

FADE IN:

INT. HOTEL ROOM - DAY

A MAN is tied spread eagle to the hotel bed, not moving, he lays unconscious from a sedative and is gagged with his own necktie. Dressed only in boxer shorts, SENATOR DALTON'S mid-forties body is a testament to the long, hard hours he puts in at the gym. His clothes are laid across a nearby chair. On the lapel of his blazer is a pin of the U.S. Flag. KARINA, A BEAUTIFUL 25 YEAR OLD RUSSIAN WOMAN in a housekeeper's uniform removes a small tranquilizer dart from his neck and places it on an opened day planner lying on the night stand. The day planner shows the hours between 1 PM and 5 PM blocked out for a rest before a speech on human trafficking. While the drug is taking effect she unzips her housekeeper's uniform and lets it drop to the floor. Now just in her bra and panties, she climbs onto the bed.

PANKOV (V.O.)

Untie his legs.

Karina moves to the foot of the bed and unties Dalton's legs. Her eyes fill with tears as she watches VICTOR PANKOV set down the tranquilizer gun on the table and walk up directly behind her.

PANKOV

Now the underwear, Karina.

Karina reaches for Dalton's boxers. Victor grabs Karina by her hair and pulls the young Russian beauty's delicate and attractive body back into his.

PANKOV

Not his. Yours.

KARINA

You're a bastard.

Victor's intimidation overtakes her as he guides her hands over to her hips. Her hands trembling, she slowly slides her panties down.

PANKOV

So what does that say about you? It says, that you will do what I say, when I say it or that pretty little smile of yours, will be, no more.

Karina gives him a hard look, too hard. Pankov back hands her across the face. Karina lowers her face and doesn't look up.

PANKOV

Don't you dare bleed on the senator. The photos are suppose to show passion, not pain.

Pankov has Karina untie the Senator's hands and remove the gag from his mouth as he goes to a bag and removes a 35mm camera.

PANKOV

Now do what you do best and make it look real. I want to see sweat.

Karina straddles the Senator. The seduction begins. Pankov runs off a few frames before he starts taking pictures as he moves around the room, in and out trying to get the best angle. Karina massages and kisses the Senator. Suddenly, the Senator is not so sedated and he reaches up for Karina and she screams.

KARINA

Do something...He's awake!

PANKOV

Keep going. His groping only makes the photos look more realistic.

The pictures start coming fast and furious. Karina is able to control the Senator enough to do what is best for the photo opportunity.

PANKOV

That's enough.

Pankov punches the Senator with a straight right cross and knocks him out.

PANKOV

I wouldn't want you to enjoy it too much.

KARINA

(sarcastically)

Anything for my dear husband. You mean like this?

Karina removes her bra, caress herself, and starts to rock and grind over the Senator.

Pankov grabs her by the throat, pulls her up off the bed and up against the wall in a single motion. Her legs and feet dangle like a puppet as her toes barely reach the floor.

PANKOV

You ever disrespect me in that manner again, I will kill you.

KARINA

Why are you making me do this?

PANKOV

I want to own Dalton. These photos are a transfer of power. What was his is now mine. Like this mouth of yours.

Pankov kisses Karina removing a small amount of blood from her lips.

Karina tries to say something but Pankov tightens his grip cutting her words off.

PANKOV

It is this mouth of yours that I love so much that will one day be your demise. Fortunately for you my dear, that isn't today. I still need that mouth for other things.

Pankov releases his grip.

PANKOV

Now clean up this room and get rid of any evidence of us being here. I'll pick you up when your shift is over.

Pankov gathers his possessions and heads for the door of the adjoining suite.

PANKOV

Don't forget your underwear, Karina. I happen to like that color on you.

Victor exits through the inner door to the adjoining room. Karina starts to shut the door behind him, she notices the bed in the other room was not empty. Dalton's aide, an attractive, thirty-something blonde is tied to the bed in the same manner as the senator. The woman's dress is hiked up mid-thigh and her panties are torn away and are hanging loose down around her knee.

PANKOV

She turned out to be more useful than just a way in.

Karina closes the second inner door on her side and locks it behind him. She then picks up her underwear. The Senator moans and passes back out.

SENATOR  
(slurred)  
Who's there?...

Karina did her job with the Senator...a really good job. She lays the underwear on the side of the bed then climbs back on the bed and straddles the Senator once more. This time its for real and she going to finish the job...and she does.

Karina throws her head back. Her long black hair reaches the middle of her back. Sweat is running down her neck where we see the vein in her neck pounding to the heavy rhythm of her heart pounding. All we hear is the SOUND of her BREATHING.

DISSOLVE TO:

INT. HOTEL/BEDROOM - DAY

Karina is lying on a bed in one of the many empty hotel rooms of the abandoned Vintage Hotel. The vein of Karina's neck is pounding. Sweat rolls down her neck. The SOUND of her HEAVY BREATHING fades to a normal level. Karina's head is back and it appears to be the same moment but it is actually fifteen years later.

Karina brings her head forward. Her long black hair is now short enough to come off her shoulders as she looks forward. Karina, now 40, is still a beautiful woman but a hard life has taken its toll. She is sitting on the edge of a twin bed. Karina stands up to watch the figure in the bed next to hers. Satisfied the child's breathing is normal; she walks quietly to the room adjoining hers. From the doorway, she watches PORTLAND POLICE DETECTIVE STEVEN MORRELL rummage through a small duffel bag.

KARINA  
I can't sleep.

STEVEN  
I imagine you have a lot on your mind.

KARINA  
I made a mistake fifteen years ago.

STEVEN  
I don't think you consider Oksana a mistake.

KARINA

No, I don't.

STEVEN

When did Victor realize she was not his daughter?

KARINA

I think he has known for a while. He's been patiently waiting for Oksana to come of age so he can get top dollar for her.

STEVEN

Why did you choose Portland?

KARINA

I didn't.

CUT TO:

EXT. ADJACENT ROOF TOP - DAY

A SWAT Officer lies dead on the roof top. KARL BOGDANOFF, an ASSASSIN is dragging a SECOND SWAT Officer's dead body up next to the first. Bogdanoff raises his rifle with laser sighting and silencer to his shoulder. He crouches behind the edge of the roof top of the five story parking structure. He peers over the rifle, we see a scar diagonally down across his cheek. He takes aim across the street to the top of the building Steven is held up in. On the side of building is an old sign: The Vintage Hotel.

CUT TO:

INT. HOTEL/BEDROOM - DAY

Steven and Karina are sitting on the bed.

KARINA

Why did we have to come back here?

STEVEN

I needed to validate your claim as part of the relocation process.

