the sofa where Dusty is sitting.

He picks up the katana from Dusty and carefully draws the long slithering sword from its scabbard.

WHEAT

Like this.

Holding the katana in the stationary fight position, Oliver pulls the handle of the blade down toward his belly.

WHEAT

When you cut you always bring  
the butt-end toward your belly.  
An American slashes out; a  
Japanese slashes in.

(demonstrates)

An American saw cuts on the push  
stroke; a Japanese saw cuts on  
the pull stroke.

(demonstrates, using  
katana as imaginary  
saw)

When an American cracks up, he  
opens a window and shoots out.

(demonstrates, using  
katana as long-range  
rifle)

When a Japanese cracks up, he  
(MORE)

CONTINUED

59 CONTINUED (2)

WHEAT (Cont.)

closes the window and cuts  
inward.

(does mime of hari-  
kari with his finger)

Wheat resheathes the katana and sets it in its rack.

WHEAT

Everything is the reverse from  
America. When an American has  
an orgasm, he says "I am coming."  
When a Japanese has an orgasm,  
he says, "I am going."

NOTE to future Editor, whomever you may be: that last  
line was not meant to get a cheap laugh. If it does,  
mercifully omit it.

WHEAT

(excusing himself)

Well, I'm off to teach about  
Georuji Washington and the  
Rebarushenary War.

CUT TO:

60 INT. PUBLIC BATH - DAY

A large, plush "L"-shaped bath. This bath was not  
designed for the working man, but instead for those  
who could afford its exquisite yellow and blue tiles,  
its antique wood paneling and domed ceiling.

In the nook of the "L" is a discrete rock garden with  
a single manicured Japanese pine tree.

CAMERA PANS the L-shaped length of the bath. The  
steamy bath is 4-5 feet deep and the bathers either  
stand or sit against the sides. Either way, only  
their heads can be seen above the water.

Even though underwater, the bathers wrap their loins  
in heavy white towels. From time to time they wipe  
their foreheads with thin, smaller towels.

At the beginning of the TRACK we see three middle-aged  
men talking in a business-like manner. We can see the  
barest outlines of tattoos on two of their necks.

60

CONTINUED

Next, the CAMERA PASSES three elderly men resting with their hands against the bath and their eyes closed.

Turning the corner, we find Oliver Wheat, Dusty, Harry Kilmer and Tanaka Ken in the short side of the "L". This is a men's bath and there are no women bathers or attendants.

Ken, Oliver and Kilmer are reposed, soaking in all the water's body-restoring warmth. Ken and Kilmer treasure this moment of calm before the impending storm.

Dusty sits a little higher in the water than the others so he can rest his bandaged left arm on the side of the bath. Although the others are content to let their minds drain out, Dusty is trying to press a point on Harry.

As the CAMERA DRAWS CLOSER, Dusty's words become AUDIBLE.

DUSTY

(to Kilmer)

Can I go with you today? My arm feels pretty good today. Honest.

Dusty stretches out his bandaged arm.

KILMER

No. This is a private contract.

DUSTY

Come on, Harry. I've got to pull my share.

KILMER

You've finished your work.

DUSTY

(exasperated)

Je-sus.

CUT TO MIDDLE-AGED BATHERS

at the far end of the pool. Two of the men step out of the bath, pick up large towels, bid farewell to their companions and stroll off.

60 CONTINUED (2)

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

TANAKA KEN'S VOICE

You should respect your friend,  
Mr. Dusty.

The remaining middle-aged yakuza begins to walk along the wall of the bath. He has one hand on the ledge; the other, wrapped in a towel, is underwater.

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

Because of the rock garden and Japanese pine tree in the "L", Ken, Oliver, Harry and Dusty cannot see the middle-aged yakuza sneaking toward them.

CUT BACK TO KEN, OLIVER, HARRY AND DUSTY

Dusty is now silent. He absent-mindedly ripples the water in front of him with his good hand. Searching for something to say, he turns to Oliver:

DUSTY

Say, Olie, could you get me a  
job at your university?

The yakuza turns the "L", and slips underwater.

UNDERWATER SHOT:

The yakuza shakes the towel off his right hand, revealing a razor-sharp short katana sword. Kicking his feet, the yakuza zooms underwater toward Harry's waist, his long knife leading the way.

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

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

60

CONTINUED (3)

UNDERWATER: blood spurts from Harry's side.

Ken dives underwater and grapples with the yakuza. Harry holds his side, grimacing.

UNDERWATER: Ken and the yakuza struggle with the sword. The yakuza is struggling to surface, Ken is holding him down. Ken uses this advantage to wrestle the short katana from the yakuza's hand, turn it around, and thrust it into the yakuza's gut.

As Ken fights underwater, we catch momentary glimpses of the red-and-green tattoo which covers his back and shoulders.

UNDERWATER: a great gush of blood pours from the yakuza's belly.

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

The yakuza is flopped against the ledge next to Harry. Kilmer holds his side in pain, but it is clear that his wound is only superficial -- the knife cut through the fat and muscle at his side.

The yakuza, half in and half out of the water, is dying, but Ken doesn't make it any easier for him as he holds the knife in his stomach.

Ken's voice ripples with a terrifying fierceness:

TANAKA KEN

Dare no?

(SUBTIT:E Who sent you?)

The dying yakuza does not answer.

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

TANAKA KEN

Dare no?

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

60 CONTINUED (4)

## YAKUZA ASSASSIN

Tana-san. Tana-san.

(SUBTITLE: George Tanner.)

Tanaka Ken releases the pressure of the knife. The yakuza's mouth drops open and his eyes bulge. The two-headed snake gives its death-rattle.

The entire bath surrounding Harry, the yakuza and Ken is now one pool of blood.

CAMERA CLOSES on Harry Kilmer staring at the dead yakuza.

CUT TO:

61 INT. WHEAT'S STUDY - LATE AFTERNOON

Kilmer and Tanaka Ken are arming themselves and preparing for this night's battle.

Wheat's study is lined wall to wall with books, scrolls and manuscripts. On his cluttered desk there are papers, books and a portable typewriter.

Kilmer has cleared off a section of Wheat's desk. On the cleared section he has placed his .45 Colt automatic, a nickle-plated snub-nosed .38 Smith and Wesson, a 20 gauge Remington pump shotgun, several cartridges for the .45, a box of .38 slugs, a box of No. 9 shells and several foil packets of Maalox tablets.

Kilmer stands next to the desk, stripped to the waist. Heavy white bandages are wrapped tightly around his abdomen. A light red and yellow stain shows through the left side of Harry's bandage.

