

"TETSUJIN"

BY

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FADE IN:

EXT. GRASS FIELD - DAY

A field of TALL GREEN GRASS, blowing gently in the breeze.

A MAN, early thirties, handsome, strong built is MEDITATING in the middle of the field. He is slightly dishevelled in his appearance. Five o' clock shadow and shoulder length hair.

In the distance, behind the MAN, we can see a WHITE HORSE running towards him.

The SOUND OF HOOVES ON GRASS grows louder and louder as the horse closes in on the MAN.

The SOUND is almost inaudible now and indistinguishable from -

INT. SUSHI RESTARAUNT - KITCHEN - EVENING

- The SOUND of people at work in a restaurant kitchen. We see the same MAN from the field.

He is WASHING DISHES in the kitchen of a JAPANESE SUSHI RESTARAUNT.

The noise is all around him as CHEF'S go about their busy business.

A BIG, BURLY JAPANESE MAN, JU, shouts to the MAN in Japanese.

JU

Hey! Christian! You wash all those dishes fast now. Lots of customers and no clean plates!

The MAN replies in perfect Japanese.

CHRISTIAN

I've only got one pair of hands!

JU

Don't get smart with me!
Lot's of people looking to
wash dishes tonight, you get
me?

CHRISTIAN

I get you.

The MAN is CHRISTIAN MOORE, and even though washing dishes does not look like the type of career he would enjoy, he looks perfectly at peace as he continues scrubbing plates.

INT. SUSHI RESTARAUNT - EVENING

A YOUNG WOMAN, late twenties, tough looking but sweet at the same time, is waiting on patrons. The head chef, OLLIE, shouts over to the YOUNG WOMAN.

OLLIE

Yo, Leona! Table five!

LEONA

I'm on it!

LEONA darts back into the KITCHEN.

INT. SUSHI RESTARAUNT - KITCHEN - EVENING

LEONA makes her way through the busy kitchen.

CHRISTIAN is still washing dishes.

LEONA makes eye contact with CHRISTIAN and smiles.

CHRISTIAN briefly acknowledges.

CHRISTIAN

Hey.

LEONA clearly has a crush on this guy.

LEONA

Hey.

LEONA notices a book on the counter beside CHRISTIAN. It is entitled "SONNETS AND POEMS".

LEONA looks interested.

LEONA
So, you like poetry?

CHRISTIAN
I like to read.

LEONA is awkward in her approach.

LEONA
Yeah, me too.

CHRISTIAN continues to wash up.

LEONA
I never knew you were
interested in poetry.

JU rears his ugly head. He again shouts at CHRISTIAN
in Japanese.

JU
Hey asshole! I pay you to
clean, not to pull pussy! Now
get back to work or I stick
your head up your ass!

CHRISTIAN again replies in Japanese.

CHRISTIAN
I'm going as fast as I can!

JU storms off to pick on some other poor soul.

LEONA
(To CHRISTIAN)
What did he say?

CHRISTIAN
He said I should wash these
dishes.

OLLIE shouts over to LEONA.

OLLIE
Leona! Table five is not
going to serve itself! Get
laid on your own time.

LEONA looks embarrassed.

LEONA
Okay, I've got it!

CHRISTIAN continues to wash dishes.

LEONA
(To CHRISTIAN)
I'll maybe catch you later
huh?

CHRISTIAN
Maybe.

LEONA goes to finally serve table five.

CUT TO:

INT. SUSHI RESTARAUNT - EVENING

The restaurant is closing for the evening. Staff are cleaning up and finishing for the night.

INT. SUSHI RESTARAUNT - STAFF LOCKER ROOM - EVENING

CHRISTIAN is taking a JACKET from his LOCKER.

LEONA comes into the locker room.

She notices CHRISTIAN.

LEONA
Hey Christian!

CHRISTIAN looks at LEONA.

CHRISTIAN has forgotten her name.

CHRISTIAN
Hey, um?

LEONA
(sheepish)
Leona.

CHRISTIAN
Yeah, sorry. Leona, that's
right.

LEONA

Don't be sorry, you've only just started here, lots of names to remember.

CHRISTIAN shuts his LOCKER.

CHRISTIAN

Yeah.

JU appears in the locker room, again shouting at CHRISTIAN in Japanese.

JU

Hey! You start one hour early tomorrow. Need you to clean out toilets!

CHRISTIAN replies in Japanese.

CHRISTIAN

No problem.

JU leaves.

LEONA looks curious at CHRISTIAN'S ability to speak perfect Japanese.

LEONA

Where did you learn to speak Japanese?

CHRISTIAN puts on his jacket.

CHRISTIAN

Books.

LEONA

Oh yeah right! You like to read don't you?

CHRISTIAN heads towards the REAR EXIT.

CHRISTIAN

Yeah. I've got to go now Leona, it was nice chatting to you.

LEONA

Yeah, you too. Maybe we can do it again some time huh?

CHRISTIAN
Maybe. Goodnight.

CHRISTIAN leaves through the REAR EXIT of the restaurant.

LEONA shouts after him.

LEONA
Goodnight!!

INT. SUSHI RESTARAUNT - KITCHEN - EVENING

LEONA walks back through the KITCHEN.

She is daydreaming.

OLLIE is preparing orders for tomorrow.

OLLIE
(To LEONA)
No luck tonight huh Leona?

OLLIE laughs.

LEONA shakes out of her daze.

LEONA
Oh yeah, sure.

OLLIE
Then I'll see you tomorrow,
bright and early.

As LEONA hangs up her APRON, she notices Christian's book "SONNETS AND POEMS" still sitting on the kitchen counter.

She picks up the book and smiles.

CUT TO:

EXT. NY CITY STREETS - EVENING

CHRISITIAN walks through the crowded New York City streets.

He seems at home here, but also strangely out of place.

CHRISTIAN walks down a SIDE ALLEY.

EXT. SIDE ALLEY - EVENING

The ALLEY is filthy, surely home to the largest rats you've laid eyes on. And that's just the people.

A HOMELESS MAN approaches CHRISTIAN.

HOMELESS MAN
Hey buddy, spare any change?

CHRISTIAN reaches into his pockets searching for loose change.

Suddenly, the HOMELESS MAN ATTACKS CHRISTIAN.

Except this is no drunken outburst, the HOMELESS MAN is using full blown martial arts skills. He is as fast as he is vicious.

However, CHRISTIAN is equally so.

He matches every punch and kick the HOMELESS MAN throws at him, blow for blow. CHRISTIAN is a sight to behold.

The HOMELESS MAN begins to BACKFLIP out of reach from CHRISTIAN'S powerful kicks.

The HOMELESS MAN grabs hold of a FIRE ESCAPE LADDER and uses it to throw a fierce jump kick at CHRISTIAN.

CHRISTIAN easily dodges the kick. The HOMELESS MAN falls to the ground.

The HOMELESS MAN gets back on his feet.

CHRISTIAN knocks the HOMELESS MAN back to the ground with a brutal roundhouse kick.

CHRISTIAN grabs the HOMELESS MAN by the scruff of the neck and pulls him to his feet.

He slams the HOMELESS MAN against the alley wall.
Hard.

CHRISTIAN
Who sent you?

The HOMELESS MAN coughs blood.

HOMELESS MAN
You know who. Their coming
for you.

CHRISTIAN head butts the HOMELESS MAN, instantly knocking him out.

CHRISTIAN has a grim expression on his face.

CHRISTIAN exits the SIDE ALLEY.

CUT TO:

INT. CHRISTIAN'S APARTMENT - EVENING

CHRISTIAN enters his apartment.

The apartment is small and relatively spartan. A single bed in the corner, a small shelf with some books. There is a small GLASS COFFEE TABLE. Not much else.

He looks through his window down at the street. Nothing out of the ordinary.

CHRISTIAN turns the LIGHT on. A CREAKY LOOKING LIGHT BULB dangles from the centre of the apartment ceiling.

CHRISTIAN opens a small cupboard in the corner of the room.

Inside the cupboard is a BLACK CASE.

CHRISTIAN enters a combination number into its lock.

The case springs open.

Inside the case is a SWORD. A JAPANESE KATANA. The blade is GOLD. The HANDLE OF THE SWORD is encrusted in RED RUBIES.

CHRISTIAN takes the sword into his hands.

There is suddenly a KNOCK at the DOOR.

CHRISTIAN springs into action.

He runs over to the door.

CHRISTIAN

Who is it?

He looks through the SPYHOLE. It is LEONA.

She's dressed herself up quite a bit since the restaurant.

LEONA

It's Leona, from the restaurant? You forgot your book, I brought it back for you.

CHRISTIAN breathes a sigh of relief then shakes his head.

He skilfully slides the SWORD across the floor, under the BED.

He opens the DOOR.

He looks slightly paranoid.

He checks either side of the apartment corridor.

LEONA notices.

LEONA

You okay?

CHRISTIAN nods and gestures for LEONA to enter the apartment.

LEONA looks a little nervous.

LEONA

I...I hope you don't mind my dropping by like this. I got your address from Ollie at the restaurant.

She hands CHRISTIAN the book.

CHRISTIAN now looks calmer.

CHRISTIAN

Thanks.

LEONA

I thought you might want to read tonight, you know?

CHRISTIAN

Maybe.

LEONA looks around the apartment. She seems surprised by how bare the place is.

LEONA

Nice place. Homely.

CHRISTIAN is quiet.

LEONA

You don't talk much do you?
Or do you prefer to talk in
Japanese?

CHRISTIAN now looks impatient with LEONA.

CHRISTIAN

Look, Leona. I appreciate you
returning my book but this is
a rough neighbourhood, you
should really be getting home.

LEONA now looks slightly upset.

LEONA

Oh, okay. I didn't mean to
bother you. Silly me.

CHRISTIAN leads LEONA back to the door.

CHRISTIAN

No bother.

The LIGHT BULB suddenly pops. The apartment goes
dark.

CHRISTIAN grabs a hold of LEONA.

LEONA

Wh...What's going on?

The WINDOWS to the apartment suddenly shatter, we can
see a FIGURE SILENTLY ENTER through one of the BROKEN
WINDOWS.

CHRISTIAN SPRINGS INTO ACTION. He pushes LEONA down
into a corner.

She can't believe what she is seeing.

CHRISTIAN is fighting a man in a BLACK NINJA OUTFIT.

They are throwing each other about the apartment.
Slamming into walls, breaking anything in their path.

The speed of the NINJA'S attack is like lightning.

CHRISTIAN never seems outmatched though.

He picks up the GLASS COFFEE TABLE and smashes it over the head of the NINJA.

CHRISTIAN then repeatedly kicks the NINJA in the head.

The NINJA is dazed and unable to defend himself.

LEONA is completely shocked by what is going on around her.

CHRISTIAN grabs the NINJA by the throat.

CHRISTIAN
Shujinto?

The NINJA spits in CHRISTIAN'S face.

Through another BROKEN WINDOW, we can spot a SECOND NINJA quietly entering the apartment. CHRISTIAN does not notice.

The SECOND NINJA silently approaches LEONA who is in a state of shock.

CHRISTIAN shouts louder, shaking the NINJA.

CHRISTIAN
Shujinto?!!!

The NINJA bites down on something.

CHRISTIAN tries to stop him. Too late.

The NINJA is foaming at the mouth, obviously bit down on a concealed cyanide capsule.

The SECOND NINJA approaches LEONA from behind, he is carrying a GARROTTE.

Suddenly, the GOLD SWORD flies into the SECOND NINJA'S head, pinning him against the wall.

CHRISTIAN pulls the SWORD back out. The SECOND NINJA'S body slumps to the floor.

CHRISTIAN lifts LEONA to her feet.

CHRISTIAN
You have to leave. Now.

CHRISTIAN sheathes the SWORD and leads LEONA out of the apartment.

EXT. STREET OUTSIDE APARTMENT - EVENING

CHRISTIAN is leading LEONA outside.

LEONA is panicking.

LEONA

What...what happened back there?! Why was that man trying to kill you?!

CHRISTIAN ignores her.

CHRISTIAN points to an OLD CAR, parked at the sidewalk.