KARINA

I can't believe these are even the same rooms. I do recognize the wallpaper though, what's left of it anyway.

STEVEN

Are you sure this is the same suite Victor took the photographs of you and the Senator?

KARINA

Yes. Victor paid someone to hire me a couple of weeks before the conference. This was my floor and this was definitely the room, I am sure of it.

STEVEN

Not long after the conference, there was a fire, and it gutted half of the hotel.

KARINA

Steven.

STEVEN

Yeah.

KARINA

I'm afraid.

STEVEN

There's nothing more to be afraid of. You're going to be safe from now on.

KARINA

You don't know that for sure, Steven. You don't know Victor.

Steven pulls his jacket back to get his cell phone out of his shirt pocket and exposes his GOLD DETECTIVE'S SHIELD that is clipped on his belt.

CUT TO:

EXT. ADJACENT ROOF TOP - DAY

From the assassin's position slightly above, he can see TWO SWAT OFFICERS preparing their ropes for decent down the side of the building from just above Steven's room. TWO MORE SWAT OFFICERS are walking across the roof top toward their position. The first two officers turn to see who is coming and in doing so, line up next to each other, facing the approaching officers.

The assassin with the sniper rifle sites in on the two officers standing side by side at about thigh high. Bogdanoff relaxes, takes a deep breath, and slowly exhales.

CUT TO:

EXT. HOTEL ROOF TOP - DAY

The laser from the snipers rifle is jumping back and forth between one thigh of one officer and then the next due to the proximity. This is just right for one shot and two hits as the laser stops on the closest thigh.

The SHOT instantly shocks the officers into dropping to their knees. As the other two officers approach, they each take out a gun with a SILENCER and take out the man closest to them with a single head shot.

PIFF...PIFF...

CUT TO:

INT. HOTEL/BEDROOM - DAY

Steven and Karina sit across from each other on the beds.

KARINA

It's Victor's men, isn't it?

STEVEN

It can't be.

KARINA

What is it, Steven?

Steven is staring at a red dot from a laser sighting on the wall behind Karina's head. The dot of the laser snaps quickly onto the center of Karina's forehead. Without thinking, Steven pushes her to the floor, pinning her between him and the bed, his body acting as a shield to protect her. They both lie on the floor with the bed between them and the window.

KARINA

He found us! Victor found us. I've got to get Oksana. Let me up, Steven.

STEVEN

Don't move.

Steven reaches inside his jacket and pulls out his 9M Beretta and hands it to Karina.

STEVEN

Do you know how to use one of these?

Karina takes the gun off safety and racks back the slide.

STEVEN

Apparently you do.

Steven reaches up with one hand and pulls his duffle bag to the floor next to them. Taking out a bullet proof vest, he instructs Karina to put it on. Steven then pulls out a second Beretta for himself.

Steven flips open a cell phone and starts punching numbers.

KARINA

How can we trust the person you're calling?

STEVEN

I'm rerouting the number through the operator.

KARINA

If this call doesn't work, we'll all be dead for sure.

OPERATOR

(over phone)

Nine-One-One operator, how may I help you?

STEVEN

I'm a detective with the Portland P.D. Badge number nineteen fifty-nine. I need you to connect me to Captain Frank Morrell.

KARINA

Frank Morrell was one of the names I saw on my husband's files. Victor only kept a file on you for one of two reasons; either Frank is a sworn enemy or he is corruptible.

CAPT. MORRELL

(over phone)

Hello, this is Captain Morrell.

STEVEN

Hey Dad, I think I need your help.

CUT TO:



EXT. ROOF TOP - DAY

CAPTAIN FRANK MORRELL enters the roof top from an interior stairwell. Immediately a SWAT OFFICER hands him a bullet proof vest to put on.

CAPT. MORRELL  
Hold just a minute, son.

Capt. Morrell hands the phone to the officer, puts on the vest then takes the phone back.

CAPT. MORRELL  
  
I'm on scene with a high priority situation. Whatever you've got going on will have to wait.

STEVEN  
(over phone)  
Dad...

CAPT. MORRELL  
Steven, I'll call you later.

Capt. Morrell hangs up the phone and starts shouting orders.

CAPT. MORRELL  
No one fires unless I say so. I don't want this to blow up in our faces if turns out to be some bogus signal.

INT. HOTEL ROOM

The look on Karina's face was one of confusion and fear.

KARINA  
You don't understand, they're not here to help rescue us. He wants Oksana.

Steven calls his father back directly.

Capt. Morrell's CELL PHONE RINGS. He answers.

CAPT. MORRELL  
(over phone)  
This is Captain Morrell.

STEVEN

Dad, don't hang up. I think I'm your target.

CAPT. MORRELL

What are you talking about? Where are you?

CUT TO:

INT. HOTEL/BEDROOM

Steven and Karina are still on the floor. Steven is trying to use a mirror on the wall to see outside.

STEVEN

I'm on the second floor, west side, of the Vintage Hotel. Where are you?

CAPT. MORRELL

(over phone)

I'm on the roof of the building just south of you. It looks like off your southwest corner.

STEVEN

Well, call off your guys directly across from us to the west. I've got laser sites probing our location.

CUT TO:

EXT. ROOF TOP

Capt. Morrell has a pair of binoculars up to his face scanning the parking structure to the west then pans over to the west side of the Vintage Hotel. He lowers the binoculars and checks the laptop the officer is holding next to him. On the display is a grid of the area with a red blip in the center of the picture.

CAPT. MORRELL

Steven, we've got a top priority signal coming from your location.

STEVEN

(over phone)

I just got here a couple of hours ago Dad, and I haven't called anything in.

CAPT. MORRELL

I've got SWAT in teams of two all around you.

CUT TO:

INT. HOTEL/BEDROOM

Steven crawls to the west wall below the window. He puts the cell phone on speaker and raises the face of it to the bottom of the window, using the face as a mirror to look across to the other building.

The laser sight from Bogdanoff's rifle hits the face of the phone and bounces the laser up to the ceiling.

STEVEN

(to himself)

What are you planning?

Steven tilts the phone and bounces the laser to its source back across to the parking structure.

CAPT. MORRELL

(over cell phone)

We'll be moving on location in...

STEVEN

(to Capt. Morrell)

Stop! The area is not secure...

A LOUD CRASH OF BREAKING GLASS comes from the room next door from two men crashing in through the outside window as well as a HAND-HELD BATTERING RAM HITTING THE DOOR.

KARINA

Oksana!

Karina tries to get up but Steven pulls her back down away from the adjoining door just as BULLETS RIP THROUGH THE DOOR.

CUT TO:

EXT. ROOF TOP - DAY

Capt. Morrell is trying to get a better look from his roof location.