Tanaka Ken wears tennis shoes, blue jeans and a blue T-shirt -- the same clothes he wore on the excursion to the Zen monastery.

Kilmer pulls on his grey turtle neck and fastens a leather shoulder holster over it.

Ken checks the blade of a short katana, sheathes it and slips the sword and scabbard into his waistband. He does not have a long sword.

61

CONTINUED

Kilmer picks up one of the Maalox tablets, snaps the foil off, and chews it with determination.

Dusty, wearing a white Mexican shirt and blue embroidered bell bottoms, opens the door and walks into the study.

KILMER

What is it?

DUSTY

I'm leaving.

KILMER

Where are you going?

DUSTY

I'm going over to Meiji High School. I've got to pick up Hanako.

Dusty looks at Harry's side.

DUSTY

How are you?

KILMER

It'll be okay. It was only a flesh wound.

Dusty extends his hand to Harry.

DUSTY

So long, Harry.

They shake hands. Dusty grabs Harry's hand with both of his.

KILMER

See you later, Dusty.

Dusty shakes hands with Ken and tries out some of his newly-learned Japanese on him:

DUSTY

Sayonara, Tanaka Ken-san.

61 CONTINUED (2)

TANAKA KEN

One only says "sayonara" to a person one does not expect to see for a very long time. You should say, "ja mata."

DUSTY

Ja mata, Tanaka Ken-san.

TANAKA KEN

Ja mata, Mr. Dusty.

They exchange short bows and Dusty exits.

Kilmer and Ken resume their activities. Kilmer picks up the .38, inspects its chambers, hefts it and places it in his belt behind his back.

KILMER

What does Tanaka Goro's son, Tanaka Shiro, look like?

Ken, putting on a light-weight blue nylon jacket, thinks a moment, as if deciding how to answer Kilmer's question. After a pause, he decides to answer Kilmer forthrightly.

TANAKA KEN

He is of medium build, a young man, about twenty-five. Average features.

(a beat)

except he has a shaved head...

(pause; his voice

shudders with

emotion)

with a great black tattoo of a spider -- here!

Ken grips the left fore front of his head with his hand. The MUSIC crests.

Kilmer instantly catches the impact of Ken's statement and asks no more questions.

KILMER

Ah.



61 CONTINUED (3)

Kilmer jams a cartridge into his .45 and puts the gun into his shoulder holster.

CUT TO:

62 INT. WHEAT'S LIVING ROOM - LATE AFTERNOON

Kilmer and Ken, fully dressed, walk down the stairs. Ken's blue nylon jacket obscures his short katana.

Wheat and Eko are sitting at the breakfast table having late afternoon tea and crackers.

Kilmer and Ken walk past table.

KILMER

When Dusty and Hanako come back,  
tell them not to go out again.

Wheat and Eko stand.

WHEAT

See you later.

TANAKA EKO

Itte irrashai.

Ken and Kilmer nod and walk out front door, closing it behind them.

CUT TO:

63 EXT. MEIJI HIGH SCHOOL - LATE AFTERNOON

Dusty drives Wheat's Toyota onto the grounds of the Meiji Girls High School, which is on the campus of Meiji University.

Students mill about the campus. Clusters of young girls in prim blue-and-white uniforms walk from building to building.

CUT TO:

64 INT. MEIJI HIGH SCHOOL - LATE AFTERNOON

Dusty quietly walks down one of the wide empty corridors of Meiji High School. He examines the numbers of the rooms he is passing until he finds the one he is looking for.

Dusty peers through the window of Hanako's classroom.

CAMERA PANS from DUSTY'S POV across INT. OF HANAKO'S CLASSROOM

Hanako's girl students, wearing the Meiji blue-and-white uniforms, sit in attentive rows. PAN TO Hanako, who looks very attractive in her school mistress role.

Dusty, not wishing to disturb her, walks back into the hall, looks around, sees a men's room and walks in.

CUT TO:

65 INT. MEIJI HIGH SCHOOL RESTROOM - LATE AFTERNOON

Dusty is standing at a urinal when a long dark hand reaches out and taps him on the shoulder.

Dusty quickly zips up and turns around. Behind him stands an innocent young student with thick glasses.

STUDENT

May I speak the English with you?

Dusty relaxes and smiles.

STUDENT

How wrong are you in Japan?

DUSTY

Too wrong.

STUDENT

Oh, that's nice. How do you like Japan?

DUSTY

Too many students who can't speak English.

65

CONTINUED

STUDENT

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

DUSTY

Yes. All the others are fake.

STUDENT

Oh, that's nice. Where is your hometown?

DUSTY

Disneyland.

STUDENT

Oh, that's nice. What is your hobby?

DUSTY

(pointing down)  
Pissing on my pants.

STUDENT

Oh, that's nice --

Dusty grabs the student by the hands and begins to skip in a circle around him.

DUSTY

(mimicking the student)  
Oh, that's nice. Oh, that's nice. Oh, that's nice. Oh, that's nice.

Dusty keeps skipping, spinning and chanting faster and faster. Dusty, panting, finally stops.

DUSTY

Listen, I've had a great time, but I never kiss on the first date, so ja mata.

STUDENT

I don't understand.

DUSTY

Someday we'll have even more fun.

65 CONTINUED (2)

STUDENT

I don't understand.

DUSTY

Domo. Domo. Ja mata.

CUT TO:

66 EXT. TANNER'S APARTMENT HOUSE - LATE AFTERNOON

Ken and Kilmer pull up in front of Tanner's apartment house in Ken's KXL. Ken is in the driver's seat. Kilmer puts his hand on the door handle.

Ken moves to get out of the car but Kilmer's words stop him:

KILMER

This is my go, Ken. If I ain't back in five minutes, take off.

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

CUT TO:

67 INT. TANNER'S STUDY - LATE AFTERNOON

George Tanner is looking out the window down at Tanaka Ken's car parked at curbside. He watches Harry walk across the sidewalk.

Next to George stands the Middle-Aged Yakuza who was at the public bath with the Yakuza Assassin. The yakuza wears a suit and shoulder holster.

George turns and speaks to the yakuza:

TANNER

Well, it looks like the mountain has come to Mohammed.

The yakuza slips his hand into his shoulder holster.

CUT TO:

68

INT. TANNER'S APARTMENT BUILDING CORRIDOR - LATE AFTERNOON

Kilmer walks up to the door of Tanner's luxury apartment. He knocks. Waits.

SOUND of the door unlatching. The door, still held by a chain locks, opens a crevice. The face of Tanner's American Bodyguard peers out.