CHRISTIAN

That's your car right?

LEONA

Yes.

CHRISTIAN

Then get in it and leave.

CHRISTIAN opens the door for her.

LEONA

Aren't you going to call the police?! Shouldn't I stay here?!

CHRISTIAN pushes LEONA into the CAR.

CHRISTIAN

No.

Out of nowhere, MACHINE GUN FIRE is heard.

CHRISTIAN ducks as BULLETS pepper the sidewalk and the side of LEONA'S CAR.

CHRISTIAN notices an unmarked BLACK CAR racing down the street at them. The MACHINE GUN FIRE is coming from the car.

CHRISTIAN DIVES INTO LEONA'S CAR. HE SLAMS THE DOOR SHUT.

INT. LEONA'S CAR - EVENING

CHRISTIAN

Drive!!

LEONA panics.

LEONA

Oh my god, what the hell is
happening?!

More machine gun fire.

CHRISTIAN

I said drive!

CHRISTIAN reaches over and turns the KEY in the
ignition.

LEONA slams down on the accelerator.

EXT. STREET OUTSIDE APARTMENT - EVENING

The CAR peels out just as the BLACK CAR reaches them.

EXT. STREETS - EVENING

LEONA'S CAR careens wildly through the street, dodging
oncoming traffic.

The BLACK CAR is in hot pursuit. We can see a MAN IN
A BLACK SUIT in the passenger seat, he is hanging out
of the window, opening fire with a SUB MACHINE GUN.

INT. LEONA'S CAR - EVENING

LEONA is clearly too panicked to be in any sort of
condition to drive.

CHRISTIAN grabs a hold of the wheel.

BULLETS fly through the windows. BROKEN GLASS is
everywhere.

CHRISTIAN pushes LEONA'S head down.

CHRISTIAN
Keep your head down!

LEONA
Why is this happening to me!

EXT. STREETS - EVENING

With CHRISTIAN at the wheel, LEONA'S CAR comes under better control, until -

- The TIRES BURST.

BULLET'S spray against the wheels.

LEONA'S CAR starts to slide wildly across the road, SPARKS FLY from the torn tire rubber.

The BLACK CAR is catching up with them.

The MAN IN THE BLACK SUIT continues to fire at LEONA'S CAR.

A SECOND MAN IN A BLACK SUIT is firing a SHOTGUN from the BACK SEAT of the BLACK CAR.

They don't care who they shoot at. They shoot through civilian cars, killing and injuring innocents.

Cars start to slide and spin out of control. There is chaos on the road.

INT. LEONA'S CAR - EVENING

CHRISTIAN is now struggling to control the car.

He looks in the REAR MIRROR.

He can see the BLACK CAR coming closer and closer.

CHRISTIAN
(To LEONA)
Take the wheel.

LEONA raises her head.

LEONA
What?!

CHRISTIAN puts LEONA'S HANDS on the steering wheel.

CHRISTIAN
Take the wheel!

LEONA takes over the steering wheel.

CHRISTIAN unsheathes his SWORD.

More BULLETS rake into the car.

CHRISTIAN hangs out of the window and aims the SWORD like a spear or javelin.

CHRISTIAN THROWS THE SWORD.

EXT. STREETS - EVENING

We are now in super slow motion as the SWORD flies through the air at the BLACK CAR.

INT. BLACK CAR -EVENING

The SWORD smashes through the window of the BLACK CAR and stabs right into the heart of the DRIVER. He is dead instantly. His head hits the steering wheel.

EXT. STREET - EVENING

The BLACK CAR flips through the air and smashes into the side of a building.

INT. LEONA'S CAR - EVENING

CHRISTIAN watches as the BLACK CAR slides to a halt.

CHRISTIAN
Stop the car.

LEONA nods her head.

LEONA
Okay.

EXT. STREET - EVENING

CHRISTIAN gets out of the car.

He runs over to the overturned BLACK CAR. He looks inside.

They are all JAPANESE and they are all dead.

CHRISTIAN takes his SWORD back out of the DRIVER.

He returns to LEONA'S CAR.

CHRISTIAN

We've got to get out of here.

LEONA looks on in amazement.

We can hear POLICE SIRENS in the distance.

CHRISTIAN

Quickly.

CUT TO:

INT. BROTHEL - EVENING

CHRISTIAN and LEONA enter a seedy looking brothel.

CHRISTIAN approaches the MANAGER.

CHRISTIAN

We'd like a room.

The MANAGER looks at LEONA.

MANAGER

She ain't one of my girls.

CHRISTIAN throws a LARGE ROLL of HUNDRED DOLLAR BILLS on the COUNTER.

The MANAGER looks delighted.

CHRISTIAN

Tonight she is.

The MANAGER takes the roll of money.

MANAGER

Bet your ass she is.

The MANAGER throws a KEY to CHRISTIAN.

MANAGER

Best room in the place.

CHRISTIAN takes the key.

INT. BROTHEL - BEDROOM - EVENING

It's no Hilton, the room is the pits. Seedy, tacky and trashy.

CHRISTIAN closes the door behind LEONA.

LEONA is completely shell-shocked by what has happened tonight.

LEONA

You want to tell me what the hell is going on?!

CHRISTIAN inspects the room. He checks the window.

LEONA starts to look annoyed.

She waves at CHRISTIAN.

LEONA

Hello?! Anybody there?

CHRISTIAN stops for a moment.

CHRISTIAN

We should be safe here for a while.

LEONA

Safe from what Christian?! Do you wanna tell me who those men were?! Why were they trying to kill us?!

CHRISTIAN is still ignorant of LEONA as he continues to inspect the room.

LEONA gets in CHRISTIAN'S face.

LEONA

I'd like some answers!

CHRISTIAN sighs.

CHRISTIAN

Like I said, we'll be safe here for now. After that, you'll have to leave the city for a while.

LEONA

What?!

CHRISTIAN checks the bed. Shaped like a love heart.

CHRISTIAN

I'll take the floor.

LEONA is furious.

LEONA

What do you mean leave the city for a while?! What has this got to do with me?

CHRISTIAN checks his SWORD.

CHRISTIAN

Leona, the people after me, lets just say that we have history. And they are not the sort of people to just stop at an eye for an eye. More like every limb for an eye.

LEONA looks confused.

LEONA

What does that mean?

CHRISTIAN

It means that they now think you're with me which means that they will try to kill you as much as me.

LEONA is stunned.

LEONA

I don't believe this! I've know you for like two minutes and now people want me dead! Who are you?!

CHRISTIAN sits down on the floor, cleaning his SWORD.

CHRISTIAN

I'm nobody.

LEONA sits down next to CHRISTIAN.

LEONA

You start work in a sushi bar,
washing dishes for not even
minimum wage yet you flash
hundred dollar bills like its
loose change.

CHRISTIAN continues to clean his SWORD.

LEONA

(CONT'D)

You carry a sword and fight
people straight out of a
Jackie Chan movie! Christian,
who the hell are you?!

CHRISTIAN never takes his eyes from the SWORD.

CHRISTIAN

I told you. I'm nobody.

LEONA stands up.

LEONA

I'm sick of this. I'm going
home.

CHRISTIAN grabs LEONA by the arm.

CHRISTIAN

They'll have your apartment
watched.

LEONA

Oh, come on! What am I now,
in a James Bond movie or
what?!

LEONA heads for the door.

CHRISTIAN stops her.

CHRISTIAN

Trust me, you can't go back
there.

LEONA

You know, I thought you were a nice quiet guy when you started work. Now I think you're a psycho.

CHRISTIAN blocks the door.

CHRISTIAN

I can't let you leave. You'll put us both in danger.

LEONA

I'll scream if you don't let me go.

CHRISTIAN

Don't be stupid.

LEONA

Then let me go!

CHRISTIAN steps out of the way.

LEONA

Thank you.

CHRISTIAN follows LEONA.

CHRISTIAN

I'm coming with you.

LEONA shakes her head.

LEONA

Oh, no. I've had enough excitement for one night.

CHRISTIAN sheathes his SWORD and sits down.

CHRISTIAN

Fair enough, just hope you can handle yourself then.

LEONA now looks worried. She thinks to herself.

LEONA

I...I suppose you can come with me to the apartment. Make sure I get home okay. Right?

CHRISTIAN

Right.

LEONA and CHRISTIAN leave.

EXT. STREET OUTSIDE BROTHEL - EVENING

LEONA and CHRISTIAN approach LEONA'S CAR. It's a write-off.

LEONA

My car is totalled. I can't believe it.

CHRISTIAN

There are more important things than your car.

LEONA inspects a TEAR in her JACKET, a bullet must have nicked her in the car chase.

LEONA

Yeah, you're right. It could have been worse.

CHRISTIAN looks at LEONA. He seems very serious now.

CHRISTIAN

Leona, you're not an idiot. Why do you want to go back to your apartment?

LEONA

For Chi Chi.

CHRISTIAN is bemused.

CHRISTIAN

Chi Chi?

LEONA

The most important thing in the world.

LEONA hails a CAB.

LEONA

You got any cash?

CHRISTIAN pulls out more rolls of cash.

CHRISTIAN

Loose change, remember?

CHRISTIAN and LEONA get in the cab.

CUT TO:

EXT. STREET OUTSIDE LEONA'S APARTMENT - EVENING

CHRISTIAN and LEONA get out of the cab.

They enter the APARTMENT BUILDING.

INT. APARTMENT BUILDING LOBBY - EVENING

CHRISTIAN and LEONA walk through the lobby to the ELEVATOR.

CHRISTIAN looks around for any signs of trouble.
There is nothing.

LEONA presses the button to open the ELEVATOR DOORS.

LEONA

Looks quiet.

CHRISTIAN

Well looks aren't everything.

They enter the ELEVATOR.

INT. LEONA'S FLOOR - EVENING

The ELEVATOR doors slide open.

CHRISTIAN holds LEONA back.

He checks the corridor leading to LEONA'S APARTMENT.

LEONA looks impatient.

LEONA

Would you quit being so
paranoid! There's nothing.

The corridor is empty.

CHRISTIAN signals for LEONA to follow him.

LEONA
God, what's with all the
secret hand signs?

INT. LEONA'S APARTMENT - EVENING

CHRISTIAN enters, never taking his hand from his SWORD HANDLE.

He briefly looks around the small, cosy looking apartment.

He signals for LEONA to enter.

LEONA casually strolls into her apartment.

LEONA
You see? Nothing?

CHRISTIAN checks the KITCHEN. Nothing.

LEONA runs over to a SMALL CAGE in the corner of her apartment.

Inside the cage is a TINY WHITE MOUSE.

LEONA
Chi Chi!!

LEONA takes the mouse out of the cage and gives him a hug.

CHRISTIAN checks the BEDROOM. Nothing.

LEONA strokes the tiny animal.

LEONA
Oh, my poor little Chi Chi.
Did you miss mommy? Yes you
did! Yes you did!

CHRISTIAN checks the BATHROOM. Nothing.

He returns to LEONA.

He notices the mouse.

CHRISTIAN
That's Chi Chi?

LEONA

I love him more than anything
in the whole world.

CHRISTIAN

We risked life and death for a
mouse?

LEONA rubs her nose against the nose of the mouse.

LEONA

Oh, don't you listen to the
big mean man Chi Chi. He's
just jealous.

CHRISTIAN looks through the window.

CHRISTIAN

You should grab some clothes.
We can't stay here long.

LEONA

Sure. Here, hold him a
minute.

She passes the mouse over to CHRISTIAN.

The mouse pees on CHRISTIAN'S hand.

CHRISTIAN

Great.

LEONA enters her BEDROOM.

She takes a RUCKSACK.

She shouts through to CHRISTIAN.

LEONA

I told you there was nothing
to worry about didn't I? Who
would want to waste time with
little old me?

LEONA opens her WARDROBE, inside is a Japanese FEMALE
ASSASSIN.

She leaps out of the WARDROBE, knocking LEONA to the
floor.

The FEMALE ASSASSIN sees CHRISTIAN. She screams at
him.

FEMALE ASSASSIN

Tetsujin!!!

CHRISTIAN places the tiny mouse onto the floor.