CAPT. MORRELL  
(to Steven)

My men are approaching from the inside and should be at your door by now.

INT. HOTEL ROOM

Steven reaches out and picks up the phone off the floor.

STEVEN

I think your men are down and there's a sniper across from us in the upper level of the parking structure across the way.

EXT. ROOF TOP

Capt. Morrell grabs the attention of the officer next to him.

CAPT. MORRELL

Get me a new line of sight from that parking structure into that hotel.

The officer grabs his rifle and gear then heads out.

CAPT. MORRELL

Steven, are you alright?

INT. HOTEL ROOM

Steven and Karina can hear FOOT STEPS AND THE ROOM BEING TOSSED next door.

STEVEN

I'm here. I think Pankov's men might have taken out your SWAT team. They knew you were coming and when.

ALL IS QUIET, then a SCREAM from next door.

OKSANA (V.O.)

Ahhhhhh!

Karina tries to call toward her daughter's room but Steven grabs her.

STEVEN

We don't know who's on the other side.

The sound of HEAVY FOOTSTEPS approaching their door from the hallway causes Steven and Karina to freeze. They watch the door handle turn slowly. When it finally opens, a SWAT officer stands in the doorway. Bleeding profusely from multiple gunshot wounds, he falls forward into the room, dead before he hits the floor. Steven hurriedly pulls him into the room and closes the door. He confiscates the officer's gun and a couple magazines of ammunition.

Another SET OF STEPS come from the hallway. The door opens. A second SWAT officer stands in the door frame. He flashes them a reassuring smile. Then the officer pulls from his left side, Karina's fourteen year old daughter, Oksana.

KARINA

Oksana, come here.

Steven crosses the room and takes Oksana from the officer. The officer lets the girl go to her mother. Steven turns to walk with Oksana and that's when the SWAT officer pistol whips him to the ground. Steven's gun falls to the floor. Karina stands up and aims the gun at the officer.

CUT TO:

EXT. ADJACENT PARKING STRUCTURE

From the sniper's previous position, a SWAT officer is looking through his rifle scope across to Steven's room. He sees a woman pointing a gun at a fellow officer. He grabs his radio.

RADIO OFFICER

(to Capt. Morrell)

Captain, I have an armed suspect. I have a clear shot.

CAPT. MORRELL  
(over radio)

Take it.

CUT TO:

INT. HOTEL/BEDROOM

Karina's gun is aimed at the officer's head. The assassin, posing as a SWAT officer, has his gun pointed at Steven. Disoriented and bleeding, Steven crawls across the floor and grabs Karina by the pant leg, urging her to get down.

STEVEN  
(to Karina)

Get down...

Karina pushes Oksana to the floor behind the bed.

With a BANG, Karina is shot from behind through the side of her neck. She drops her gun, falls to her knees, and grabs her throat.

OKSANA  
(in Russian)

Mama!

The ASSASSIN posing as a SWAT Officer moves in quickly and grabs Oksana. He places his hand over her mouth MUFFLING HER SCREAMS and backs his way out of the room, using Oksana as a shield.

Steven takes Karina in his arms.

STEVEN  
Hold on, Karina, stay with me.

ASSASSIN  
I don't think she's going to make it, and neither are you. Mr. Pankov sends his very best . . . and that would be me.

As the assassin makes Steven his new target, Oksana bites him on the hand he is using to hold her. Her actions cause him to jerk and curse, momentarily taking his eyes off Steven. This distraction gives Steven the opportunity to pull Karina across his body to use her as a shield and grab the pistol lying next to him.

In the assassin's attempt to a better grip on Oksana, his hand reaches across her chest covering the US flag pin. He then aims at Karina and FIRES A SHOT. The bullet hits center mass of the bulletproof vest she is wearing.

Almost simultaneously, Steven raises his gun and FIRES A SHOT, hitting the assassin under the chin, killing him instantly. As his body falls backward, his grip on the flag pin brakes the clasp and the gun falls to the floor.

STEVEN  
Oksana, come to me.

Oksana picks up the pin, turns, and runs down the hall.

CUT TO:

INT. HALLWAY

Oksana doesn't get very far before ANOTHER MAN dressed in a SWAT uniform steps out from the second bedroom blocking her way out.

STEVEN (V.O.)  
Oksana!

CUT TO:

INT. HOTEL/BEDROOM

Steven is still in a bit of a daze from the pistol whipping. Karina lies dying in his arms. She tries to speak but the blood slurs her speech.

KARINA  
Steven, I need to tell you something.

STEVEN  
Shhhh. Lay still, help is on the way.

Steven's hand is on the side of Karina's neck trying to stop the bleeding.

KARINA  
Fifteen years ago, when the photographs were taken-

STEVEN  
(yelling out the window)  
Officer down! We need medical!

KARINA  
There was one man I actually slept with my husband didn't know about.

STEVEN  
Save your strength, Karina.

KARINA  
Promise me, Steven. Promise me you  
will take care of Oksana.

Karina now has Steven's full attention.

STEVEN  
With my life.

KARINA  
She's Dalton's daughter.

Karina takes her last breath then dies in Steven's arms.  
More NOISE comes from the hallway. Steven points the gun at  
the empty doorway.

CAPT. MORRELL (V.O.)  
(from hallway)  
Steven!

STEVEN  
In here.

Captain Morrell enters the room with his gun drawn. Steven is  
sitting up against the wall with Karina's dead body in his  
arms.

STEVEN  
It's clear, Dad.

Captain Morrell checks the second bedroom before he informs  
his men in the hallway that it is safe to enter.

CAPT. MORRELL  
Clear!

STEVEN  
Your signal turned out to be a  
trap. They knew you would come for  
the girl.

CAPT. MORRELL  
What girl?

CUT TO:



EXT. OLD DOWNTOWN - DAY

At one of the corners of the Vintage Hotel, an ambulance is parked. The back doors are open and EMT BARRY PEREZ is arguing with Steven over the injury to his head.

EMT

I've known your father a long time,  
Steven. You're a lot like him.

Steven tosses the ice pack back to Barry and heads off in the direction of his father.

STEVEN

I used to think so too.

Twenty yards away, Captain Morrell is having a conversation with a SWAT officer. The Captain violently throws his hand-held radio to the ground smashing it into pieces. Steven and Capt. Morrell make eye contact. Without a word Steven and his father head toward each other and meet half way.

CAPT. MORRELL

There's no sign of the girl and the two officers who had the back are dead. They were stripped of their uniforms.

STEVEN

And that makes at least, what,  
seven?

CAPT. MORRELL

This is your case, son. Who do you think Pankov sent to take out Karina?