Kilmer speaks as if he expects no foul play:

KILMER

This is Harry Kilmer. I'd like to talk to George a moment.

The door closes. SOUND of the chain being unlatched.

Kilmer simultaneously puts his right hand on his holstered .45 and his left hand on the .38 hitched in his back belt.

As the door opens, Harry pulls the guns, putting the barrel of the .45 flat against the door itself.

The door is only open several inches when Harry discharges the deafening .45 through the door. BLAAM: wood splinters and powder smoke full the air. A man SHRIEKS and collapses behind the door.

Holding both guns, Kilmer pushes open the door. His .45 is outstretched at arm's length in his right hand. Kilmer swings the .38 from side to side underneath his right arm, as if to cover any hostile action to the right or left.

CUT TO:

69

INT. TANNER'S LIVING ROOM - LATE AFTERNOON

Directly before Kilmer stands the Middle-Aged Yakuza, his pistol aimed at Harry's face.

Kilmer's second .45 catches him at the base of his neck, sending the yakuza spinning backward, his head cocked ludicrously to the side. He falls behind the Zebra-skin sofa.

69 CONTINUED

Kilmer strides toward Tanner's study.

To his left forefront Tanner's Japanese Bodyguard with two holsters strapped across his chest is rising from a chair, pulling a pistol from one of the holsters (the other is empty). Next to the bodyguard a growling German Shepherd gets up on his haunches.

Almost simultaneous with his second .45 shot, Kilmer starts firing the .38 repeatedly in the bodyguard's direction. Two slugs stop the bodyguard before he can fire.

The snarling German Shepherd leaps at Kilmer. A .38 slug catches the dog mid-flight and sends him tumbling backward.

Kilmer, having never slowed down, strides into the doorway of Tanner's study.

His voice booms out as he walks:

KILMER  
Lieutenant Tanner!

CUT TO:

70 INT. TANNER'S STUDY - LATE AFTERNOON

Tanner fires a .25 caliber "purse gun" at Kilmer as he walks into the study. Behind Tanner is the model of Tanner Maru Two.

The bullet misses Kilmer by a wide margin. Harry has both his guns trained on George.

KILMER  
Drop it, George.

Tanner sets his .25 on the desk top. The fear normally in his eyes now covers his whole face. At first he speaks calmly:

TANNER  
Harry, my old friend. Harry.  
Sergeant Kilmer.

70 CONTINUED

Kilmer removes the old cartridge from the .45, lets it fall to the floor, and inserts a new cartridge with a CLICK. He returns the .38 to its position behind his back.

Tanner's voice grows desperate:

TANNER

Please, Harry, remember only the past. Please don't kill me, Harry! Please, please, please don't kill me.

KILMER

Seven, George, the perfect number.

CAMERA HOLDS on Kilmer's face as he fiercely fires seven shots from his .45 automatic, counting them off as he goes:

KILMER

One, two, three, four, five, six, seven.

SOUND of Tanner's body being driven through the glass case holding Tanner Maru Two.

SCREENWRITER'S NOTE: Although the bodies are falling right and left in this scene, the gore should be kept as tastefully off screen as possible. The body of the American Bodyguard is never seen behind the door, the Middle-Aged Yakuza falls behind the sofa, we do not linger on the Japanese Bodyguard, Tanner's death is off camera. This is only a teaser for future violence.

CUT TO:

71 INT. TANNER'S LIVING ROOM - LATE AFTERNOON

Kilmer, holstering his .45, strides back through the living room.

CUT TO:

72 EXT. TANNER'S APARTMENT BUILDING - LATE AFTERNOON

Straightening his suit, Kilmer strides across the sidewalk and gets into Ken's waiting KSL.

Ken drives off.

CUT TO:

73 INT. KEN'S CAR - LATE AFTERNOON

The strain finally shows on Harry's face. He pulls out both guns, places them on the dashboard, lowers his head and gives out a deep sigh.

CUT TO:

74 INT. WHEAT'S LIVING ROOM - NIGHT

Oliver Wheat and Tanaka Eko are sitting at the breakfast table where we saw them last. Wheat, wearing his red baseball cap, is correcting papers and Eko is knitting a small sweater.

Dusty sits on the sofa as Taro, who sits next to him, runs a toy truck up and down his leg. On the end table next to Dusty his .38 stands ready.

Hanako walks from the kitchen with a tray bearing two cups of coffee and offers one to Dusty.

HANAKO

Dozo.

DUSTY

(accepting the coffee)

Domo.

Hanako sets the tray down and sits on the sofa next to Taro. Taro, seated between Hanako and Dusty, continues to play with his truck.

HANAKO

Now finish telling me about the American hand signs.

Taking a short sip, Dusty sets his coffee down.



74

CONTINUED

DUSTY

(forms his thumb and  
index finger into a  
closed circle)

This means okay, okay-dokey,  
everything's all right.

(makes "V" peace  
symbol)

This means "peace."

(raises closed fist)

This is for student or black  
revolution.

Hanako gives Dusty the finger.

HANAKO

What does this mean? I saw  
it in the movie Easy Rider.

Dusty, flabbergasted, smiles and looks helplessly  
toward Oliver Wheat for assistance. Oliver, also  
smiling, offers none.

SUDDENLY: A long katana slices through the front  
door from the outside. The door is split open next to  
the door knob. A shoulder smashes against the door  
from the outside, causing it to crack open. Hanako  
SCREAMS.

Two yakuza burst into the room. Dusty reaches across  
his bandaged left arm for his gun.

The yakuza wear dark suits. The second has a black  
widow spider tattooed across his bald head -- it is  
Spider, who we now know to be Tanaka Shiro, Tanaka  
Goro's son.

Waiting in the doorway behind Spider and the yakuza is  
Kato Jiro. He wears a jet black kimono with a scarlet  
"V" under-garment and sash. Although flamboyant by  
yakuza standards, it is a stunning costume.

SPIDER

Tanaka Ken!

Dusty swings his gun around toward the first yakuza.

Spider reaches into his suit, pulls a short katana knife,  
and throws it over the first yakuza's shoulder at Dusty.

74 CONTINUED (2)

The knife zips past Dusty's left ear, sinking into the sofa dangerously close to Taro's cheek -- perhaps it has hit the child! We hear a CHILD'S SCREAM.

Dusty, rising from the sofa, fires two shots into the first yakuza. Spider, his long sword drawn, leaps over the body of his fallen comrade.

With one long thrust Spider sinks his katana deep into Dusty's belly. The sword passes entirely through Dusty's body, and digs into the carpet floor beneath him.

Kato steps into the doorway.