He unsheathes his SWORD.

The FEMALE ASSASSIN unveils TWO SAI DAGGERS. She charges at CHRISTIAN.

CHRISTIAN skilfully blocks her attack. Sparks fly from the collision of blades.

The FEMALE ASSASSIN is as skilled as she is deadly. She is relentless as she continues to hack at CHRISTIAN, he can do nothing but defend.

LEONA spots her tiny mouse running across the carpet.

The FEMALE ASSASSIN nearly steps on the mouse.

LEONA

Chi Chi!

LEONA runs and picks up the mouse.

LEONA'S APARTMENT is being smashed to pieces in the fight.

CHRISTIAN is forced into the KITCHEN by the FEMALE ASSASSIN.

He barely has a chance to breathe, let alone fight back.

He spots an unplugged TOASTER on the BREAKFAST COUNTER.

CHRISTIAN blocks the FEMALE ASSASSIN'S BLOWS with the SWORD in ONE HAND.

With the OTHER HAND he GRABS THE TOASTER CORD and WHACKS THE TOASTER into the HEAD of the FEMALE ASSASSIN. She is stunned.

CHRISTIAN is now on the offensive, swinging his blade furiously towards the FEMALE ASSASSIN, who CARTWHEELS just out of reach.

LEONA cowers with her tiny mouse as the apartment is destroyed around her.

CHRISTIAN slices the BREAST of the FEMALE ASSASSIN.

She screams in anger and LEAPS onto the LIGHT FIXING in the CEILING, she swings towards CHRISTIAN and lands on him.

CHRISTIAN is knocked to the floor, his SWORD flies out of his hand.

The FEMALE ASSASSIN is on top of CHRISTIAN, she is now laughing wildly.

She licks her tongue across CHRISTIAN'S face.

She raises a SAI DAGGER in the air, preparing to bring it down into CHRISTIAN'S heart.

Suddenly, a LARGE VASE comes down on top of the FEMALE ASSASSIN'S head, smashing into tiny pieces.

The FEMALE ASSASSIN is knocked over onto the floor.

Behind her, stands LEONA holding the remnants of the LARGE VASE.

LEONA

That was for trashing my
apartment!

The FEMALE ASSASSIN tries to get to her feet.

LEONA grabs a LAMP from a table.

LEONA

And this is for nearly
stepping on my Chi Chi!

LEONA SMASHES the LAMP into the FEMALE ASSASSIN'S face, knocking her out. She slumps to the floor.

LEONA

Crazy bitch.

LEONA helps CHRISTIAN to his feet.

LEONA

You okay?

CHRISTIAN picks up his SWORD.

CHRISTIAN

She caught me off guard.

LEONA
I'll get my things, then we
can go.

She puts the mouse into a LITTLE PLASTIC BUBBLE.

INT. LEONA'S FLOOR - EVENING

CHRISTIAN and LEONA exit the apartment and enter the
ELEVATOR.

INT. ELEVATOR - EVENING

HIDEOUS MUZAK plays over the speaker as the ELEVATOR
goes down.

LEONA WHISTLES along to the tune.

CHRISTIAN keeps his hand on the SWORD.

Suddenly, the ELEVATOR stops.

LEONA
What now?

CHRISTIAN listens.

CHRISTIAN
Hold on a second.

He hits the button to open the door.

The ELEVATOR DOORS SLIDE OPEN.

The ELEVATOR is slightly uneven with the level of the
floor that they have stopped on.

CHRISTIAN gives LEONA a boost out of the ELEVATOR.

CHRISTIAN
Here, climb up. We'll take
the stairs.

LEONA climbs out onto the floor.

Suddenly, the ACCESS PANEL on top of the ELEVATOR
springs open.

TWO HANDS REACH DOWN AND GRAB CHRISTIAN BY THE THROAT.

LEONA
Christian!!

The ELEVATOR DOORS SLAM SHUT.

INT. ELEVATOR SHAFT - EVENING

CHRISTIAN is pulled onto the roof of the ELEVATOR by the FEMALE ASSASSIN. Her face is HEAVILY BLOODIED.

CHRISTIAN punches her hard in the face.

She laughs.

He punches her again.

She laughs again.

She swipes at CHRISTIAN'S throat with a SAI DAGGER.

CHRISTIAN lunges out of the way. She barely misses cutting his throat.

CHRISTIAN leaps up onto an ELEVATOR CABLE.

He begins to climb.

INT. STAIRWELL - EVENING

LEONA is running down the stairs to the next floor.

INT. ELEVATOR SHAFT - EVENING

The FEMALE ASSASSIN jumps up onto another ELEVATOR CABLE.

She pursues CHRISTIAN. She pulls herself up the cable with ONE HAND, the other hand is holding the SAI DAGGER.

She swings for CHRISTIAN.

CHRISTIAN spins out of the way, simultaneously pulling out his SWORD with ONE HAND.

CHRISTIAN and the FEMALE ASSASSIN sword fight up the ELEVATOR SHAFT.

INT. APARTMENT BUILDING LOBBY - EVENING

LEONA enters from the STAIRWELL ENTRANCE.

She sees an OLD WOMAN about to enter the ELEVATOR.

LEONA

No! Wait! Don't use the
elevator!!

Too late. The OLD WOMAN has gone up in the ELEVATOR.

INT. ELEVATOR SHAFT - EVENING

There is a furious duel between CHRISTIAN and the FEMALE ASSASSIN. All the while, CHRISTIAN is trying to reach the top of the SHAFT.

CHRISTIAN sees the ELEVATOR below begin to travel up towards them.

CHRISTIAN tries to climb faster now, concentrating more on the climbing now than the fighting. He is desperately trying to reach the top of the ELEVATOR SHAFT.

The FEMALE ASSASSIN however, is more concerned with killing CHRISTIAN.

She continues to hack and slash furiously at CHRISTIAN.

She manages to SLICE his leg with the DAGGER.

The ELEVATOR is closing on them.

CHRISTIAN tries to reason with the FEMALE ASSASSIN.

CHRISTIAN

We'll both be killed!

The FEMALE ASSASSIN does not seem to care.

FEMALE ASSASSIN

I am ready to die Tetsujin!

The ELEVATOR is nearing.

CHRISTIAN

Well, I'm not!

CHRISTIAN swings his SWORD at the ELEVATOR CABLE which the FEMALE ASSASSIN is hanging from.

She tries to block CHRISTIAN'S SWORD. She misses.

FEMALE ASSASSIN
I'll see you in hell Tetsujin.

The SWORD slices through the CABLE.

CHRISTIAN
Ladies first.

The CABLE is cut.

The FEMALE ASSASSIN falls.

She SLAMS HARD into the roof of the oncoming ELEVATOR.
We can hear the CRUNCH of her BONES.

CHRISTIAN braces himself against the top of the
ELEVATOR SHAFT.

The ELEVATOR finally comes to a stop, barely inches
away from CHRISTIAN.

CHRISTIAN checks the FEMALE ASSASSIN. She is dead.

He checks her pockets.

He finds a CAR KEY and takes it.

INT. ELEVATOR - EVENING

The OLD WOMAN presses the button to open the ELEVATOR
DOORS.

CHRISTIAN drops in through the ACCESS PANEL.

The OLD WOMAN is dumbstruck.

CHRISTIAN
Sorry. Wrong floor.

CHRISTIAN exits the ELEVATOR.

INT. APARTMENT BUILDING LOBBY - EVENING

LEONA is waiting at the ELEVATOR.

CHRISTIAN emerges from the STAIRWELL ENTRANCE.

LEONA notices the gash on CHRISTIAN'S leg.

LEONA

Oh my god, you're hurt!

CHRISTIAN

I'm fine.

LEONA is insistent.

LEONA

Don't be silly. Let me look
at it.

CHRISTIAN recoils.

CHRISTIAN

No, really. I'm fine.

LEONA backs down.

LEONA

Okay. What happened up there?
What took you so long?

CHRISTIAN

I took the stairs.

LEONA

What about that psycho bitch?

CHRISTIAN

She took the lift. Come on
let's go.

EXT. STREET OUTSIDE LEONA'S APARTMENT - EVENING

CHRISTIAN and LEONA exit the building.

LEONA is kissing the mouse, which is nestled in her
JACKET POCKET.

LEONA

Where are we going?

CHRISTIAN

We have to get out of the city
as fast as possible.

CHRISTIAN clicks down a BUTTON on the CAR KEY he
removed from the assassin.

A BEEP is heard from a nearby SILVER CAR.

CHRISTIAN

(CONT'D)

We can take a sleeper out of
the city tonight.

LEONA

Where to?

CHRISTIAN

Anywhere.

CHRISTIAN and LEONA get into the SILVER CAR and drive
off.

CUT TO:

INT. SILVER CAR - EVENING

CHRISTIAN is at the wheel.

LEONA sits in the passenger seat, stroking her mouse.

LEONA

Poor Chi Chi. How far to the
train station?

CHRISTIAN

Not far.

LEONA puts the mouse back in her pocket.

LEONA

What's Tetsujin?

CHRISTIAN plays dumb.

CHRISTIAN

What?

LEONA

The woman back in my
apartment. She called you
Tetsujin.

CHRISTIAN is silent.

LEONA isn't taking the silent treatment anymore.

LEONA
Come on, isn't it about time
you started telling me what
this is all about?

CHRISTIAN breaks his silence.

CHRISTIAN
It's Japanese. Means man of
iron.

LEONA
Okaaay...

CHRISTIAN
My father trained me when I
was young. In the ways of the
Tetsujin. He trained me just
as his father trained him.

LEONA
Why?

CHRISTIAN
Because it's my history, my
birthright. I have Japanese
blood in me. The Tetsujin
were a band of warriors in
medieval Japan and they were
my ancestors.

LEONA
So that's it?

CHRISTIAN concentrates on driving.

CHRISTIAN
That's it.

LEONA looks out the window at the passing traffic.

LEONA
Still doesn't explain why
people are trying to kill you.
Us.

CHRISTIAN points ahead.

CHRISTIAN

We're here.

EXT. TRAIN STATION - EVENING

The SILVER CAR pulls into the TRAIN STATION.

CUT TO:

INT. TRAIN - COMPARTMENT - EVENING

The COMPARTMENT is small. It contains one double size bed.

LEONA is lying on the bed. The mouse rolls around in its LITTLE PLASTIC BUBBLE.

CHRISTIAN enters the COMPARTMENT.

LEONA

Where did you get a ticket to?

CHRISTIAN

End of the line.

LEONA sits up.

She looks concerned.

LEONA

When do you think we can come back?

CHRISTIAN

I don't know. I'm sorry
Leona, you must have people,
friends...family.

LEONA

No, I'm on my own. Just me
and Chi Chi. What about you?

CHRISTIAN sits on the floor.

CHRISTIAN

Same. On my own.

LEONA sits down next to CHRISTIAN.

LEONA

Tell me about yourself.

CHRISTIAN hesitates.

CHRISTIAN
There's nothing to tell.

LEONA
Really? Looks like a lot from
where I'm sitting.

CHRISTIAN
It's a long story.

LEONA
I'm not going anywhere.

CUT TO:

EXT. JAPANESE RURAL VILAGE - DAY - FLASHBACK

A small and serene looking village in the mountains.

Villagers go about their day to day lives.

Children play in the streets.

FOUR HORSEMEN ENTER THE VILLAGE.

The leader is clad in WHITE SAMURAI ARMOUR.

CHRISTIAN (V.O.)
Centuries ago, many of the
rural villages of Japan were
under the rule of a warlord.
His name was Hizaki Shujinto.

The leader, HIZAKI SHUJINTO, dismounts from his WHITE HORSE.

He is closely followed by a younger looking man,
wearing BLACK SAMURAI ARMOUR.

A VILLAGER nervously approaches SHUJINTO.

CHRISTIAN (V.O.)
Shujinto would expect tributes
from all the villages in his
province.

The VILLAGER drops to his knees in front of SHUJINTO,
begging.

CHRISTIAN (V.O.)
If the tributes were not paid
in full, Shujinto's wrath
would cover the debt.