STEVEN

More than likely, a guy named Bogdanoff. Karina told me about him being Pankov's ace. How did you know we were here?

CAPT. MORRELL

I didn't. I received orders to hit this location hard and fast. It was a priority call.

STEVEN

You've got six dead SWAT officers,  
a lost fourteen year old girl, and  
your call got Karina killed.

Steven and Captain Morrell are only a short distance from a group of uniformed officers. The raised voices of father and son create a lull in their conversation, the eyes of the entire group concentrating on the interaction between them.

CAPT. MORRELL

Don't you men have a job to do?

The officers disburse, leaving the exchange between the two men to continue.

CAPT. MORRELL

Why would Pankov go through all  
this to kidnap his own daughter?

STEVEN

Oksana is not Pankov's daughter,  
Dad. She's Dalton's.

CAPT. MORRELL

You'd better have something more  
than just the word of a dead  
hooker.

STEVEN

Karina was not a prostitute. She  
was Pankov's wife.

CAPT. MORRELL

You still don't have any proof that  
the girl is Dalton's daughter.

STEVEN

If Oksana was Pankov's daughter,  
then why would she have a homing  
signal that you were instructed to  
respond to? It would make no sense  
for you and a SWAT team to launch a  
full scale rescue for a  
prostitute's daughter.

Steven's CELL PHONE RINGS. He answers.

STEVEN

Steven Morrell.

A dirty, dark brown unmarked police car drives up and parks a short distance from Steven and his dad.

CAPT. MORRELL  
Who's that?

CUT TO:

INT. KYLE'S CAR - DAY

The MAN behind the wheel is in plain clothes and has a gold detective's shield hanging around his neck. He looks like he's been deep under cover for a week and all indications point to he probably smells like it too. Steven approaches and gets into the car on the front passenger side. Steven takes a good hard look at the driver.

KYLE (V.O.)  
I know it's been awhile, but I haven't changed that much.

Steven's head whips around to stare at his brother Kyle sitting in the back seat. His older sibling has a Bluetooth in his ear and a laptop computer on his lap. The dark blonde, green-eyed brother also is sporting a wide grin on his face.

STEVEN  
What the hell, Kyle? Is this your new partner?

The driver just smiles.

KYLE  
Not quite. I didn't want to blow my cover, so I had Jackson here help me out. I just picked him up on his third strike. We made a deal. He keeps his mouth shut and helps me retain my cover and I let him walk. Isn't that right, Mr. Jackson?

Jackson smiles and nods his head.

STEVEN  
So you got a felon driving a company issued car. Nice touch, Kyle. I hope you know what you're doing?

KYLE  
Always, little brother. Always.

Kyle looks through the windshield and sees their father.

KYLE

I see the old man is here. Does he know its me you called?

STEVEN

I imagine he does by now.

KYLE

That must have really put a twist his shorts.

All three men in the car begin to snicker.

KYLE

(to Jackson)

What are you laughing at? Get out of here.

Jackson starts to exit the car when Kyle taps him on the shoulder with his handgun. The scared junkie takes the gold shield off from around his neck and hands it to Kyle.

KYLE

Now you can go, Jackson. And remember our agreement.

Jackson leaves the vehicle as the older brother, Kyle, leans up over the front seat.

KYLE

So, what's going on? You weren't very specific on the phone about the situation you're in.

STEVEN

Damn Kyle, couldn't you have found a felon that smelled a little less like a garbage truck on a hot day? Wait, that wasn't Jackson. It's you!

KYLE

You better get used to it if you want to be a real detective.

Steven quickly exits the vehicle.

EXT. WAREHOUSE DISTRIC

Noticing his brother is still in the back seat, he walks around the car to his door.

Kyle knocks on the window with his gun, indicating he wants Steven to let him out. Steven smiles, hesitates, then opens the car door.

KYLE

Okay, you got me here. What's got you so worked up?

STEVEN

I need your help Kyle, to find a missing girl.

KYLE

Who?

STEVEN

Karina Pankov's fourteen year old daughter.

KYLE

So your first assignment in and your primary catches a bullet. Coincidence?

STEVEN

I was ready and Dad needed me.

KYLE

He used you, brother. I know the feeling.

There is obvious tension between the two brothers.

STEVEN

Your laptop, does it have a way to track a homing signal?

KYLE

It's what I use to track some of my snitches, among other things. Why?

STEVEN

If I give you a frequency can you track it?

KYLE

Sure, but...

The eldest Morrell approaches his boys; his gait projecting a purpose. He stares briefly at Kyle, then Steven.

CAPT. MORRELL

You can't trust your brother, Steven.

STEVEN  
He's family.

CAPT. MORRELL  
So.

STEVEN  
So are you, Dad. Based on what went  
on today, how can I trust you?

CAPT. MORRELL  
And just how do you think Kyle can  
help you?

STEVEN  
I wanted you to give Kyle the  
frequency of the pin you've been  
tracking.

CAPT. MORRELL  
No.

STEVEN  
Why not?

KYLE  
Yeah, why not?

CAPT. MORRELL  
I see you haven't changed.

Captain Morrell got a whiff of Kyle.

CAPT. MORRELL  
Literally.

Kyle grabs his laptop from the car and the two brothers  
follow their father to a small outdoor area sectioned off as  
a command center. At one of the tables, Officer Williams sits  
with his laptop. On the screen is a grid with a red dot that  
seems to appear and disappear in a sporadic fashion.

CAPT. MORRELL  
Williams, give the tracking  
frequency to my son.  
(pause)  
Hope you know what you're getting  
yourself into, boys.

KYLE  
So, who does this signal belong to?

STEVEN

Most top officials these days have  
a locator ID.

KYLE

So, who does the signal belong to?

CAPT. MORRELL

The ID belongs in the political  
arena. It's kind of a gray area.

STEVEN

No, it doesn't get much more black-  
and-white than this.

CUT TO:

EXT. PEARL DISTRICT

A plain white van with painted windows pulls up beside a black sedan parked in a quiet alley. A MUSCULAR ASIAN MAN opens the van's back door, Oksana lays bound and gagged beneath a dirty tarp on the floor. The man pulls her out of the van, places her in the trunk of the car, and closes the lid.

INT. TRUNK OF A CAR

Oksana pulls one end of the duct tape from her mouth and takes a deep breath. She opens her hand and we see the flag pin. She begins to open and close the switch on the back of the pin.

CUT TO:

EXT. WAREHOUSE DISTRICT

Kyle gets his program on line. Capt. Morrell's assistant steps in and punches in the frequency.

KYLE

Thanks, I got it from here.

The officer walks away passing Capt. Morrell.

OFFICER

What's his problem?

CAPT. MORRELL

Me.