Spider, picking up the fallen yakuza's sword, looks ominously around the room.

Dusty, crouched on his knees, can only slide backward onto the sword sticking in his belly. As he falls backward, the bloody steel of the sword seems to come out of his stomach.

CUT TO:

75 EXT. KEN'S CAR - NIGHT

Ken's KXL pulls up in front of Wheat's house.

CUT TO SPLIT OPEN FRONT DOOR

with bloody corpse lying in the lighted distance.

Ken and Kilmer jump out of the car and rush toward the house. Harry's guns dangle from his hands.

CUT TO:

76 EXT. WHEAT'S DOORWAY - NIGHT

TRACKING POV SHOT.

We see, from Ken and Harry's viewpoint, the entrance to the doorway in slightly SLOW MOTION.

CAMERA TRACKS UP the pathway toward the door.

76

CONTINUED

This is what it sees:

--Oliver Wheat stands behind the sofa holding Hanako in his arms. His face is like a white Noh mask under a red baseball cap.

--Eko stands slightly to the rear of Oliver. In her arms she holds the baby Taro. Blood streaks from the child's neck down Eko's blouse.

--a bloody knife lies on the sofa.

--Dusty lies on his back, his eyes and mouth open. A bloody sword emerges from his middle.

--The dead yakuza is sprawled in a pool of his blood.

The scene is reminiscent of Walker Evan's stark Depression photographs. The characters seem almost posed, frozen in a life-in-death tableau.

CUT TO:

77

INT. WHEAT'S LIVING ROOM - NIGHT

Ken and Kilmer look from side to side, their faces hardened by anger and resolve.

Kilmer walks over to Dusty and carefully removes the long sword from his belly. He places the katana on the carpet next to Dusty's body.

TANAKA KEN

(cold)

Dare ga kore o yatta?

(SUBTITLE: Who did this?)

WHEAT

Kumo no horimono yakuza.

(SUBTITLE: A bald yakuza with a spider tattoo.)

Wheat puts his hand on his head to demonstrate the location of Spider's tattoo.

77

CONTINUED

Ken's eyes may twitch a bit -- but, on the whole, his steely face has transcended all emotions.

WHEAT

But for the older one, he would have killed us all.

Eko seems in shock. Ken wants to go over to her, but restrains himself. Oliver takes Eko into his other arm.

WHEAT

They're out looking for you now.

Kilmer picks up Dusty's .38, walks over to Oliver and gives it to him.

KILMER

Call the cops. If anybody else walks in, shoot 'em.

Harry walks upstairs. Ken and the others stand around as if too de-sensitized to move.

Harry walks back down the stairs, the 20 gauge Remington in one hand, a box of shells in the other. He turns toward Ken:

KILMER

You ready to go?

TANAKA KEN

Yes.

Harry puts his hand on Eko's cold knuckles, but she does not seem to notice. He walks toward Ken.

KILMER

(to Wheat)

We won't be gone long.

Tanaka Ken walks past Dusty's body.

TANAKA KEN

Sayonara, Mr. Dusty.

Ken and Kilmer exit.

CUT TO:

78 EXT. KEN'S HOUSE - NIGHT

Ken's KXL pulls up in front of his house (which we have not previously seen).

CUT TO:

79 INT. KEN'S TATAMI ROOM - NIGHT

Ken walks across his darkened tatami room. Harry stands in the distance.

In a rack on a shelf rests Ken's katana. It has a long wooden scabbard, without hilt or decoration. It looks more like a walking stick than a sword.

Ken gingerly lifts the katana off the rack with both hands. Pulling the glistening blade out of the scabbard several inches, Ken examines the sword's length.

CUT TO:

80 INT. KEN'S CAR - NIGHT

Ken and Kilmer are driving through Tokyo toward the ocean. Neither speaks.

Kilmer checks out his guns. He takes the cylinder out of the .38, examines it and replaces it. He loads the .38 and puts a new cartridge in the .45. Kilmer picks up the 20 gauge Remington pump shotgun on his lap and inserts three No. 9 shells into the chamber.

A yakuza station plays on the car radio. After a short D.J. lead-in, the VOICE of the yakuza nightclub singer repeats the verse he sang earlier. It is not subtitled.

The gaudy lights of Tokyo flash by like thrown knives.

CUT TO:

81 EXT. VICINITY OF TONO ESTATE - NIGHT

The Tono Clan estate is located in Minato, a swank suburban district of Tokyo. All the homes are surrounded by high bamboo fences.

81 CONTINUED

Ken's KXL slows down, passing through an area where many cars are parked along the narrow streets. Throbbing yakuza MUSIC puts us on guard.

Yakuza guards stand at regular intervals around the high bamboo fence and gate.

Ken parks his car a little distance away from the estate. Ken and Harry silently get out of the car. Ken strips off his blue nylon jacket and picks up his katana. Harry checks to see if his guns are in position with his right hand. The Remington dangles from his left hand.

They move stealthily toward an isolated section of the fence. There is only one guard in sight.

Ken pulls his sword a couple inches, prepared to fight. But the guard is not looking their direction.

Ken slices open an inverted "V" in the bottom of the fence and he and Kilmer slips into the compound undetected.

CUT TO:

82 EXT. TONO ESTATE - NIGHT

The main building of the Tono estate is a stately two-story Japanese house. In front is a large pond which serpentine into a narrow moat encircling the house. In the middle of the pond is a miniature island with narrow bridges leading to and from it. The glittering lights of the house are reflected in the pond.

SOUND of laughter, talking.

Ken and Kilmer slink through the bushes which encircle the exterior of the large estate. As they walk, they get a panoramic view of the estate and its inhabitants.

Following Ken and Kilmer, the CAMERA makes a large TRACKING "U" around the house:

--The Tatami Hall runs across the front of the house, and is seen at both the beginning and end of the "U" track. Twelve to fifteen yakuza are seated along the gambling table playing teiho and telling stories. Prostitutes in brightly patterned summer kimonos are scattered among them. Some of the men wear summer kimonos, summer Western dress, some only Japanese underwear. The bare backs of the undressed men reveal an elaborate variety of tattoos. Katanas rest on the floor beside the gamblers, as do cups and bottles of sake and whiskey. The players and prostitutes are all in varying stages of drunkenness.

--In one corner of the room four elderly men in kimonos sit in a small circle. At their head is Tono Toshiro.

TANAKA KEN'S VOICE

(over)

That is Tono Toshiro, the Oyabun.

--Staggered behind the Tatami Hall, are four smaller rooms, forming the rear section of the first floor. In the first room a beautiful young woman in a kimono is teasing two young men with a short sword, threatening to scar them -- a yakuza form of foreplay.