The younger looking man in BLACK SAMURAI ARMOUR draws
a SWORD and decapitates the VILLAGER.

EXT. JAPANESE RURAL VILLAGE - EVENING - FLASHBACK

The VILLAGE is burning.

Bodies are lying dead on the ground. Men, women and
children. Even the farm animals.

SHUJINTO on horseback and flanked by a DOZEN HORSEMEN,
march through the remains of the VILLAGE.

CHRISTIAN (V.O.)
Using his son, Kai, as his
fist, Shujinto ruled the
provinces through fear.

A FEMALE VILLAGER lies on the ground, crawling away
from the young looking man in BLACK SAMURAI ARMOUR.

This is KAI SHUJINTO.

KAI stabs the FEMALE VILLAGER with his SWORD.

INT. FEUDAL PALACE - DAY - FLASHBACK

An ornate Japanese palace. Heavily guarded by
SHUJINTO SOLDIERS. There are LARGE BANNERS bearing
the mark of SHUJINTO'S CLAN everywhere.

SHUJINTO sits on a THRONE.

His son, KAI, is seated beside him.

CHRISTIAN (V.O.)
As long as the people feared
him, Shujinto controlled
everything.

An ASSORTED GROUP OF VILLAGERS approach the THRONE.

They kneel and present GIFTS.

Accompanied by GEISHA'S, a young woman, MEI, stands beside SHUJINTO.

CHRISTIAN (V.O.)
Shujinto cared for nothing
except his own wealth, his son
and his young daughter, Mei.
He believed himself all
powerful.

EXT. BAMBOO FOREST - DAY - FLASHBACK

A GROUP of MEN sit in a circle in a forest of TALL BAMBOO.

CHRISTIAN (V.O.)
However, some of the poorest
and lower class villagers
planned to change this.

We now see MANY MEN training in the forest.

They practice MARTIAL ARTS and SWORD FIGHTING.

CHRISTIAN (V.O.)
They trained themselves
religiously. Believing
themselves possessed of an
iron will and iron body, they
named themselves Tetsujin.

EXT. MOUNTAINS - DAY - FLASHBACK

A CONVOY of HORSEMEN travel through the mountains.
They bear the BANNER OF SHUJINTO.

Suddenly, a LARGE GROUP OF SWORDSMEN clad all in
black, jump into action from hiding places in the
rocks.

They attack the CONVOY.

CHRISTIAN (V.O.)
The Tetsujin thwarted
Shujinto's efforts wherever he
went.

EXT. LARGE VILLAGE - DAY - FLASHBACK

The LARGE GROUP OF SWORDSMEN arrive in a LARGE VILLAGE.

They are greeted in celebration by the villagers.

CHRISTIAN (V.O.)
The Tetsujin became heroes
amongst the provinces.

INT. FEUDAL PALACE - EVENING - FLASHBACK

SHUJINTO slices through a STATUE with his SWORD.

KAI and MEI cower in sight of their father's anger.

CHRISTIAN (V.O.)
However, Shujinto's strength
did not diminish.

EXT. SMALL VILLAGE - DAY - FLASHBACK

KAI, on horseback is accompanied by a DOZEN MEN on horseback.

They are firing BOWS AND ARROWS at HELPLESS VILLAGERS.

CHRISTIAN (V.O.)
Using his son Kai, Shujinto
wreaked havoc amongst the
people.

EXT. BAMBOO FOREST -EVENING - FLASHBACK

The TETSUJIN WARRIORS are gathered around a camp fire.
Planning, plotting.

CHRISTIAN (V.O.)
The Tetsujin knew that in
order to defeat Shujinto, they
must first crush his spirit.

EXT. LAKE - DAY - FLASHBACK

There is a battle between TETSUJIN WARRIORS and SHUJINTO SOLDIERS.

KAI is in the midst of combat.

KAI is cut down by a TETSUJIN with a GOLD SWORD.

INT. FEUDAL PALACE - EVENING - FLASHBACK

SHUJINTO and MEI are kneeling before the dead body of KAI who now rests on a PYRE.

SHUJINTO SCREAMS IN ANGER.

CHRISTIAN (V.O.)
This however, failed.

EXT. BAMBOO FOREST - DAY - FLASHBACK

SHUJINTO, clad in his WHITE SAMURAI ARMOUR is battling TETSUJIN WARRIORS. Although he is accompanied by his SOLDIERS, he does not need them.

CHRISTIAN (V.O.)
His resolve strengthened by
the death of his only son,
Shujinto ordered the death of
every Tetsujin.

SHUJINTO SCREAMS IN RAGE as he cuts through dozens of TETSUJIN WARRIORS.

Hi fights with a TETSUJIN who carries a GOLD SWORD.

SHUJINTO decapitates the TETSUJIN.

EXT. CAVE - EVENING - FLASHBACK

A small group of TETSUJIN WARRIORS hide in a cave, they look out at a PASSING CONVOY OF SHUJINTO SOLDIERS led by SHUJINTO.

The CONVOY is unaware of the TETSUJIN hiding in the cave.

One of the TETSUJIN is about to unsheathe a GOLD SWORD.

He is stopped by a FELLOW TETSUJIN.

CHRISTIAN (V.O.)
Their numbers dwindled, the
Tetsujin had no choice but to
go into hiding.

EXT. VILLAGE - DAY - FLASHBACK

A YOUNG BOY practices the art of TETSUJIN SWORDFIGHTING, he is joined by several friends.

CHRISTIAN (V.O.)
But they were not forgotten.

INT. FEUDAL PALACE - EVENING - FLASHBACK

SHUJINTO is slumped in his throne. He now looks much older and very sick. He is surrounded by SHUJINTO SOLDIERS.

Standing by his side is MEI who is now older looking, she cradles a BABY BOY in her arms.

CHRISTIAN (V.O.)
Even though Shujinto avenged
the death of his son, he vowed
that the Tetsujin would be
erased from history. That
their sons and their sons
after them would be hunted
down and killed. That a Blood
Debt would exist until the
blood of the last Tetsujin had
been spilled.

INT. TRAIN - COMPARTMENT - EVENING

CHRISTIAN stands up and looks out the window of the TRAIN.

LEONA listens intently.

CHRISTIAN

For centuries, the Shujinto and the Tetsujin waged a secret war. The Shujinto would not stop until every last trace of the Tetsujin was gone.

LEONA

So what happened?

CHRISTIAN

My great grandfather, Asako. Fearing for his life, he fled to the United States. Ashamed, he led a simple life of servitude until he met and married an American woman. However, Asako had not fully abandoned the ways of the Tetsujin. He trained his first born son who in turn trained his first born son who in turn trained -

LEONA

You.

CHRISTIAN

Yes. Me.

LEONA

And now the descendants of Shujinto have found you.

CHRISTIAN

Looks like it.

CHRISTIAN looks over at an ALARM CLOCK on the BEDSIDE TABLE.

CHRISTIAN

It's late. We should get some sleep.

LEONA leans close to CHRISTIAN.

CHRISTIAN

I'll sleep on the floor.

LEONA

You can't sleep on the floor.

CHRISTIAN
Believe me, I've had worse.

LEONA heads for the bed.

LEONA
Okay. Goodnight.

CHRISTIAN
Goodnight.

LEONA turns the lights out and goes to sleep.

CHRISTIAN sits in a ZEN LIKE MEDITATIVE POSITION on the floor.

His GOLD SWORD is cradled in his lap.

He closes his eyes.

CUT TO:

EXT. GRASS FIELD - DAY

A field of TALL GREEN GRASS, blowing gently in the breeze.

CHRISTIAN is sitting in his Zen position in the middle of the field.

In the distance, behind CHRISTIAN, we can see a WHITE HORSE riding towards him.

CHRISTIAN continues to meditate.

The WHITE HORSE is closer now. We can see someone on the horse.

CHRISTIAN firmly grips the handle of his SWORD.

The WHITE HORSE is much closer. Riding in its saddle, we can see HIZAKI SHUJINTO, clad in his WHITE SAMURAI ARMOUR.

SHUJINTO draws his SWORD.

CHRISTIAN rises to his feet, bringing his SWORD to his chest.

He spins around to face SHUJINTO.

SHUJINTO cuts CHRISTIAN'S HEAD OFF.

INT. TRAIN - COMPARTMENT - EVENING

CHRISTIAN is tossing and turning on the floor.

LEONA is trying to wake him.

LEONA
Christian! Christian!

CHRISTIAN'S EYES WIDEN.

He leaps to his feet and put his SWORD to LEONA'S throat.

CHRISTIAN
Shujinto!!

LEONA
It's me. It's just me.

CHRISTIAN is breathing hard.

He lowers the SWORD.

LEONA
It's okay. You were having a nightmare.

CHRISTIAN
Maybe it was my destiny.

LEONA
What?

CHRISTIAN sits on the edge of the bed.

CHRISTIAN
Nothing. Don't listen to me.

LEONA sits next to CHRISTIAN.

She puts her hand on his shoulder.

LEONA
You're shaking.

She rubs his shoulders.

CHRISTIAN

Ever since my great
grandfather left Japan, the
name of the Tetsujin has been
lost. I've carried it with me
more as a burden than an
honour. I don't want my life
to be for nothing.

LEONA looks into CHRISTIAN'S eyes.

LEONA

It won't be.

They kiss each other. Gently at first. Then
passionately as they lay on the bed together.

EXT. TRAIN - EVENING

The TRAIN thunders into a DARK TUNNEL.

CUT TO:

INT. TRAIN - COMPARTMENT - EVENING

CHRISTIAN wakes up in the bed.

LEONA is gone.

CHRISTIAN jumps out of bed.

Behind him, we can see LEONA. She is holding the GOLD
SWORD.

She talks to CHRISTIAN in JAPANESE.

LEONA

You will pay your tribute to
me Tetsujin!

CHRISTIAN spins around as he hears LEONA.

LEONA cuts his head off.

CHRISTIAN wakes up in the bed SCREAMING.

LEONA is trying to calm him.

LEONA

Its okay, I'm with you. You
don't have to be alone
anymore.

CHRISTIAN calms and drifts back to sleep.

EXT. TRAIN - DAWN

The TRAIN continues on its journey.

In the background, we can hear a SOUND. It sounds
like the ROTOR BLADES of a HELICOPTER.

CUT TO:

INT. TRAIN - COMPARTMENT - DAWN

LEONA is getting dressed.

CHRISTIAN is getting dressed.

CHRISTIAN

So, breakfast is on you today
right?

LEONA

You're the one with all the
money mister!

CHRISTIAN laughs.

LEONA

That's the first time I've
heard you laugh. You should
do it more often.

CHRISTIAN

Maybe I will.

They kiss each other.

CHRISTIAN takes some money from his JACKET POCKET.

LEONA

How'd you get so much money
anyway?

CHRISTIAN

The man who lives a little
need not spend a lot.

LEONA

Ha. Get that from one of your poetry books or something?

CHRISTIAN

Something like that.

BOOM! A HUGE EXPLOSION ROCKS THE TRAIN.

LEONA trips.

CHRISTIAN catches LEONA.

CHRISTIAN

They've found us.

EXT. TRAIN - DAWN

A BLACK HELICOPTER hovers over the TRAIN.

A man is firing a ROCKET LAUNCHER at EACH CARRIAGE of the TRAIN. He is wearing MIRRORED SUNGLASSES and has SILVER HAIR with a LONG PONYTAIL.

The CARRIAGES are derailing and smashing into each other.

INT. TRAIN - COMPARTMENT - DAWN

We can hear SCREAMS coming from the PASSENGERS of the TRAIN.

CHRISTIAN grabs his SWORD.

CHRISTIAN

They are going to kill everybody on this train, just to get to me!

CHRISTIAN starts to climb out the window.

LEONA

Christian! Wait!

CHRISTIAN

Just hold tight.

CHRISTIAN is out the window fast.

EXT. TRAIN - DAWN

CHRISTIAN climbs up onto the roof of the TRAIN.

He WAVES his SWORD in the direction of the HELICOPTER.

INT. HELICOPTER - DAWN

The PILOT notices CHRISTIAN.