Steven moves in closer to his brother to observe the program running on his laptop.

KYLE

So who does this signal belong to?

STEVEN

Most top officials these days have a locator ID.

KYLE

Who are we going after and how deep does it go?

STEVEN

It's not how deep but how high. Remember when Dalton was a Senator?

KYLE

Yeah.

STEVEN

Let's just say he was caught in a compromising situation fifteen years ago and...

KYLE

The net result is he has a daughter no one knows about.

Steven slowly nods.

KYLE

How sure are you about this?

Steven points out to Kyle the red blood stains on his shirt from Karina.

STEVEN

One hundred percent.

BEEP, BEEP, BEEP...

The laptop has picked up the signal of Oksana's pin.

STEVEN

Why does the signal keep fading in and out?

KYLE

The signal not fading...it's a strong signal...and it's not that far away...but it seems to be tracking away from this location.



STEVEN

Thanks for coming in on this, Kyle.

KYLE

You know this is going to get messy going after the President of the United States.

STEVEN

I'm not going after President Dalton, I'm going after his daughter.

CUT TO:

EXT. CHINATOWN DISTRICT - DAY

The dark sedan transporting Oksana pulls up to the large roll-up garage door of Masato's warehouse. TWO HONKS OF THE CAR'S HORN and the door opens. The vehicle drives in and the door closes behind it.

INT. TRUNK OF A CAR

Oksana hears voices as the car comes to a stop. She slips the flag pin in the pocket of her blue jeans.

INT. WAREHOUSE

TWO ARMED MEN approach the car and open the door to the back seat and remove a large wooden box and place it on a nearby table.

On the box is a label marked:  
PROPERTY OF MASATO ENTERPRISES.

Below the name is a logo of a tiger's head branded into the wooden grate.

The men remove the lid from the container and pull out the thick layers of packing material.

At first, it is difficult to tell what it is, but slowly the men continue to unpack and soon reveal the ornately carved handle of a Samurai Sword.

One of the men turns, looks up and nods to a WOMAN wearing a traditional Japanese kimono. She is standing on the a steel grated catwalk just above them on the second floor. Her expression is masked by the geisha make-up she is wearing. She turns from the men below and knocks on a door to her right.

MASATO (V.O.)

Come.

INT. MASATO'S OFFICE

ICHIRO MASATO, a slim well dressed Japanese businessman in his early fifties, is sipping a beer from a glass. Behind him, hanging on the wall, is a large mural of a white Bengal Tiger. On his expansive cherry wood desk sits a bronze lamp in the form of a tiger. Even the wooden armrests of his office chair have tiger etchings on them. He pours the last of the beer from its bottle into his glass.

The Geisha, AIKO, enters. Her head is bowed.

AIKO

The package has arrived.

Masato motions her over to him.

Aiko does as she is told and walks closer to him.

Masato stands next to the lovely Geisha and caresses her with one hand on her shoulder.

MASATO

It can wait.

Aiko closes her eyes and clinches her fists as Masato walks behind her. He pulls her body into his wrapping his arms around her waist. Masato maneuvered one hand upward, sliding it inside his concubine's silk kimono to fondle her breast.

MASATO

My precious, Aiko...

Aiko's hands are still in a fist but knows she must give in and she relaxes her hands.

Masato loosens the kimono then slips it off her shoulders revealing her WHITE TIGER TATTOO.

The flawless tattoo of black and white stripes is as wide as her shoulder blades at the top, the tattoo runs down the full length of her back in the shape of a V, the point ending at the small of her back.

Masato kisses her bare shoulder. He turns her towards the desk, Aiko reaches out and braces herself. Masato squats down behind her and reaches up under her kimono and slips down her panties.

EXT. CATWALK

A silhouette of Masato as he stands up is projected on the window blinds. His hands are in front of him at his waist, then we see his pants fall to the ground. His silhouette moves closer up behind Aiko.

INT. MASATO'S OFFICE

Masato's hands run up and down Aiko's tattoo, gently at first, but then his fingers begin to dig into her back. As the rhythmic pounding continues, a few items get knocked off the desk including the beer bottle and it shatters on the floor.

Again, Aiko has clutched her hands into a fist but she remains as quiet as possible.

Masato's eyes are cold. Masato grips her back as if trying to grab the fur of this wild animal and tame it. His nails dig into her skin leaving welts and drawing blood.

We have yet to see Aiko's face, but her eyes are trying to focus on anything to take her mind off what she is going through. She is staring at the glass holding the last of the beer. Her reflection in the glass is distorted. As Masato's rhythm quickens, the glass begins to rock, and then it tips over spilling the beer. Aiko lifts herself up to avoid the spill.

EXT. CATWALK

Masato's silhouette is now joined by Aiko's as she raises from the desk. The pounding stops.

INT. WAREHOUSE

The men have finished unwrapping the contents of the box. On a beautifully crafted wooden stand sits a masterpiece, a Samurai Sword. The detail does not compare to its true value. Known as a katana, this exquisitely hand-carved masterpiece, is considered as much art as it is a weapon. The handle of this particular sword is 12 inches of bone white ivory with a head of a roaring tiger carved into the handle. The katana in its scabbard is about 40 inches long.

Masato enters the room and his presence commands the room without question.

Masato pulls his LEAD ENFORCER, HITOSHI, to the side.

MASATO

What about the two girls that got away?

HITOSHI

They have been dealt with.

MASATO

How?

INTERCUT:

EXT. HIGHWAY - DAY

TWO BEAUTIFUL YOUNG GIRLS are in a black BMW convertible with the top down speeding down a highway with two lanes in each direction.

The wind is in their hair, the bright sun on their faces, and MUSIC BLASTING on the radio. A perfect day.

Coming up behind them is a large semi-truck.

INT. TRUCK CAB

THE DRIVER shifts gears and slams the peddle to the metal.

EXT. HIGHWAY

The truck pulls up behind the girls in the left lane. The girls merge into the right lane so the truck can pass along the left side of the convertible.

A GUST OF WIND makes the truck drift side to side.

AMBER, the driver of the convertible, has to drift right to give the truck more room and when she does, the right side tires of the car go off the pavement enough to make her lose control for a few seconds before it wiggles its way back onto the road just missing a sign that reads: REST AREA AHEAD.

INT. CONVERTIBLE

Amber grips the wheel tighter.  
The truck drifts closer, again.

AMBER  
Can you believe this guy?

Amber hits the HORN a few times.

JOSIE  
Don't piss him off.

AMBER  
I didn't do anything! He's crazy!

Amber punches the gas to try to get ahead of the large truck. Just as the back end of the BMW is about to clear the front edge of the semi, BOOM! The front right tire on the truck explodes throwing pieces of rubber everywhere.