--In the next room a prostitute lies on the floor with a bareback yakuza. On his back is a tattoo of snakes crawling around a half-naked geisha. The girl caresses the yakuza's back, kissing the tattoo woman's lips.

--In the third room, five sober yakuza are playing with Flower Cards and betting heavily. Spider is in this group.

--In the last small room three elderly yakuza are drinking and telling stories. A young girl waits on them.

Ken and Kilmer are now standing at the opposite side of the Tatami Hall, having completed the "U" around the house. Their eyes are on Tono.

82 CONTINUED

TANAKA KEN

I will take care of Tono Toshiro.  
You shoot those with guns.

Harry pulls his .45 with his right hand.

KILMER

Let me get Tono from here.

TANAKA KEN

No. An Oyabun must be killed with  
a sword.

Crouching low, Ken steps across the narrow moat and slips around the house to the main entrance to the Tatami Hall. Kilmer moves closer.

CUT TO:

83 INT. TATAMI HALL - NIGHT

Holding his sheathed katana in his left hand, Tanaka Ken leaps into the large Tatami Hall.

On the run, he pulls his sword and tosses the scabbard to the side -- a declaration that he does not expect to survive this fight.

The astonished gamblers look up.

TANAKA KEN

Tono Toshiro! Shin o marao!  
(SUBTITLE: Tono Toshiro! I will receive  
your death!)

His katana held before him, Ken rushes at Tono. Tono tries to scramble to his feet, but it is too late. Ken slashes a bloody "X" across Tono's chest, and, placing the sword tip at Tono's heart, punches in and out.

The yakuza scramble for their swords. Some, including one immediately next to Ken, draw small caliber cheap Phillipino guns.

Kilmer, his .45 stretched out before him, steps into the side of the hall through the open sliding door. The shotgun hangs in his left hand.



83 CONTINUED

Kilmer searches for those drawing guns and begins to pick them off one by one. The elderly yakuza next to Ken is the first to go. An exploding .45 slug plops him back onto his butt.

A dozen or so yakuza, their swords held in fight position, close the circle around Ken. They know they cannot strike too quickly at a man of Ken's expertise.

The prostitutes run SCREAMING from the hall.

An anonymous yakuza calls out a surprised cry of recognition:

YAKUZA

Tanaka Ken!

TANAKA KEN

Tono-san dake ni kimashita.

(SUBTITLE: I came only for Tono.)

The yakuza close the circle around Ken: he stands like a narrow flame against an encroaching world of darkness.

A katana scabbard crashes through the wall next to Harry, hitting his right hand and knocking the .45 to the floor.

Kilmer turns the shotgun into the wall and fires. The flying bits of paper and wood are covered with blood.

Kilmer's shotgun blast opens up a hole which leads to the room where the three elderly yakuzas are sitting. One of them is reaching for a pistol.

Kilmer pumps his shotgun, reaches down, picks up the .45 and holsters it, and bursts through the shattered wall into the next room.

CUT TO:

84 INT. "4th ROOM" - NIGHT

Kilmer discharges the 20 gauge again, scattered the three elderly yakuza to the winds.

84 CONTINUED

Kilmer strides straight through the room headed toward the next paper wall -- the wall which obscures the "3rd" room.

In the b.g. we see Spider, his sword drawn, running through the corridor toward the Tatami Hall where Ken is fighting. Harry pumps the Remington.

CUT TO:

85 INT. "3RD ROOM" - NIGHT

Kilmer bursts through the paper wall into the next room, his shotgun aimed and ready.

The four sober gambling yakuza -- minus Spider -- make a mad kami-kaze charge toward Harry.

A shotgun shell stops two of their heads, but their bodies keep crashing toward Harry. Their bloody corpses fall against him, knocking him to his knees. He drops the shotgun and simultaneously reaches for both his pistols.

CUT TO:

86 INT. TATAMI HALL - NIGHT

We now see Tanaka Ken at the height of his craft. Like the legendary Zen samurai, he is one with his sword.

Three yakuza already lie at his feet. The number of yakuza surrounding Ken has been reduced to nine. Spider stands outside the circle, watching for an opening.

Ken fakes, then charges, executing the windmill stroke we saw in the samurai film. Three more yakuza fall, cut in the back, belly and side.

The circle opens up, giving Ken more room.

Ken works around the circle, picking off two more swordsmen when the venture too close. One slices Ken on the thigh, opening up his blue jeans. Blood flows out.

86

CONTINUED

There are only four swordsmen left. Spider steps into the circle.

SPIDER

(yells)

Oji! Shin o moyau!

(SUBTITLE: Uncle! I will receive your death!)

Ken looks straight at him.

TANAKA KEN

Nisan no musuko ja nai.

Kazoku nashi.

(SUBTITLE: You are no longer my brother's son. You are no longer part of my family.)

SPIDER

Bata shito. Bakayaro.

This is not translated, but it roughly means, "Coward, you smell like butter," the latter phrase meaning you are a friend of Americans.

They square off.

Ken clearly has the advantage on Spider, and he exacts his revenge.

Ken strikes. One of Spider's arms falls to the floor. Ken strikes again. A leg joins it.

Spider lies helpless on the floor, his good arm waving a sword.

STATIC FRAME of yakuza standing behind Ken who decides to take advantage of Ken preoccupation with Spider. The yakuza raises his sword to swing but suddenly his face drops several inches in the frame -- Ken has snapped his sword backward and cut him off at the ankles.

Spider's good arm falls. CLOSEUP of Ken's face as he stabs Spider for the final time. Ken has broken his vow with a revenge -- he seems oblivious to life and death.

86 CONTINUED (2)

The three remaining yakuza drop their swords and run in panic from the Tatami Hall.

Ken turns and cautiously walks down the corridor toward the room where Harry is.

CUT TO:

87 INT. "3RD ROOM" - NIGHT

Harry sits on his knees with a smoldering .45 and .38 in each hand. Having shot the remaining two yakuza, he stands up. He is covered with blood.

He walks into the corridor.

CUT TO:

88 EXT. TONO HOUSE - NIGHT

The three fleeing yakuza burst out of the front door and charge mindlessly over the three narrow bridges over the pond.

But not the unfortunate coward who flees over the central bridge -- for coming over the opposite side of the bridge we see Kato Jiro and a yakuza assistant.  
MUSIC crests.

Kato prepares to draw his sword when he sees the fleeing yakuza.

Rather than face Kato, the hapless yakuza coward leaps off the side of the narrow bridge and swims for safety.