He shouts to the man with the ROCKET LAUNCHER.

PILOT
(in Japanese)
Kiryako! It's him.

KIRYAKO sees CHRISTIAN and grins to himself.

KIRYAKO
Take us down.

EXT. TRAIN - DAWN

What remains of the TRAIN is beginning to grind to a halt.

Several CARRIAGES have been destroyed.

The HELICOPTER swoops in.

INT. TRAIN - COMPARTMENT - DAWN

An ALARM is ringing.

LEONA gathers her things.

She puts her mouse into her pocket.

There is chaos in the train as passengers scream and panic to get out.

EXT. TRAIN - DAWN

The BLACK HELICOPTER hovers in front of CHRISTIAN.

KIRYAKO shouts to CHRISTIAN.

KIRYAKO

Tetsujin! Your time has come.

CHRISTIAN back flips from the roof of the TRAIN.

KIRYAKO fires a ROCKET, it misses and hits the side of the CARRIAGE.

INT. TRAIN - COMPARTMENT - DAWN

LEONA is rocked by the explosion.

People are pouring out of the TRAIN.

LEONA climbs out through the smoke and debris.

EXT. TRAIN - DAWN

The PASSENGERS are running to safety.

The HELICOPTER is hovering, searching for Christian.

LEONA looks for Christian.

LEONA

Christian! Christian!

CHRISTIAN is UNDERNEATH THE TRAIN.

He LISTENS as the HELICOPTER flies overhead.

CHRISTIAN ROLLS out from underneath the TRAIN.

CHRISTIAN, using an ACCESS LADDER, quickly climbs back onto the roof of the TRAIN.

He holds his SWORD ready.

INT. HELICOPTER - DAWN

KIRYAKO spots CHRISTIAN.

He quickly takes aim with the ROCKET LAUNCHER.

KIRYAKO

Pay day.

EXT. TRAIN - DAWN

KIRYAKO fires a ROCKET at the CARRIAGE.

CHRISTIAN leaps from the CARRIAGE just as it EXPLODES.

He is thrown through the air by the power of the explosion right towards the HELICOPTER.

He grabs a hold of the HELICOPTER'S LANDING STRUT.

With lightning quick reflexes, CHRISTIAN climbs up into the HELICOPTER.

LEONA spots CHRISTIAN.

She drops her RUCKSACK and runs after CHRISTIAN.

INT. HELICOPTER - DAWN

CHRISTIAN is able to grab KIRYAKO before he can react.

CHRISTIAN has his SWORD to KIRYAKO'S throat.

KIRYAKO

You're fast Tetsujin. Of course, you're not a true Tetsujin, your line shamed that name. Coward.

CHRISTIAN

Give me one reason why I shouldn't cut your throat right now.

EXT. TRAIN - DAWN

We can see LEONA running towards the HELICOPTER.

LEONA

Christian!

INT. HELICOPTER - DAWN

KIRYAKO smiles as we see his ROCKET LAUNCHER is aimed directly at LEONA.

KIRYAKO

Because all I have to do is
squeeze this trigger and your
woman is dead.

CHRISTIAN nicks KIRYAKO'S throat with the SWORD.

CHRISTIAN

Just try it.

KIRYAKO grins.

KIRYAKO

Okay.

KIRYAKO FIRES THE ROCKET LAUNCHER.

The PILOT tilts the controls.

The HELICOPTER tilts to one side.

CHRISTIAN falls out of the HELICOPTER.

EXT. TRAIN - DAWN

CHRISTIAN hits the ground.

There is FIRE and SMOKE where LEONA was standing.

INT. HELICOPTER - DAWN

The PILOT is trying to see the ground through the flames and smoke.

PILOT

I can't see him. What do you
want me to do?

KIRYAKO is also trying to look for CHRISTIAN.

KIRYAKO

If he survived, we'll take
care of it later. Let's go.

EXT. TRAIN - DAWN

The HELICOPTER flies off.

There are DISTRESSED PASSENGERS running in all directions.

CHRISTIAN is crawling across the ground.

He is searching.

Smoke is everywhere.

He feels it in his lungs, starts to cough hard.

He tries to stand. Broken leg. He's useless.

He crawls again, flames licking at his heels.

He finds her.

LEONA is lying on the ground.

CHRISTIAN crawls over to her.

She is bloodied and bruised. She is unconscious

CHRISTIAN
Leona, please wake up.

He shakes her.

She begins to stir.

CHRISTIAN
(gently)
Leona?

Her eyes open.

LEONA
(weakly)
Chr...Christian?

She smiles.

LEONA
(CONT'D)
I tried to find you.

CHRISTIAN smiles.

CHRISTIAN
Well, you found me.

LEONA
You okay?

CHRISTIAN
I'm fine.

LEONA'S voice weakens the more she tries to talk.

LEONA
Chi Chi, where is he? I
dropped my rucksack somewhere
around here.

CHRISTIAN
Don't worry. I'll find him.

LEONA'S eyes start to glaze over.

LEONA
Christian, why is it so cold?

CHRISTIAN'S eyes start to swell as he holds back
tears.

CHRISTIAN
It's because the sun isn't
fully up yet.

LEONA
Oh, yeah, right. Silly me.

She dies.

CHRISTIAN places his head on her chest and holds her.

Fade to black.

TITLE CARD: SIX MONTHS LATER

CUT TO:

EXT. TOKYO - EVENING

We soar across the skyline of Tokyo by night. It's
beautiful, illuminated by BRIGHT NEON.

INT. NIGHTCLUB - EVENING

A trendy Tokyo nightclub. It's full of MIDDLE AGED BUSINESS MEN.

They watch some OBSCURE TECHNO BAND on stage.

A MAN walks towards the BAR.

He is clad all in black. His hair is tightly cropped and he is clean shaven. He is wearing a LONG BLACK TRENCHCOAT.

As he approaches the bar, we realise that it is CHRISTIAN.

The BARTENDER is as camp as they come.

BARTENDER
(in Japanese)
What can I do you for sweetie?

CHRISTIAN
I'm looking for a man.

BARTENDER
Darling, aren't we all?

CHRISTIAN throws the BARTENDER a look that could kill.

CHRISTIAN
Shujinto.

The expression on the BARTENDER'S face changes suddenly.

The BARTENDER nods in the direction of a LARGE FAT MAN at the corner of the bar.

The LARGE FAT MAN walks over to CHRISTIAN. He sizes him up.

LARGE FAT MAN
Come with me.

CHRISTIAN and the LARGE FAT MAN leave the bar through a door in the back.

INT. NIGHTCLUB - BACK ROOM - EVENING

The BACK ROOM is a seedy den full of PERVERTS, sleazing over TEENAGE GIRLS in SCHOOL UNIFORMS.

The LARGE FAT MAN escorts CHRISTIAN into the den.

The LARGE FAT MAN approaches the sleaziest looking of the PERVERTS.

LARGE FAT MAN

Mr. Hideo?

HIDEO looks pissed at being interrupted.

The LARGE FAT MAN whispers into HIDEO'S ear.

HIDEO looks at CHRISTIAN.

HIDEO

You American huh?

CHRISTIAN says nothing.

HIDEO

What you got under the trenchcoat?

CHRISTIAN looks at the TEENAGE GIRLS.

CHRISTIAN

You should tell your girlfriends to leave.

All the other PERVERTS look at CHRISTIAN.

HIDEO looks serious.

HIDEO

(To TEENAGE GIRLS)

Leave! Now!

The TEENAGE GIRLS hurry out of the den.

CHRISTIAN slides back his trenchcoat.

He unsheathes his SWORD just enough so that HIDEO can see the gold colour.

HIDEO looks nervous.

HIDEO

That's a special sword.

CHRISTIAN

One of a kind.

LARGE FAT MAN is reaching for a GUN under his jacket.

CHRISTIAN

(CONT'D)

Like me.

LARGE FAT MAN draws the GUN.

In the blink of an eye, CHRISTIAN draws his SWORD and hacks off LARGE FAT MAN'S HAND.

LARGE FAT MAN drops to the floor, screaming, blood spurting from the stub.

HIDEO and the PERVERTS all draw their GUNS.

CHRISTIAN is faster than we have seen him yet. Like he's finally fulfilled his true potential.

LIMB'S are hacked off as CHRISTIAN ROLLS, TWIRLS and SPINS in an amazing dance of death, reducing the PERVERTS to a weeping mob of bleeding creeps.

HIDEO lies on the floor. His LEG has been HACKED IN TWO.

He crawls desperately to get away from CHRISTIAN.

CHRISTIAN grabs HIDEO.

CHRISTIAN

Where is he? Where is
Shujinto!

HIDEO spits it out.

HIDEO

Kojima Corp! Kojima Corp.
It's a cover for underworld!

CHRISTIAN

Thank you.

CHRISTIAN breaks HIDEO'S NECK.

One of the PERVERT'S is trying to crawl away, it's a bit difficult for him seeing as he has no arms.

CHRISTIAN puts his foot down on the man's back.

CHRISTIAN

Go back to your boss and tell
him I'm coming for him.

The PERVERT is crying as he talks.

PERVERT

Wh...Who...is coming?!

CHRISTIAN

The Tetsujin.

CHRISTIAN leaves.

CUT TO:

EXT. KOJIMA CORP - EVENING

A large glass skyscraper in an industrial area of
Tokyo. It has thirty floors.

INT. KOJIMA CORP - TOP FLOOR - EVENING

The entire top floor is an office for the boss of
Kojima Corp, who sits at a table in the centre of the
office.

The ELEVATOR DOORS open.

KIRYAKO enters.

KIRYAKO

Mr. Shujinto.

TAKA SHUJINTO stands as KIRYAKO enters. TAKA is in
his early thirties, well groomed and manicured, wears
very expensive suits.

KIRYAKO bows.

TAKA SHUJINTO

Kiryako.

KIRYAKO

One of our nightclubs has been
attacked. It was him.

TAKA SHUJINTO

The Tetsujin?

KIRYAKO
The Tetsujin.

TAKA SHUJINTO looks slightly concerned.

TAKA SHUJINTO
Send all the employees home.

KIRYAKO
All of them?

TAKA SHUJINTO
All of them!!! Leave only the
security personnel.

TAKA SHUJINTO looks out at the Tokyo skyline.

TAKA SHUJINTO
We have a score to settle.

CUT TO:

EXT. KOJIMA CORP - EVENING

CHRISTIAN enters the CAR PARK of the KOJIMA BUILDING.

THREE BLACK CARS sit, waiting.

The HEADLIGHTS and ENGINE GROWLS taunt CHRISTIAN.

CHRISTIAN draws his SWORD.

The CARS rev their engines once more before heading
straight towards CHRISTIAN.

CHRISTIAN runs straight at the CARS.

The CARS keep gunning for him.

CHRISTIAN does not budge an inch. He is heading right
for the CAR in the centre of the three.

CHRISTIAN leaps into the air.

We are now in super slow motion as CHRISTIAN flies
across the roof of the CAR, he stabs his SWORD into
the CAR, slicing through it like butter.

The chassis of the CAR splits in two. Each half of
the SPLIT CAR intercepting the other two CARS.

CHRISTIAN lands on his feet just as the other CARS
collide into the wreckage of the SPLIT CAR.

CHRISTIAN casually walks into the headquarters of Kojima Corp.

INT. KOJIMA CORP - MEZZANINE - EVENING

FIVE GUARDS with MACHINE GUNS are waiting. They stand behind LARGE STATUES for cover.

CHRISTIAN enters and immediately dives towards a LARGE FOUNTAIN for cover.

BULLETS tear at the FOUNTAIN, springing water leaks.

The GUARD closest to CHRISTIAN, GUARD #1, runs out of ammo.

He reaches into his belt for another CLIP.

CHRISTIAN hears GUARD #1 trying to reload.

CHRISTIAN dives out from behind the FOUNTAIN.

The other GUARDS fire at him.

CHRISTIAN SLIDES across the floor, ducking under their gunfire. He slides towards GUARD #1 who is trying to reload his MACHINE GUN.

CHRISTIAN cuts GUARD #1'S FEET OFF.