EXT. HIGHWAY

The driver is unable to control his swaying truck and it clips the back bumper of the BMW sending into a side skid toward a set of six yellow barrels. The barrels are set in a triangle as a barrier to protect the split in the exit at the off ramp to the rest area.

INT. CONVERTIBLE

The girls are in a full blown panic and hang on as the car fishtails as it slams into the barrels.

The first three barrels exploded on impact, water comes down on the girls like a massive rain storm. They are both covered in slime. The smell is awful and their eyes sting from the vapors.

Amber and Josie wipe the slime from eyes. Amber is horrified at the image in front of her. A rotting corpse on the hood of the BMW, the decaying flesh hanging in threads off its bones.

AMBER  
Ahhhhhh!

Josie turns to see the corpse on the hood and also screams.

JOSIE  
Ahhhhhh!

Unable to open the car doors to get out, the girls turn to climb out the back when more blood curdling screams erupt as they came face-to-face with a second corpse in the same condition as the first one sitting up in the back seat.

INT. WAREHOUSE

Masato is still talking to Hitoshi.

MASATO

And what about the reporter with  
the black horned rimmed glasses  
that convinced them to talk?

EXT. HIGHWAY

Several patrol cars, a CSI unit, a tow truck and a coroner's car block the highway causing traffic back up for miles. Onlookers from the rest area are held back by crime scene tape and law enforcement.

Amber and Josie huddle in blankets in the back of an ambulance as the EMTs treat them for shock.

A HIGHWAY PATROL OFFICERS stands next to one of the barrels that did not explode. The lid is loose. The officer pries of the lid and looks inside. He sees an empty plastic bottle floating marked: POOL ACID. Just as he reaches for it, another rotting corpse floats to the top of the barrel. This one is wearing a pair of black horned rimmed classes.

PATROL OFFICER

We have another one!

CUT TO:

INT. WAREHOUSE

Masato is nodding in agreement, as he listens to his enforcer, but he can't take his eyes off the katana. The majestic sword known as, The Guardian.

MASATO

Make sure the other girls  
understand what happened, and what  
will take place if they too decide  
to get any ideas about leaving.

Masato makes his way over closer to the sword.

Behind him, Aiko walks into the fold looking stunning as a Geisha in full makeup and kimono. Her gaze is down but her beauty is evident.

MASATO

I did not think I would own  
anything more beautiful than you  
Aiko, but here it is, The Guardian.  
What do you think?

Aiko raises her chin, for the first time we see her full face  
and captivating eyes.

AIKO

It is legendary.

MASATO

Yes, it is, and what about the key?

AIKO

Knowledge is the key.

MASATO

You've had time to study the sword,  
what have you discovered?

Aiko is silent.

MASATO

I sent you to the finest schools  
and have made the best training  
available to you, and your answer  
to me is . . . silence?

Masato removes the Guardian from its stand and pulls the  
sword from its protective sleeve, known as a scabbard. He  
runs the backside of the tip of the blade along Aiko's kimono  
and with a flick of his wrist, severs the belt. The kimono  
falls open; the cleavage of one of her ample breasts is  
exposed.

MASATO

At least you are good for  
something.

The men look away...all but one.  
Masato turns to the man and puts the tip of the blade on his  
right cheek below his eye.

MASATO

Do not look at her. If I see you  
looking her in the eye again, that  
will be the last thing you see.

Masato leans in closer to the man's face.

MASATO

Am I clear?

No one dares to reply.

Masato steps back.

The tip of the blade still resting on the man's cheek. With a flick of his wrist, Masato gives the man a reminder, a small slice diagonally down across his cheek. The man flinches but does not cry out.

MASATO

Just so we have an understanding.

Masato lays the tip of the blade on the man's other cheek.

AIKO (V.O.)

There is a key.

Masato slowly turns his attention to Aiko.

Masato lowers the blade and joins Aiko.

The stand itself is a work of art and just as old as the sword. It has one word in an ancient Japanese language on it known as, Kojiki. On either side of the word, the symbols of Yin-Yang. Each yin and yang symbol has the black half of yin on top and the white half of yang on the bottom.

AIKO

This is the key. This tells us where the other sword is.

MASATO

You see gentlemen, this is not the sword I am looking for. This is The Guardian. This sword was commissioned for a great samurai warrior, my ancestor Kioshi Masato. What I am looking for is its companion sword, The Tanto. It's a one-of-a-kind masterpiece, fit for an emperor. As such, your eyes don't have the right to look upon its glory.

Aiko leans in and looks closer at the ancient hieroglyphic letters along the base of the stand as she runs her fingers along the letters, then, across the yin-yang symbol on one end. Her eyes widen, she understands. She knows where the second sword is.



AIKO

It is here.

Aiko turns to face her Master. Her kimono is loose. Her cleavage is showing.

The same man, now with a bloody cheek, looks at Aiko's cleavage.

In one swift motion, Masato removes the man's head with the katana. Drops of blood from the sword's tip land on Aiko's chest and chalk-white face.

Masato's men remove the body and severed head. Aiko stands perfectly still while Masato removes his black tie and uses it as a belt to close her kimono shut.

MASATO

Now tell me, Aiko; where is the second sword?

AIKO

This stand is the key.

Aiko points to the stand.

AIKO

The swordsmith also made the stand.  
This is the companion piece.

Masato grabs Aiko and throws her to the floor.

MASATO

What are you saying?

AIKO

There is no second sword.  
It is the journey.

Aiko is on her hands and knees as Masato raises the sword as if he intends to strike off her head.

The SILENCE in the warehouse is interrupted by a FAINT KNOCKING coming from the trunk of the sedan. Masato steps back from his prey and puts the sword back in the scabbard. Not realizing she had stopped breathing, Aiko draws in the tiniest breath of air. There is KNOCKING SOUND coming from inside the trunk of the dark sedan.

MASATO

I see our new arrival is ready to  
come out and play.

(pause)

Bring her to me.

The sedan driver pops the trunk open and two men pull Oksana out. She momentarily shuts her eyes to protect them from the bright lights.

Standing before Masato, Oksana is showing the first signs of womanhood. The thick natural curls of her dark brown hair cascade down her back. Her large, brown eyes are framed by long black eyelashes. She scans the scene before her, observing an oddly dressed woman on her hands and knees.

MASATO

Your father was right, you will bring a good price.

OKSANA

He is not my father.

(pause)

I heard him say that I will be trouble to you.

MASATO

And why is that, little one?

OKSANA

My father, is President Dalton.

Masato laughs.

MASATO

Well, then. Your price just went up, Ms. Dalton.