CUT TO:

89 INT. CORRIDOR - NIGHT

Ken and Kilmer cautiously approach each other from opposite ends of the corridor.

The left side of the corridor (where Kilmer has just been) is a shambles of splinters, bodies and blood, but the right side is unexplored.

89

CONTINUED

There appears to be no danger here, but Ken cautiously shuffles down an ancillary corridor nonetheless.

Listening for the most minute sound, Ken stops dead in his tracks. His ears are cocked.

Then, suddenly, Ken swings his sword in a looping figure-eight pattern, cutting through the thin paper walls on either side of the corridor.

Ken returns his katana to the fight position and remains frozen. A moment later, two yakuza, groaning in pain, crash through the paper walls and fall to the floor in front of Ken. One wears the tattoo of a half-naked geisha on his back.

CUT TO:

90

INT. TATAMI HALL - NIGHT

Kato, arrayed in his black-and-red kimono, stands in the doorway to the Tatami Hall.

His assistant is charging toward the fallen body of Tono Toshiro.

Falling to his hands and knees, Kato's Assistant crawls across the corpse-ridding floor.

KATO'S ASSISTANT

(wailing)

Oyabun! Oyabun!

Kato's Assistant buries his face in Tono's open wounds.

KATO'S ASSISTANT

Oyabun! Oyabun!

CUT TO:

91

INT. CORRIDOR - NIGHT

Ken and Kilmer join up in the corridor and head toward the Tatami Hall.

CUT TO:

92

INT. TATAMI HALL - NIGHT

Ken and Harry walk into the Tatami Hall. Ken's eyes are only on Kato.

Kato's Assistant raises his bloody face from Tono's body and sees Ken and Kilmer. Reaching into his kimono he pulls out a small caliber pistol and aims it at Ken.

Harry sees the Assistant out of the corner of his eye, turns and hits him with the .38. Kato's Assistant slumps over Tono's body.

Kato and Ken pace off. Harry steps to the side. Kato pulls his sword part way out of its scabbard.

KATO

Shin o marao.

(SUBTITLE: I will receive your death.)

TANAKA KEN

Morainai, ubaitte.

(SUBTITLE: I will not give it. You must take it.)

Kato drops the left shoulder of his kimono, revealing his dragon tattoo.

KATO

Mada yakuza horitsu no otoko  
ni au koto ga yokatta.

(SUBTITLE: It is good to fight a man who still lives by the Yakuza Code.)

Ken rips off his blue T-shirt revealing his tattoo: red fleurs de mal grow against the dark green background on his shoulders. Filling the entire expanse of his back in red and green is the enraged face of a samurai as portrayed by a Kabuki actor.

Kato draws his katana. Kato and Ken slowly begin to revolve in a circle about each other. Kilmer does not interfere; he watches them as one would watch two battling elks on a distant mountain top.

Suddenly the moment to fight comes. They strike.

After exchanging an elaborate series of thrusts, Ken knocks Kato's sword from his hand.

92 CONTINUED

Kato draws his short katana. Throwing down his long sword, Ken also draws his short katana.

Holding their long knives before them, Ken and Kato charge.

Their bodies ramrod against each other, chest to chest, belly to belly. From our angle we are unable to see whose knife has gone where. They both grasp the other's wrist.

Kato gives a short formal nod to Ken. Ken returns it. Kato sinks to the floor.

Ken, holding the freshly bloodied knife, stands above him.

CUT TO:

93 EXT. CREMATORIUM - DAY

LONG SHOT of countryside crematorium. On the right portion of the screen stands a small brick building with two large chimneys.

On the left of the screen, in the distance, looms snow-capped Mt. Fuji.

CUT TO:

94 INT. CREMATORIUM - DAY

An old withered Japanese man pushes a plain wood coffin into an old kiln.

Harry Kalmer, dressed in a suit and tie, watches as the old man closes the kiln door and ignites the fire.

The Crematorium Attendant picks up a white index card and pencil. He turns toward Harry, reading off the card as if to double-check his information:

CREMATORIUM ATTENDANT

Meesta Dasoo'y Numahn. One-two-  
oh-seekusu Seecama-Dori. Haree-  
whoo-dō, Karee-for-nee-ah.

94 CONTINUED

KILMER

Hai. That's the right address.

They exchange nods and Kilmer turns to leave.

CUT TO:

95 EXT. CREMATORIUM - DAY

Kilmer walks away from the small brick crematorium. Mt. Fuji, as placid and eternal as ever, stands in the distance.

CUT TO:

96 INT. WHEAT'S LIVING ROOM - DAY

Kilmer's suitcase and JAL bag stand packed by the door.

Harry is writing on a large brown parcel on the circular table. Oliver stands across from him.

Headline of Japan Times lying on table reads, "Clan War in Minato."

CLOSEUP - KILMER writes Dusty's name and address on the parcel.

WHEAT

When are you leaving, Harry?

- KILMER

I have a meeting at Tanaka Goro's at 8:30. After that I'm cleared for the 11:30 flight.

WHEAT

I'll see you to the airport.

Kilmer waves him off.

KILMER

It's not necessary, Olie.

CUT TO:



97

EXT. CEMETERY - DUSK

Tanaka Ken walks through a small neighborhood cemetery at dusk.

He is wearing a formal dark blue kimono and white obi sash. The "V" neck of his kimono reveals a white silk garment underneath. He carries a short katana in his kimono.

Like the samurai in the film, he looks about him, savoring the fading sun and trees.

He stops in front of a tombstone and kneels before it.

He draws the sheathed katana from his kimono and places it reverently before the tombstone.

He stares at the tombstone for a long time.

He bows deeply, his forehead almost touching the ground in front of the tombstone.

His voice is drained of emotion; he speaks as if he is only stating facts:

TANAKA KEN

Watashiwa anata no koto o  
dekitakatta kedo maketta. Anata  
no musuko-san no musuko-san o  
koyoshimashi.a.

(SUBTITLE: I have tried to follow your  
precepts and failed. I have  
killed the eldest son of your  
eldest son.)

Ken sits up, draws his short sword and scribbles something in the dirt before the tombstone. (The kanji he writes means, "My failure cannot be forgiven," but it is not translated.)

He returns the short katana to its scabbard and replaces it in his kimono.

He bows again, stands up, and returns the way he came.

CUT TO:

98 EXT. TANAKA GORO'S HOUSE - NIGHT

Ken and Kilmer get out of Ken's KXL and walk toward Goro's house.

Ken is still wearing his formal kimono and sash, Kilmer is wearing grey suit and tie.