GUARD #1 collapses to his knees as CHRISTIAN slashes at his throat.

CHRISTIAN takes cover behind a STATUE.

BULLETS are puncturing the statue as the other GUARDS continue to fire at CHRISTIAN.

Another GUARD, GUARD #2, clicks on empty.

He reaches for a spare CLIP.

CHRISTIAN has got this guy dead to rights. He spots a CHANDELIER above GUARD #2.

CHRISTIAN THROWS his SWORD at the CHANDELIER.

The SWORD cuts through the SUPPORT CABLE holding the CHANDELIER.

The CHANDELIER falls.

The CHANDELIER crushes GUARD #2.

GUARD #3 sprays machine gun fire at CHRISTIAN.

CHRISTIAN TWIRLS THROUGH THE AIR out of reach of the gunfire, he lands next to his SWORD.

CHRISTIAN grabs his SWORD and throws it like a boomerang towards GUARD #3.

GUARD #3 loses his head.

GUARD #4 takes cover behind a STATUE as GUARD #5 tries to pin down CHRISTIAN.

CHRISTIAN runs towards GUARD #4'S STATUE, BULLETS from GUARD #5'S MACHINE GUN are tearing up the floor under his feet.

CHRISTIAN jumps into a flying kick towards the STATUE.

The STATUE topples, pinning GUARD #4 to the floor. He struggles to free himself.

GUARD #5 runs out of ammo as CHRISTIAN reaches him.

CHRISTIAN waves his finger "Tut tut".

CHRISTIAN performs a vicious roundhouse kick, sending GUARD #5 flying through the air.

GUARD #4 manages to get back to his feet, but CHRISTIAN has now retrieved his SWORD.

Without even looking, CHRISTIAN stabs his SWORD into the belly of GUARD #4 who drops to the floor instantly.

CHRISTIAN spots the ELEVATOR.

INT. KOJIMA CORP - 15TH FLOOR - EVENING

The ELEVATOR DOORS open.

CHRISTIAN steps out onto the 15TH FLOOR.

There are TEN GUARDS, all armed.

They are led by a SMART ASS GUARD.

He notices CHRISTIAN'S SWORD and LAUGHS.

SMART ASS GUARD
You should have come better
prepared. Old versus new
never works.

He raises his MACHINE GUN towards CHRISTIAN.

CHRISTIAN unveils a MACHINE GUN from under his
trenchcoat, taken from one of the guards on the
MEZZANINE level.

SMART ASS GUARD
Oh, shit.

CHRISTIAN opens fire on the TEN GUARDS.

They are cut to pieces as CHRISTIAN unloads the full
clip on them.

There is nothing left standing when the gun CLICKS on
empty.

CHRISTIAN throws the MACHINE GUN to the ground.

CHRISTIAN heads towards the EXECUTIVE LEVEL ELEVATOR,
which leads to the top floor.

KIRYAKO (O.S.)
Need a key to get in there.

CHRISTIAN slowly turns around.

KIRYAKO is sitting on a DESK, he is holding a KEYCARD.

CHRISTIAN
You.

KIRYAKO
I see you remember me
Tetsujin. Good.

KIRYAKO holds his hands up in the air.

KIRYAKO
(CONT'D)
I'm unarmed. What say we do
this the old fashioned way?

CHRISTIAN throws his SWORD, pinning it to a wall.

CHRISTIAN charges towards KIRYAKO.

KIRYAKO is fast, he dives out of the way.

KIRYAKO

Your anger gives you strength,
but you lose focus. Try
harder.

CHRISTIAN does a sweep kick, tripping up KIRYAKO.

KIRYAKO falls to the floor.

CHRISTIAN drops a kick down onto KIRYAKO'S chest.

The wind is knocked out of KIRYAKO but he recovers
fast.

KIRYAKO grabs a hold of CHRISTIAN'S FOOT and gets him
in a submission hold.

CHRISTIAN is in pain as KIRYAKO squeezes on a nerve
centre.

KIRYAKO

You like pain huh?

He squeezes harder.

CHRISTIAN fights the pain.

KIRYAKO

(CONT'D)

I love the pain. You see, the
more you scream, the more I
enjoy it.

CHRISTIAN grabs KIRYAKO'S PONYTAIL and pulls hard.

KIRYAKO screams like a girl.

CHRISTIAN punches KIRYAKO in the face. KIRYAKO is
knocked back by the force of the punch.

KIRYAKO gets to his feet.

CHRISTIAN somersaults to his feet, kicking KIRYAKO in
the face at the same time.

The two now stand off against each other.

They are both amazingly fast as they try to
outmanoeuvre each other.

KIRYAKO plays dirty though.

As CHRISTIAN throws a punch, KIRYAKO grabs a hold of CHRISTIAN'S HAND and BITES DOWN HARD.

CHRISTIAN

Aaaargh!

CHRISTIAN back fists KIRYAKO with his free hand.

KIRYAKO falls back from the blow.

CHRISTIAN looks at the BLOODY BITE MARK on his hand.

KIRYAKO laughs at CHRISTIAN.

KIRYAKO

Come on Tetsujin. Weep for me!

CHRISTIAN kicks, KIRYAKO ducks.

KIRYAKO

(CONT'D)

Weep like I'm sure you did when I killed your woman.

That does it.

CHRISTIAN'S eyes flare up in rage.

No more flashy martial arts moves, CHRISTIAN is brawling now.

He grabs KIRYAKO by the neck and punches him right in the nose. We hear the crack as blood spurts out.

CHRISTIAN continues to punch KIRYAKO in the broken nose.

CHRISTIAN throws KIRYAKO into a GLASS CABINET.

KIRYAKO struggles to get to his feet.

CHRISTIAN picks up a GLASS ASHTRAY and SMASHES KIRYAKO right in the face with it.

KIRYAKO'S face is dripping blood now.

CHRISTIAN kicks KIRYAKO right in the balls.

As KIRYAKO slumps from the kick, CHRISTIAN CRUSHES his KNEE right into KIRYAKO'S face.

KIRYAKO is on the floor in a pool of blood.

He continues to laugh.

KIRYAKO
Is...Is that the best you've
got Tetsujin?

CHRISTIAN grabs KIRYAKO like a rag doll and throws him through a door.

INT. KOJIMA CORP - SECURITY ROOM - EVENING

KIRYAKO smashes right through the door into the SECURITY ROOM. The room is full of CCTV MONITORS, CONTROL PANELS and a SMALL ARMOURY.

There are large splinters of wood sticking out of KIRYAKO.

CHRISTIAN enters the SECURITY ROOM.

KIRYAKO spots a HANDGUN RACK in the SMALL ARMOURY. He snatches a HANDGUN and points it at CHRISTIAN.

He starts to laugh again.

KIRYAKO
Your bitch was a freebie, but
I get paid a lot of money to
kill you.

KIRYAKO pulls the trigger. Click. Click. It's empty.

CHRISTIAN points to the SHELF FULL OF AMMO above the HANDGUN RACK.

CHRISTIAN lifts a ROCKET LAUNCHER up from the SMALL ARMOURY.

He aims it directly at KIRYAKO.

CHRISTIAN
This is for Leona.

CHRISTIAN pulls the trigger. BOOM!

EXT. KOJIMA CORP - EVENING

We see a window of the 15th floor explode as KIRYAKO'S body is blown out of the building.

INT. KOJIMA CORP - SECURITY ROOM - EVENING

As the smoke clears, we see CHRISTIAN.

He drops the ROCKET LAUNCHER and walks back out to the 15th Floor.

INT. KOJIMA CORP - 15TH FLOOR - EVENING

In a pile of BLOOD and BROKEN GLASS, lies the KEYCARD.

CHRISTIAN picks it up.

CHRISTIAN pulls his SWORD out of the wall.

He walks towards the EXECUTIVE ELEVATOR and swipes the KEYCARD through the CARD READER.

The DOORS slide open. CHRISTIAN steps inside. The DOORS slide shut.

INT. KOJIMA CORP - TOP FLOOR - EVENING

TAKA SHUJINTO sits calmly at his desk. His back to the ELEVATOR.

In the background, we see the ELEVATOR DOORS slide open.

CHRISTIAN enters.

TAKA SHUJINTO
You've taken your time
Tetsujin.

CHRISTIAN ignores him.

TAKA SHUJINTO
Straight to business. I
admire that in a man.

CHRISTIAN draws his SWORD.

TAKA SHUJINTO
Fine weapon.

CHRISTIAN
You've murdered a lot of
people to get to me.

TAKA SHUJINTO

Your people insulted my clan
and spilt the blood of my
ancestors.

CHRISTIAN

Your people murdered, raped,
extorted and pillaged hundreds
of my clan and many more.

TAKA SHUJINTO

Times were different back
then.

CHRISTIAN slams his fist down on TAKA'S TABLE.

CHRISTIAN

That's no excuse!

TAKA stands up to face CHRISTIAN.

TAKA SHUJINTO

My ancestors declared a Blood
Debt on the Tetsujin. Repaid
in full only when the last of
your kind had breathed his
last. For me to abandon the
wishes of my people would
bring shame and dishonour down
upon me. I would lose face
amongst my peers. I would be
weak.

CHRISTIAN

You're already a weak man,
hiding behind hundreds of
year's worth of bullshit.

TAKA snaps.

TAKA SHUJINTO

How dare you! How dare you
insult my family! Filthy
Tetsujin! I have followed the
Shujinto code to the letter,
as my father has and his
father before him.

CHRISTIAN looks curious.

CHRISTIAN

Your father found about me.
How?

TAKA SHUJINTO

What does it matter now? The
only thing that matters
anymore is that he wants you
dead. And I am happy to
oblige!

TAKA reaches for a GUN under the table. He's quick.

He fires the GUN.

We are now in super slow motion as the BULLET flies
towards CHRISTIAN.

CHRISTIAN raises his SWORD into the path of the
oncoming BULLET.

The BULLET makes contact with the SWORD and SPLITS IN
TWO.

TAKA is stunned by the skill of CHRISTIAN.

CHRISTIAN rams the SWORD into TAKA'S NECK, pinning him
to his CHAIR.

CHRISTIAN

This sword has spilled the
blood of many of your kin.

TAKA gargles blood.

CHRISTIAN

(CONT'D)

Where is your father?

TAKA struggles to speak as the blood foams out of his
mouth.

TAKA SHUJINTO

Y..Yo...You...know..wh...wh..w
here.

CHRISTIAN quickly pushes the SWORD through TAKA'S
throat.

We see the SWORD protrude through the back of the
chair.

CHRISTIAN pulls the SWORD back out.

He takes a HANDKERCHIEF from TAKA'S TABLE and wipes the blood from the SWORD.

In the distance, we hear POLICE SIRENS.

CHRISTIAN leaves.

CUT TO:

EXT. MOUNTAINS - DAY

RAIN and THUNDER lash at the mountains.

We see CHRISTIAN walking through the mountains.

He looks tired and weak but he continues to walk.

CUT TO:

EXT. FARM - DAY

A FARM located in the lush mountains. The skies are blue, the air fresh, and the grass green.

An old looking FARMER is carrying BUCKETS OF WATER to and from a small SPRING.

CHRISTIAN enters the FARM.

The FARMER is struggling to carry the BUCKETS.

CHRISTIAN sees the FARMER struggling.

CHRISTIAN

You need help with those?

FARMER

Oh, yes! Yes please. Thank you very much.

CHRISTIAN takes a couple of BUCKETS and helps carry them to the FARMHOUSE.

FARMER

You are so kind! My back is not as strong as it once was. Thank you very much.

CHRISTIAN places the BUCKETS next to a WELL.

CHRISTIAN

No need to thank me. It was my pleasure.

The FARMER gestures towards the FARMHOUSE.

FARMER

Please come into my home for
some food. You look tired.

CHRISTIAN wipes the sweat from his brow.

CHRISTIAN

Okay, I can't turn that down.

CUT TO:

INT. FARMHOUSE - AFTERNOON

The FARMHOUSE is very warm and homely looking but is
also very traditional and free of the intrusions of
the modern world.

CHRISTIAN sits around a SMALL DINNER TABLE.