One of his men that was stationed outside, approaches him.

GUARD

There's a car down the block with two men in it, Master. I am unsure at this time who they are, but their vehicle is the type used in law enforcement.

OKSANA

They're probably here for me.

MASATO

Take the girl to be with the others. Stay with her at all times. Get rid of the car and put the sword and its stand in my office, immediately.

Masato lifts Aiko off the ground.

MASATO  
Stay with the sword and do not let  
it out of your sight.

CUT TO:

EXT. WAREHOUSE

Steven and Kyle are outside the Masato warehouse near one of the ground level windows.

STEVEN  
What just happened?

KYLE  
Masato just happened.

The detectives carefully move away from the window and peek around the corner of the building. Two FBI agents are standing by the trunk of their car putting on navy blue FBI windbreakers over their bulletproof vests.

STEVEN  
How did the FBI know we were here?

KYLE  
They didn't. They followed the same signal we did.

STEVEN  
Tell me more about Masato.

KYLE  
He's behind a lot of things, none of it good. I've always had a feeling he had something to do with Mom's death. Somehow, Dad was either a part of it or Masato has something very incriminating on him.

STEVEN  
He just might have something.  
(pause)  
Karina mentioned Pankov has a file with Dad's name on it. Kyle, do you really believe Dad's been compromised?

KYLE

I know these guys wouldn't have a file on you unless they had a reason to.

STEVEN

And you think maybe Dad has been tipping them off?

KYLE

I guess the answer is in that file.

Kyle draws his weapon and Steven responds by doing the same.

STEVEN

Don't we need a warrant?

KYLE

I'm sure the Feds have one. Once the shooting starts, we're good to go.

Kyle points to an exterior surveillance camera mounted up on the wall above their position.

KYLE

Well, more than likely, they already know we are here.

Kyle gives the surveillance camera the universal one-fingered salute.

As the two FBI Agents approach, the brothers round the corner of the building and startle the FBI agents. Kyle immediately holds up his identification.

FBI AGENT

What the—?

KYLE

Detectives Steven and Kyle Morrell.  
We'll take the back; you guys take the front.

Then the brothers disappear back around the corner before either agent can say another word.

EXT. BACK OF WAREHOUSE

Kyle and Steven take position near the back door.

EXT. FRONT OF WAREHOUSE

One of the FBI agents looks in the front window.

BANG, A GUNSHOT ECHOES and the agent falls over dead, a bullet hole in the middle of his forehead.

EXT. BACK OF WAREHOUSE

Just as Kyle and Steven prepare to go in, the large delivery bay door next to them rolls up.

Once the door was high enough, the sedan that had transported Oksana, speeds out. The door immediately starts to close. Steven grabs an old wooden pallet and stands it on its side so the door can not close all the way.

Kyle FIRES TWO ROUNDS in the direction of the driver, killing him instantly. The car smashes into a retaining wall a short distance from the warehouse. The man in the front passenger seat jumps from the car and points his gun at Kyle. Steven gets a round off first, taking the man down with one SHOT.

The two brothers check the car's trunk, it is empty.

They go back to the warehouse and quietly slip under the propped open door.

INT. WAREHOUSE

Kyle and Steven immediately take cover. They spot a figure entering a door on the catwalk above them. Two silhouettes are briefly visible behind the closed blinds on the front window of the office just before the lights in the room go out.

Kyle motions to Steven that he is moving to the left side of the warehouse for a closer look.

One of Masato's men steps out from behind a stack of large crates with an assault rifle aimed at Kyle. Steven FIRES HIS GUN at the man, hitting him in the chest. BULLETS SPRAY from the assailant's Mac-10 in the direction of the two detectives as the trigger-man goes down.

Another angle of attack comes from Masato on the catwalk, and more from a third man on the ground floor guarding the front entrance.

Masato's handgun is empty. He steps back into his office.

## INT. MASATO'S OFFICE

Masato opens a hidden wall cabinet, arms himself with a Mac-10, and grabs another clip for his handgun.

MASATO

Looks like it's time for us to go.

Masato grabs Aiko's hand and just as they reach the door, BULLETS SHATTER THE OFFICE WINDOW. The couple immediately flatten themselves against a wall behind the door. Masato waits for the GUN FIRE TO SUBDUE. He checks the handgun making sure the clip is full and the safety is off before giving it to Aiko.

MASATO

Wait here, I will be back for you.

Masato opens the office door slightly and yells out orders in Japanese to his men.

## INT. WAREHOUSE

Ammunition from his second gunman's ASSAULT RIFLE sprays faster and more erratic than moments before. Masato also FIRES HIS WEAPON as he exits the office, leaving Aiko behind.

Out-gunned, Kyle and Steven each head in different directions in order to avoid the CONTINUOUS SPRAY OF BULLETS. Masato leaves the office and comes down the stairs from the catwalk.

Steven's CELL PHONE RINGS in his pocket, he answers.

KYLE

I'm pinned here and running out of things to hide behind. Can you lay down some cover so I can make my way back to you?

STEVEN

It's not much better where I'm at, but if you can get over here, we might be able to get out through the back door.

KYLE

What happened to the two FBI agents we saw earlier?

STEVEN

One of them has been hit and is down over by the stairs. Not sure of his condition.

KYLE

And the second one?

STEVEN

I saw the other one down just outside the entrance. He's definitely out of the picture.

Steven and Kyle both put fresh clips in their Berettas.

KYLE

Cover me, I'm coming to you.

Steven lays down COVER FIRE, hitting one of the gunmen. Kyle moves closer to his brother, he also FIRES HIS GUN and takes out another one of Masato's men. There is a short reprieve from the gun fire allowing the brothers to meet up.

KYLE

You have any idea how many are still out there?

STEVEN

I took out one of them, hit another one, but I'm not sure if he's down. You got one on the way here, that leaves the two upstairs.

KYLE

Anything out of Mr. FBI?

STEVEN

As far as I can tell he's still alive, but I don't know for how long.

Steven sees the FBI agent trying to sit up. He starts making his way toward the downed agent.

KYLE

Steven, wait.

Kyle starts to follow, but immediately DRAWS FIRE from across the room, keeping him pinned down.

Steven works his way through the warehouse, using the stairs for cover.

He nearly stumbles over one of Masato's men that was taken out earlier. Relieving the dead man of his 9mm and assault rifle, Steven checks the clip on the handgun before placing it in the front of his waistband. He continues towards the downed FBI agent until he is a few yards from him. The two men make eye contact.

Masato has been waiting patiently in the shadows. He surprises Steven from behind and pistol-whips him. Steven is struck hard enough to make him drop the assault rifle, but not debilitating enough to make him completely lose his footing.