CUT TO:

99 INT. ENTRANCE TO TANAKA GORO'S HOUSE - NIGHT

Goro's elderly yakuza doorman walks over and slides open the wood slat door. There, again, stand Ken and Harry.

He motions for them to enter. They exchange nods.

They slip off their shoes, put on slippers and walk toward the tatami room.

CUT TO:

100 INT. TANAKA GORO'S TATAMI ROOM - NIGHT

Goro, seated in a stiff formal position before the tokonoma, waits for Ken and Kilmer. He is wearing a formal black kimono.

He gestures for Ken and Harry to sit. They assume a formal sitting position across the table from Goro.

Goro pours them cups of sake and they all drink together.

TANAKA GORO

I thank you sincerely.

Goro pulls two sealed envelopes from his kimono and slides them across the black lacquered table.

TANAKA GORO

This is the payment -- drafts from an account in the Swiss National Bank. I assure you the business community thanks you as much as I.

Ken and Harry discretely slip the envelopes under their knees.

100 CONTINUED

TANAKA GORO

(nods)

Arigato gozaimashita.

Kilmer looks up but Tanaka Ken continues to stare at his knees.

TANAKA KEN

My brother's heart is much too generous. The job will soon be finished.

Ken's hand slips toward the short katana in his kimono.

Goro is puzzled at first, then suddenly realizes what is happening.

Goro gets up on his knees, thumps his palms down on the lacquered table and leans across at Ken. His face is trembling. He has lost his composure:

TANAKA GORO

(shouting)

No, no, no! I forbid it!  
Tonde mo nai!

Ken continues to stare at his knees. His voice is hard:

TANAKA KEN

My brother is much too kind.

Goro sits back, his face drained of color. He realizes he is powerless to command his brother, so he changes tack.

TANAKA GORO

I am sorry, my brother. I cannot forbid you. But I beg you. Please do not kill yourself.

(a beat)

I release you from your vow.

TANAKA KEN

(still staring down)

My brother is either too kind or too soft.

100 CONTINUED (2)

TANAKA GORO

I ask for myself. I have already  
lost a son. I do not want to  
lose a brother.

TANAKA KEN

(quietly)

I understand.

Goro sighs with relief.

Before Goro and Kilmer realize what is happening, Ken pulls a small white silk square from his kimono and places it on the black lacquered table. Closing his left hand, Ken juts out his little finger and places it on the silk square.

In the manner Hanako had earlier described to Dusty, Ken sticks the point of his short katana into the table next to the second knuckle of the outstretched finger and pulls quickly downward, severing the finger.

In the tradition of yakuza-eiga, we see only Ken's taut face not the severed finger.

Ken places the knife on the floor. He pulls a cotton handkerchief from his kimono and wraps it around his hand. With his other hand he wraps the four corners of the silk square around the amputated finger.

Bowing deeply, Ken pushes the blood-soaked silk across the table. The stump of the finger is hidden by the silk.

TANAKA KEN

(bowing)

Yubi o moraimatte kudasai.

(SUBTITLE: Please accept a token of  
my apology.)

Goro bows deeply from the formal position, picks up the bloody silk-enclosed finger and with both hands and touches it to his forehead.

TANAKA GORO

Moraimasu.

(SUBTITLE: I accept.)

Goro sits up straight and slips the silk into his kimono. There is a blood smudge on his forehead.

100 CONTINUED (3)

Kilmer, sickened and ashen-faced, seems about to pass out. He braces himself by placing his closed fist flat against the hardwood floor. His lips tremble slightly; otherwise, his face shows no emotion.

TANAKA KEN

(bowing again)

My brother's heart is generous.

TANAKA GORO

My brother's heart is true -- to others and himself.

CUT TO:

101 EXT. TANAKA GORO'S HOUSE - NIGHT

Ken and Kilmer walk toward Ken's car.

Ken holds the white handkerchief around his amputated finger.

Ken speaks calmly, as if nothing had happened:

TANAKA KEN

I must go to a doctor. Professor Wheat's house is on the way.

KILMER

(shaking his head)

No, a...ah...I'll take a...taxi.

TANAKA KEN

(bowing quickly)

Sayonara.

Ken turns and walks off. He gets into his car and drives away.

Kilmer is too stunned to reply properly. He mumbles "sayonara" to no one in particular and turns dazedly in a half circle.

Kilmer stumbles absent-mindedly past three houses before he realizes he is holding the envelope with the bank draft in his hand.

101 CONTINUED

He stares at the envelope blankly. The headlights of a passing car make him look like a ghost.

Kilmer crumples the envelope in his fist and walks back toward Goro's house.

CUT TO:

102 INT. ENTRANCE TO GORO'S HOUSE - NIGHT

Goro's doorman opens the door. Kilmer does not acknowledge his presence, but instead walks directly (wearing his shoes) toward the tatami room.

Goro meets him half way.

TANAKA GORO

Is something wrong, Harry?

Kilmer regains his composure. He hands the crumpled envelope to Goro.

KILMER

I am leaving on a plane tonight.  
Please give this to Tanaka Ken.

Goro refuses the envelope.

TANAKA GORO

I am sorry, Harry Kilmer. I will do many things for you, but not this. In any case, Tanaka Ken would never accept it. This is a matter you must resolve between yourself and Ken.

(pause)

You don't look well, Harry. Let my driver take you home.

Kilmer stuffs the envelope into his pocket and turns to leave.

KILMER

No. I'll get a taxi.

102 CONTINUED

TANAKA GORO

(as Kilmer exits)

Ah, you Americans are so  
stubbornly independent.

CUT TO:

103 EXT. KILMER HOUSE - NIGHT

Kilmer steps out of a taxi in front of the Kilmer House. His suitcase can be seen through the rear window.

The restaurant's neon sign is off; a small light glows inside.

Harry knocks on the door.

After a moment, Tanaka Eko comes to the door.

KILMER

Eko.

EKO

Come in.

Kilmer stands in the doorway, not moving.

KILMER

I leave in an hour.

EKO

I'll get Hanako. I don't think  
she can sleep either.

KILMER

No.

(a beat)

Sayonara, Eko. Ogenki de.

Eko moves forward to kiss him, but Harry turns his head and gently restrains her.

KILMER

Sayonara.

He turns and walks toward the waiting taxi.

103 CONTINUED

EKO  
Sayonara, Harry-chan.

Kilmer gets into the taxi. The taxi pulls away.

CUT TO:

104 INT. HAEDA AIRPORT - NIGHT

MED. SHOT of crowded Haneda Airport. A sign reads, "Imigration Clearance" in English and Japanese.

Kilmer stands in one of the three long lines leading to "Customs Clearance." His suitcase is at his side.