We can hear the sounds of CHILDREN playing in the
background.

The FARMER pours a drink.

FARMER

Sake?

CHRISTIAN

Yes, please.

CHRISTIAN downs the SAKE in one.

The FARMER laughs.

FARMER

You very thirsty.

CHRISTIAN

I've been walking for a long
time.

The FARMER sips the SAKE slowly.

FARMER

Where you come from?

CHRISTIAN

Tokyo.

The FARMER laughs again.

FARMER

Sorry, I mean where you live?

CHRISTIAN

Oh, sorry, my mistake. I'm
from the United States.

FARMER

Ah American! Why you come to
Japan?

CHRISTIAN

I used to have family here.

A YOUNG WOMAN enters from the KITCHEN. She is very
beautiful and graceful. She is carrying a tray with
BOWLS OF SUSHI and NOODLES.

She bows as she places the BOWLS on the table.

CHRISTIAN bows in return.

FARMER

This is my daughter, Kobe.

CHRISTIAN

(To KOBE)

Hello. My name is Christian.

KOBE smiles politely.

KOBE

Hello. Nice to meet you
Christian.

TWO SMALL BOYS run into the dining area. They are
laughing and playing rather loudly.

KOBE apologises for the noise.

KOBE

Sorry, they are my boys and
they still don't know how to
behave around guests.

CHRISTIAN laughs.

CHRISTIAN

No need to apologise. We were
all that age once.

The FARMER shouts at the BOYS.

FARMER

Boys! Enough!

The BOYS ignore him.

KOBE shouts at the BOYS.

KOBE

(To BOYS)

Boys! Sit down! Time to eat!

The BOYS sit down at the table.

KOBE

(To CHRISTIAN)

This is Yuko and this is Kuri.

CHRISTIAN

(To BOYS)

Hello.

The BOYS laugh and start to eat their food. That keeps them quiet.

Everyone begins to eat.

FARMER

So, Christian, you say you used to have family here?

CHRISTIAN

Ah, yes. It's a bit complicated.

The FARMER points to CHRISTIAN'S trenchcoat which is hanging up.

FARMER

I saw your weapon as you came in. Very old sword.

CHRISTIAN looks surprised.

CHRISTIAN

Yes, it was a family heirloom.

FARMER

Tetsujin weapon.

CHRISTIAN goes quiet.

KOBE looks embarrassed.

KOBE

Father!

CHRISTIAN

You know of the Tetsujin?

FARMER

They are legend. Heroes of
the free people.

CHRISTIAN

Then you know why I have come?

FARMER

I have guessed as much. They
still harass us poor folk. It
seems that all my earnings go
to him.

KOBE interrupts, her voice trembling with fear.

KOBE

Father! Talk like that will
get you -

FARMER

No Kobe. No more.

There is an uncomfortable silence.

The BOYS do not notice as they continue to eat their
SUSHI.

CHRISTIAN

Where can I find him?

FARMER

I will take you there when
morning comes.

KOBE stands up.

KOBE

(To FARMER)

May I be excused Father?

FARMER

(apologetic)

Kobe, I do not mean to sound -

KOBE

It is quite all right father.
The boys need a bath anyway.
Come on boys.

KOBE and the BOYS leave the table.

The FARMER pours another glass of SAKE for CHRISTIAN.

FARMER

She's just frightened. Like
most people. Her husband was
killed by Shujinto's thugs.
She has had to raise those two
boys by herself. I want to
help more but I have the farm
and I'm getting to old now.

CHRISTIAN

I'm so sorry. The Shujinto
family has thrived on fear for
too long.

The FARMER rises to his feet.

FARMER

You will need rest for the
journey ahead. I will prepare
a bed for you.

CHRISTIAN bows.

CHRISTIAN

Thank you.

The FARMER bows.

FARMER

No. Thank you. You are a
hero to people.

CHRISTIAN

I don't feel like one. My
family fled from here when
times were at their worst.

FARMER

Do not carry the burdens of
others for they are not yours
to carry. Every man makes his
own choice. The past does not
determine yours.

CUT TO:

EXT. FARM - GARDEN - LATE AFTERNOON

CHRISTIAN is sitting in the garden with the two BOYS.

CHRISTIAN is holding Leona's mouse in his hands. He is feeding it cheese.

KOBE is washing clothes.

She watches CHRISTIAN and the BOYS.

CHRISTIAN
His name is Chi Chi.

The BOYS laugh.

YUKO
Chi Chi. He is very small.

CHRISTIAN
Yes, and that's why you have to take special care of him. He used to belong to a very special friend of mine.

CHRISTIAN hands the mouse over to YUKO.

The BOYS smile.

KURI
You're giving him to us?

CHRISTIAN
Yes, but only if you promise to both look after him. Look after him as if he is the most special thing in the world.

CHRISTIAN looks over at KOBE. She blushes.

CHRISTIAN
(CONT'D)
After your mother of course.

The BOYS NOD and SMILE.

CHRISTIAN
Okay then, he's yours.
Goodbye Chi Chi.

The BOYS run off with the little mouse.

CHRISTIAN walks over to KOBE.

CHRISTIAN
You must be very proud.

KOBE
I am.

CHRISTIAN sits next to KOBE.

CHRISTIAN
It must be very hard on you.

KOBE looks slightly angered.

KOBE
Did my father tell...he had no
right!

CHRISTIAN
I'm sorry, I didn't mean to
offend you.

KOBE calms down.

KOBE
(embarrassed)
No, I am sorry. I have
behaved improperly for you.
You are a guest of my father.
It's getting late, I must put
the boys to bed. Please
excuse me.

KOBE runs after the BOYS.

CHRISTIAN looks on.

CUT TO:

INT. FARMHOUSE - BOYS BEDROOM - EVENING

The BOYS are sound asleep.

KOBE gently kisses them each on the head.

She looks out the window into the garden.

She sees CHRISTIAN, practicing the kata of his martial
arts.

He is elegant in his movement. His eyes are closed at
all times.

He is unaware that KOBE is watching him.

KOBE is fascinated as she studies his body.

CHRISTIAN turns around, he opens his eyes and notices KOBE.

KOBE becomes embarrassed and runs from the window.

CUT TO:

INT. FARMHOUSE - BEDROOM - EVENING

CHRISTIAN is preparing for bed.

There is a KNOCK at his door.

CHRISTIAN slides open the door.

KOBE is standing before him. She is carrying a BEDSHEET.

KOBE

I...I thought you may want a clean bedsheet.

CHRISTIAN

Thank you, you're very kind.

KOBE enters and places the BEDSHEET on the bed.

KOBE

I'm sorry if I interrupted you earlier in your meditation.

CHRISTIAN

It's alright. You didn't interrupt me.

KOBE neatly folds the BEDSHEET out.

KOBE

Your style is old. I have never seen it before. My father, he believes you to be one of the Tetsujin. Is that true?

CHRISTIAN looks over at his SWORD which is cradled on a MANTLEPIECE.

CHRISTIAN

I am descended from a Tetsujin line yes. I was trained in their ways when I was very young.

KOBE finishes laying out the BEDSHEET.

KOBE

The Tetsujin used to protect people. Is that why you are here? To protect us?

CHRISTIAN

No, not really. I'm sorry.

KOBE looks disappointed.

She stands up to leave.

KOBE

I'm sorry, I don't mean to intrude.

CHRISTIAN

It's okay. I don't mind.

KOBE looks CHRISTIAN in the eyes.

KOBE

You are the first good thing that has come into our lives since Shujinto took my husband.

CHRISTIAN

Then I can promise you only vengeance.

KOBE

Vengeance is not a good thing. It can turn a person's soul black as night. Empty their heart.

CHRISTIAN

Do you not wish for the death of Shujinto?

KOBE looks at CHRISTIAN'S eyes.

KOBE

Sometimes. I know the look in
your eyes. He took someone
from you didn't he?

CHRISTIAN looks out the window at the FULL MOON.

CHRISTIAN

Yes, yes he did.

KOBE stands beside him.

KOBE

Someone special?

They are very close to each other now, their warm
breath touching each other's body.

CHRISTIAN

Yes.

KOBE

Then surely they would not
want to see you empty your
heart for the sake of
vengeance?

CHRISTIAN distances himself from KOBE.

CHRISTIAN

Your right. She wouldn't want
this.

KOBE walks to the door.

KOBE

Goodnight.

She bows and exits.

CHRISTIAN returns the bow.

CHRISTIAN

Goodnight.

KOBE slides the door shut.

CHRISTIAN sits down to MEDITATE.

He closes his eyes.

CUT TO:

EXT. GRASS FIELD - DAY

A field of TALL GREEN GRASS, blowing gently in the breeze.

CHRISTIAN is sitting in his Zen position in the middle of the field.

In the distance, behind CHRISTIAN, we see the WHITE HORSE riding towards him.

CHRISTIAN continues to meditate.

The WHITE HORSE is closer now. We can see someone on the horse.

CHRISTIAN firmly grips the handle of his SWORD.

The WHITE HORSE is much closer. Riding in its saddle, is still HIZAKI SHUJINTO, clad in his WHITE SAMURAI ARMOUR.

SHUJINTO draws his SWORD as he bears down on CHRISTIAN.

CHRISTIAN rises to his feet, bringing his SWORD to his chest.

He spins around to face SHUJINTO.

His SWORD clashes fiercely against SHUJINTO'S SWORD.

CUT TO:

INT. FARMHOUSE - BEDROOM - DAWN

CHRISTIAN wakes.

The early morning sun shines in through the window.

There is a KNOCK at the door.

CHRISTIAN

Come in.

The FARMER enters. He is carrying a BOX.

FARMER

Good morning, hope I didn't wake you.

CHRISTIAN

Good morning. No, you didn't wake me.

FARMER

I have something for you.

The FARMER opens the BOX.

Inside is a BLACK OUTFIT.

FARMER

This is the traditional robe of the Tetsujin.

CHRISTIAN looks amazed.

CHRISTIAN

Where did you find this?

FARMER

My family has aided the Tetsujin for many years. I would be honoured if you, a true Tetsujin, wear it now.

CHRISTIAN

Thank you.

FARMER

I will have two horses ready shortly for our departure.

The FARMER bows then leaves.

CUT TO:

EXT. FARM - MORNING

It is a beautiful morning, the sun is shining brightly.

The BOYS are chasing little Chi Chi around the FARM.

KOBE is PRUNING FLOWERS.

CHRISTIAN comes out of the farmhouse, he is wearing the traditional BLACK OUTFIT of the Tetsujin.

The FARMER brings TWO HORSES around.

FARMER
(To CHRISTIAN)
Are you ready?

CHRISTIAN attaches his SWORD to his belt.

KOBE looks at CHRISTIAN. She looks upset.

CHRISTIAN
I'm sorry.

KOBE
You must do what you feel is
right.

The FARMER climbs up into the saddle of his horse.

CHRISTIAN climbs up into the saddle of his horse.

The FARMER looks over at KOBE.

FARMER
Kobe, we shall not be long.

KOBE
Be careful.

CHRISTIAN
We will.

The horses leave the farm.

The little BOYS chase after them.

CHRISTIAN
Boys, you have to go and look
after your mother okay? For
me?

YUKO
Okay.

CHRISTIAN
Good boys.

The BOYS run back to KOBE.

CHRISTIAN and the FARMER ride out.

CUT TO:

EXT. GRASS FIELD - DAY

CHRISTIAN and the FARMER ride through a field of TALL GREEN GRASS.

In the distance we can see a BAMBOO FOREST.

FARMER

There it is.

The FARMER points towards the BAMBOO FOREST.

CHRISTIAN

I've never seen it before.
Only heard of it from the
tales my father told me.

FARMER

That place is very special for
the Tetsujin but also holds
very bad memories.

CHRISTIAN looks down at his SWORD.

CHRISTIAN

Yes.

We can hear the distant rumble of what sounds like
HORSES GALLOPING.

CHRISTIAN

What's that?

The sound grows closer.

FARMER

Trouble.

As the sound grows closer, we can now hear clearly
what it is and see what it is -

- THREE MOTORBIKES headed straight for CHRISTIAN and
the FARMER.

FARMER

We must go!

The FARMER rides hard through the field.

CHRISTIAN follows.

The MOTORBIKE riders are YOUNG PUNKS. They laugh and
jeer as they give chase through the field.

The FARMER'S horse goes in a different direction from CHRISTIAN.

FARMER
(To CHRISTIAN)
Split up! We might be able to
lose them!

CHRISTIAN
Okay!!

The TWO RIDERS split up.

The MOTORBIKES don't fall for it, they continue to chase the FARMER.

The FARMER'S horse throws a shoe.

It falls into the field, the FARMER is thrown from the horse.

The LEAD MOTORBIKE catches up to the old man.

CHRISTIAN sees and heads towards them.

YOUNG PUNK #1
Old man, you owe Shujinto a
lot of cash man! Guess we'll
just take it out of that
pretty daughter of yours!

FARMER
You leave Kobe alone!

The other MOTORBIKES pull up.

YOUNG PUNK #2
Let's take that farm today.

YOUNG PUNK#3
Yeah! We can get a good price
for those kids.

FARMER
Nooo!!

YOUNG PUNK #1 pulls out a GUN and shoots the FARMER.

CHRISTIAN hears the GUN SHOT and rides hard towards them.

YOUNG PUNK #3
Come on, let's get out of
here.

YOUNG PUNK #1 climbs back onto his MOTORBIKE.

The THREE tear off through the field, shouting and
laughing.

CHRISTIAN rears his horse at the FARMER'S body.

CHRISTIAN dismounts.

He runs over to the FARMER.

He is barely alive.

FARMER
K...Kobe...The boys...

The FARMER dies.

CHRISTIAN gets back on the horse and chases after the
MOTORBIKES.

The YOUNG PUNKS laugh as they try and perform stunts
to impress each other.

YOUNG PUNK #2
Watch this!

YOUNG PUNK #2 pulls a WHEELIE.

YOUNG PUNK #3
No, watch this.

A SWORD flies into YOUNG PUNK#3'S back. He is thrown
violently from the MOTORBIKE which crashes.

The other punks see CHRISTIAN bearing down on them on
the horse.

YOUNG PUNK #1
Nail him.

The TWO MOTORBIKES head straight towards CHRISTIAN.

YOUNG PUNK #1 fires his GUN at CHRISTIAN.

CHRISTIAN ducks out of the way of the shot.

CHRISTIAN rides straight through and past the TWO
MOTORBIKES.

YOUNG PUNK #2
What the?! Where's he going?

CHRISTIAN rides towards the body of YOUNG PUNK #3.

He pulls his SWORD from the body.

He turns the horse around and chases back after the MOTORBIKES.

YOUNG PUNK #2 throttles hard on the accelerator. He races straight at the horse.

As CHRISTIAN passes the YOUNG PUNK #2, he throws his SWORD through the WHEEL, CUTTING UP THE SPOKES.

The BIKE flips through the air, so does YOUNG PUNK #2.

YOUNG PUNK #3 gets off his MOTORBIKE. He takes aim with his GUN.

CHRISTIAN charges the horse at YOUNG PUNK #3, dodging the GUN FIRE.

YOUNG PUNK #3 continues to fire and fire.

The horse slams straight into YOUNG PUNK #3, crushing him instantly.

CHRISTIAN pulls on the REIGNS.

The horse comes to a stop.

CHRISTIAN dismounts.

He retrieves his SWORD.

He looks to the BAMBOO FOREST in the distance.

CHRISTIAN
No more Shujinto. No more!

CUT TO:

EXT. BAMBOO FOREST - EVENING

CHRISTIAN walks through the forest. His SWORD is drawn and ready.

There is silence.

CHRISTIAN sees him.

Clad in WHITE SAMURAI ARMOUR, standing still with his SWORD drawn.

RYO SHUJINTO
You have come Tetsujin.

CHRISTIAN
To finish this.

They fight. No words are spoken. This fight is different. Stronger, more power behind the blows.

RYO hacks through the BAMBOO TREES as he attacks CHRISTIAN.

The BAMBOO TREES fall, nearly hitting CHRISTIAN.

RYO is clearly slower than CHRISTIAN but his armour protects him.

RYO constantly changes his stance and fighting technique.

CHRISTIAN constantly adjusts his own fighting style to counter RYO'S attacks.

The two combatants battle through a SMALL WATERFALL.

The WATER bounces off RYO'S armour. He is relentless in his attack.

CHRISTIAN smacks the handle of his SWORD across the FACEPLATE of RYO'S HELMET.

CHRISTIAN manages to knock RYO off balance.

RYO slips slightly in the water.

Catching RYO off guard, CHRISTIAN hacks a SHOULDER PAD off the armour of RYO.

RYO backs out of the waterfall, into the BAMBOO TREES again.

CHRISTIAN now has the upper hand as he puts RYO on the defensive.

Suddenly, RYO becomes quicker and quicker. He was playing possum.

CHRISTIAN and RYO strike each others blades in rapid succession, sparks flying through the air.

CHRISTIAN'S SWORD clashes with RYO'S SWORD. They are now face to face.

CHRISTIAN sees RYO'S eyes through the FACEPLATE.

This is now a test of strength. Each opponent refusing to break the deadlock.

The two force each other back and forth until -

- CHRISTIAN'S SWORD CUTS THROUGH RYO'S SWORD.

RYO'S SWORD is now broken in half. Useless.

CHRISTIAN holds his SWORD to RYO'S throat.

RYO drops what's left of his SWORD to the ground.

RYO SHUJINTO

Enough.

RYO removes his HELMET.

He is an old man, in his late seventies, but still very strong.

RYO SHUJINTO

You have come very far
Tetsujin.

CHRISTIAN

I did not ask to come this
far.

RYO seems very calm.

RYO SHUJINTO

No, no you did not. But it is
good that you did, for now we
can finally settle this. You
are an honourable warrior, I
feel no shame in being bested
by one such as you.

CHRISTIAN looks confused by RYO'S apparent calm.

CHRISTIAN

What do you want from me?

RYO SHUJINTO

I want nothing. I apologise about how things have turned out. My son, Taka, he was dishonourable. He caused much harm to many people in order to find you. I did not ask that of him. He died a fool's death.

CHRISTIAN

And that means what to me exactly?

RYO SHUJINTO

It is time you knew the truth about our families' history. I owe you that much.

CHRISTIAN looks interested.

CHRISTIAN

What truth?

RYO SHUJINTO

The Tetsujin were derived from the lower castes. They were looked down on by the Shujinto family as the lowest of the low.

CHRISTIAN

I don't need a history lesson.

RYO SHUJINTO

Patience. That weapon you carry. May I see it?

CHRISTIAN looks wary.

RYO SHUJINTO

I am a man of my word
Tetsujin.

CHRISTIAN gives the SWORD to RYO.

RYO SHUJINTO

This sword has much history for your people.

EXT. LAKE - DAY - FLASHBACK

There is a battle between TETSUJIN WARRIORS and SHUJINTO SOLDIERS.

KAI SHUJINTO is cut down by a TETSUJIN with a GOLD SWORD.

EXT. BAMBOO FOREST - EVENING

RYO studies the GOLD SWORD.

CHRISTIAN

Yes.

RYO SHUJINTO

The Tetsujin have always been led to believe that our rivalry was born out of the death of Hizaki Shujinto's son, Kai. It is true, this is what started it all but not why the Blood Debt was declared at Hizaki's deathbed.

CUT TO:

EXT. BAMBOO FOREST - DAY - FLASHBACK

There are BODIES STREWN ABOUT. Fallen TETSUJIN WARRIORS.

RYO SHUJINTO (V.O.)

When Hizaki avenged the death of his son's murderer, a lone Tetsujin, Tagawa, returned for the golden sword. It was a sacred item of the Tetsujin.

We see TAGAWA, retrieving the GOLD SWORD from under a pile of bodies.

INT. CAVE - EVENING - FLASHBACK

Several TETSUJIN WARRIORS meet in secret.

ARRANGING THE MEETING IS TAGAWA.

RYO SHUJINTO (V.O.)

Tagawa reorganised the
Tetsujin after their previous
master's death. Chai Li
initially sought a diplomatic
resolve to the situation.

INT. FEUDAL PALACE GARDEN - EVENING - FLASHBACK

We see SHUJINTO'S daughter, MEI, resting in the palace
garden.

TAGAWA appears on a balcony next to MEI.

RYO SHUJINTO (V.O.)

Tagawa held clandestine
meetings with Shujinto's
daughter, Mei.

TAGAWA kisses MEI passionately.

RYO SHUJINTO (V.O.)

(CONT'D)

But the two soon became
lovers.

INT. FEUDAL PALACE - EVENING - FLASHBACK

SHUJINTO is slumped in his throne.

Standing by his side is MEI. She cradles a BABY BOY
in her arms.

RYO SHUJINTO (V.O.)

And a Tetsujin fathered a
child to a Shujinto mother.

SHUJINTO is screaming at MEI, shouting and pointing at
the BABY BOY.

RYO SHUJINTO (V.O.)
Ashamed that his enemies, the
Tetsujin, were now connected
to him by blood, Shujinto
threatened to kill the child.
Mei was enraged and threatened
that she would kill herself if
any harm befell her son.
Unable to take his rage out on
the boy, Shujinto declared the
Blood Debt in order to
eliminate the Tetsujin from
existence.

EXT. BAMBOO FOREST - EVENING

RYO hands the SWORD back to CHRISTIAN.

CHRISTIAN
So, technically, we're
related?

RYO SHUJINTO
Yes.

CHRISTIAN
So why did you try to kill me?

RYO SHUJINTO
It was merely supposed to be a
test. A test of your worth.
I did not want things to turn
out the way they had. The
truth had not been revealed to
certain members of my family.
Even my own son, for fear of
shame and disgrace. He was,
overzealous in his pursuit of
you.

CHRISTIAN holds the SWORD close.

CHRISTIAN
So, you are ashamed to be
related to me?

RYO SHUJINTO

Never. After facing you in mortal combat, you have proven yourself a worthy warrior and a worthy...son.

CHRISTIAN

Then this is the end?

RYO SHUJINTO

Yes. Our feud is ended. My time has finally come.

RYO pulls a CONCEALED DAGGER from underneath his armour.

He drops to his knees and stabs himself in the stomach, committing Hara Kiri.

CHRISTIAN watches as RYO SHUJINTO dies.

CUT TO:

EXT. FARM - EVENING

CHRISTIAN rides towards the FARM, he has the body of the farmer wrapped in a shroud over the back of the horse.

We can see KOBE watching through the window.

INT. FARMHOUSE - EVENING

KOBE is standing, waiting.

CHRISTIAN enters.

KOBE is weeping softly.

CHRISTIAN

I'm sorry. I've brought only pain to you.

FARMER

My father lived a good life. He would not have us weep for him.

CHRISTIAN looks awkward.

CHRISTIAN
I'll leave tomorrow.

KOBE steps forward.

CHRISTIAN looks straight at her.

He puts a hand on her shoulder.

She cries.

CHRISTIAN holds her close.

INT. TRAIN - COMPARTMENT - FLASHBACK

CHRISTIAN is sitting with LEONA on the TRAIN.

CHRISTIAN
I don't want my life to be for
nothing.

LEONA looks into CHRISTIAN'S eyes.

LEONA
It won't be.

INT. FARMHOUSE - EVENING

KOBE wipes the tears from her eyes.

KOBE looks into CHRISTIAN'S eyes.

KOBE
Is your heart empty?

CHRISTIAN smiles.

CHRISTIAN
No. No, it's not. Not
anymore.

KOBE bows and then exits.

CHRISTIAN bows and looks out at the NIGHT SKY.

CUT TO:

EXT. FARM - MORNING

The sun shines down on the farm.

The BOYS PLAY, chasing little Chi Chi.

KOBE is PRUNING FLOWERS.

CHRISTIAN is carrying BUCKETS of WATER to and from the small SPRING.

KOBE smiles at CHRISTIAN.

CHRISTIAN smiles back.

FADE OUT

THE END