His face is filled with restrained pain. His eyes do not move. He looks like an old piece of crockery about to crumble.

Two average American businessmen, one slightly younger than the other, stand in the line behind Harry. They are just completing a business trip to Japan. The older speaks loud enough for Harry to hear. We CUT IN on his voice:

OLDER AMERICAN BUSINESSMAN

(praising)

...seen more efficient negotiations in my life. These Japanese are an economic marvel, the best businessmen in the world today. You've got to be on your toes all the time.

YOUNGER AMERICAN BUSINESSMAN

Yeah, but don't forget who won the War.

Kilmer has been listening to the conversation with rapidly deteriorating tolerance.

Kilmer spins around on his heel, as if he's going to punch the Younger American Businessman clear across the airport.

Instead he stops himself, looks embarrassedly from side to side, picks up his suitcase and walks quickly off.



104 CONTINUED

The puzzled businessmen watch him go.

CUT TO:

105 EXT. AIRPORT - NIGHT

Kilmer gets into a taxi, and the taxi speeds off.

CUT TO:

106 INT. WHEAT'S LIVING ROOM - NIGHT

Kilmer, setting down his suitcase at the door, walks calmly into Wheat's living room. He seems more at peace with himself -- a man with a mission.

Oliver Wheat, surprised, attempts a short greeting. Harry cuts him short:

KILMER

Olie, don't ask any questions.  
I need a short katana and a  
formal kimono. Will you help  
me dress? I need to look right.

WHEAT

Sure, Harry.

CUT TO:

107 EXT. KEN'S HOUSE - NIGHT

Kilmer, dressed in a formal black kimono, emerges from a taxi and walks toward Ken's house.

CUT TO:

108 INT. KEN'S HOUSE - NIGHT

Tanaka Ken comes to the door. He is surprised to see Harry. He is wearing blue jeans and an informal shirt. His left little finger is professionally bandaged.

108 CONTINUED

TANAKA KEN  
Harry, what's the matter?

KILMER  
Chotto hanashitain de gozansu.  
(SUBTITLE: I wish to speak with you a  
moment.)

TANAKA KEN  
Of course.

Ken gestures for Kilmer to come into the "Foreigner Greeting Room." Harry shakes his head.

KILMER  
Iie, seishiki no.  
(SUBTITLE: No. Formally.)

Ken understands.

TANAKA KEN  
Just a moment. I'll put on my  
kimono.

Ken walks into another room.

Kilmer removes his shoes and walks toward the tatami room.

CUT TO:

109 INT. TANAKA KEN'S TATAMI ROOM - NIGHT

Kilmer walks into the tatami room and sits down. On the table is a small glass and pint of Johnny Walker Black -- Ken has been drinking alone.

While Ken is out of the room, Harry pulls a small white silk square out of his kimono and places it on the black lacquered table.

He rests his outstretched little finger on the silk square.

Harry unsheathes his short katana, places its tip next to his finger and prepares to cut down.

109 CONTINUED

Kilmer winces and bites his lips. Again, we do not see the actual amputation. But it appears from Kilmer's face that he had only partially cut through his finger.

Bolstering his courage, Kilmer tightens his face and finishes the job.

His face is blitzed with pain. He almost faints but manages to retain his balance.

Kilmer pulls a white cotton handkerchief from his kimono and wraps his bleeding hand. He covers the severed finger with the four corners of the silk square.

Ken, dressed in his formal blue kimono, enters the room and is shocked to see what Harry has done.

He knocks the small whiskey glass and bottle from the table in a dramatic sweeping gesture and sits across from Harry in a formal position.

Staring at his knees, Harry speaks softly:

KILMER

Tanaka Ken-san, ashiwa mai mo ima  
mo hidoi koto o shimashita.

(SUBTITLE: Tanaka Ken, I have brought  
great pain into your life,  
both in the past and present.)

TANAKA KEN

I understand. Say no more.

Kilmer fights back both emotional and physical pain to speak:

KILMER

(hesitant)

I must say more.

(a beat)

Zutto nangai jikan anata wa...

Moshi anata wa yoroshi...ano...

(SUBTITLE: For many years you have  
silently...If you want to  
...ah...)

109 CONTINUED (2)

TANAKA KEN

Just say it, Harry.

KILMER

I don't know all the rules of this ceremony, Ken. It is permissible for me to ask you a favor?

TANAKA KEN

You and I, Harry, we can make our own rules. Ask.

Kilmer swallows hard. His throat is bulging with emotion.

KILMER

It would make my heart very happy if you would again live with your wife Eko.

(a beat)

And you would again have a child as good as Taro.

(bows)

TANAKA KEN

(nods)

I understand.

Kilmer pushes the silk-wrapped finger across the table to Ken.

KILMER

Please accept this as a token of my apology.

TANAKA KEN

I accept.

Ken touches the bloody cloth to his forehead and slips it inside his kimono.

KILMER

(nods)

Thank you.

109 CONTINUED (3)

TANAKA KEN

(bowing)

Harry-Kilmer-san ni motto ni  
aniki de gozansen.

(SUBTITLE: No man has a greater friend  
than Harry Kilmer.)

KILMER

(bowing)

Tanaka Ken-san ni motto ni aniki  
de gozansen.

(SUBTITLE: No man has a greater friend  
than Tanaka Ken.)

Ken reaches behind him and pulls out a bottle of sake and two cups. There is a blood smudge on his forehead.

TANAKA KEN

Would you like some sake,  
Harry?

Kilmer looks up for the first time since the ordeal began. Their eyes meet.

Harry smiles, nods, and passes out, crashing to the floor.

CUT TO:

110 INT. HANEDA AIRPORT - DAY

The Tanaka family -- Ken, Eko and Hanako -- bid Kilmer farewell at the airport. Oliver Wheat stands slightly to the rear.

Harry kisses Eko and Hanako, and shakes hands with Wheat and Ken.

Ken and Harry's bandaged stumps interlock as they shake with both hands.

They smile and bid each other "Sayonara." Tears fill Eko's eyes.

Kilmer turns and walks toward the ramp.

CUT TO:

110 EXT. HANEDA AIRPORT - DAY

Kilmer stands at the top of the ramp, about to enter the JAL 747. He turns and looks back at the terminal.

Ken, Eko, Hanako and Wheat are pressed against the airport window waving goodbye.

Kilmer makes a deep formal bow, his head almost touching the floor of the ramp.

Orchestrated versions of "Sayonara Tokyo" CRESTS.

FREEFRAME: SUPERIMPOSE Japanese kanji meaning:

THE END