Kyle sees what is happening to Steven. He cautiously makes his way towards his brother. Once Kyle is close enough, he sees Masato is using his brother as a shield.

Above them, the door to Masato's office opens. Kyle sees movement and a pistol pointing in his direction. Kyle FIRES ONE SHOT into the open doorway. The BULLET RICOCHETES off the door, wounding Aiko. She is able to take one step through the door before falling to the floor of the catwalk.

Masato barely notices what is transpiring above him; instead, he keeps a close look on his hostage. It isn't until Aiko softly cried out that he looks up and notices her face through the steel grate of the catwalk.

AIKO  
(in agony)  
Help me.

Masato lays down COVER FIRE in Kyle's direction. Kyle takes cover behind some wooden crates.

Masato takes one last look at Aiko and points his gun in her direction and FIRES. Aiko tries to roll out of the way. The shot catches her in the side. She presses her hand tightly over the bullet wound at her waist. Blood trickles down between her fingers.

Masato walks backwards, heading for the exit. Kyle has a clear shot of him, but Masato has his own clear shot of Steven standing dazed and helpless.

MASATO  
(to Kyle)  
Choose.

STEVEN  
Shoot him, Kyle.



Masato points his gun at Steven's head. Steven stares hard at Kyle, as he slowly moves his hand toward his waistband for the handgun he has tucked away.

Masato SHOOTS the wounded FBI agent on the floor next to Steven, killing him instantly.

MASATO  
Not a good idea.

Masato then trains his gun back on Steven.

MASATO  
Choose, Detective.

STEVEN  
Kyle, I'm sorry.

KYLE  
It's okay, brother. If everybody just stays cool, we'll all go home.

Kyle gestures to Masato.

KYLE  
There's the door. Go.

Kyle takes a step back and sets his gun down on a large crate of artwork.

Masato steps backwards towards the rear door.

MASATO  
Like father like son. I see where you get your weakness.

STEVEN  
What's he talking about, Kyle?

MASATO  
Your father...

Before Masato can finish his sentence, Steven reaches for the 9mm in his waistband. Just as he draws it and takes aim at Masato, Masato lets loose with the Mac-10. Steven is shot multiple times. The spray of bullets from the assault rifle sends Kyle ducking for cover. As the dust settles, Kyle hears the BACK DOOR SLAM shut. He looks up and sees Masato has disappeared. On the floor, twisting in agony lays Steven. Kyle rushes over to him, drops to his knees and takes his dying brother in his arms.

KYLE

Steven!

Kyle holds his hands over Steven's bleeding chest.

STEVEN

(whispering)

The file on Dad . . . Mom's  
accident . . . wasn't . . .

Kyle feels Steven pass away and looks towards the heavens.

KYLE

God, please take care of him, he  
didn't deserve this.

A drop of blood lands on Kyle's cheek. Trying to focus in on where it came from above him, he sees Aiko lying on her back on the steel grate of the catwalk. She has little strength left to press firmly on her wound.

AIKO

(whispering)

Help me.

More blood drips off her soaked kimono onto Kyle's shoulder.

The last vision Aiko has is of Kyle leaning over her before everything goes BLACK.

DISSOLVE TO:

INT. HOSPITAL ROOM - DAY

BLACK.

POV from Aiko as she opens her eyes.

SOUNDS of her HEART MONITOR BEEP.

Aiko looks around the hospital room.

She sees herself in a mirror. The white make-up of her Geisha face is gone.

The television is on but muted.

The Closed Caption reads:

Breaking news. Sources confirmed that the summit hearings between the Russian Prime Minister and The President of The United States are still on hold at this time.

INT. HOSPITAL HALLWAY

Kyle thumbs through a magazine while he and OFFICER PENA sit outside of Aiko's room at Portland Memorial Hospital.

Aiko's physician, DOCTOR TURNER walks up to the nurses' station.

Kyle approaches the doctor.

KYLE

How is she?

DOCTOR

Well, she lost a lot of blood, but it looks like it will be a full recovery. She needs plenty of bed rest and non-strenuous activity for at least a week.

(pause)

Did you find out what her name is yet?

KYLE

No, but we did run her fingerprints and she isn't in CODIS. What else can you tell me about her...her condition, I mean?

DOCTOR

The patient is in really good physical shape for her age, so recovery time for her should be better than for most. She's been through a lot of physical trauma. First we sutured the wounds from the through and through on her lower right side and then removed bullet fragments from near the rib on her left side. Nothing major was hit so she should recover nicely.

KYLE

Two gunshots?

Preoccupied by the information the doctor is explaining, Kyle doesn't notice Officer Pena walk past him towards the hospital cafeteria.

DOCTOR

Yes, we recovered your nine-millimeter that lodged just under the skin next to one of her ribs on the left, but the one that passed through on the right side looked to be of a different caliber. Neither would have been instantly fatal, but if you hadn't brought her in right away, she most likely would have bled out.

KYLE

I fired once in her direction. I hit the door then noticed she went down. The bullet must have ricocheted. I swear I only fired once in her direction.

DOCTOR

I believe you, Kyle.

KYLE

When I fired, I didn't see her; I just saw a gun pointing through the doorway above us.

DOCTOR

Any idea where that second shot came from?

KYLE

There were so many bullets flying around, it could have come from anywhere. Can I talk to the girl? Maybe she can tell us.

DOCTOR

She's no girl, Kyle. She's a young woman who as I mentioned earlier, has been through a lot more than just being shot. We found bruising throughout her body and scarring going back for years. There is also tearing that indicates that she was sexually abused in the last twenty-four hours, so we ran a rape kit as well.

Kyle looks down the hall in the direction of Aiko's room.

DOCTOR

You can talk to her, if she's awake. If not, let her sleep. She needs it.

KYLE

Okay, doc. Thanks for everything.

DOCTOR

Kyle, I'm sorry to hear about your brother. Your father is in the mortuary talking to the coroner about the arrangements for Steven, if you want to join him.

Kyle looks briefly at the elevators, he turns and walks down the hallway towards Aiko's room.

CUT TO:

INT. HOSPITAL ROOM

There is a Doctor in scrubs close to Aiko. We see him from the back and the closer we get, we see the terror in Aiko's eyes. The man posing as a Doctor is Masato. He has placed the Blood Pressure Cuff around Aiko's neck and is squeezes the bulb, adding air to tighten the cuff. The BEEPS of Aiko's EKG get faster. Masato places a wad of gauze in her mouth so she cannot scream. Aiko's hands are tied to the side of the bed with police issued plastic handcuffs.

MASATO

What have you told them?

Masato releases the air valve, loosening the BP cuff. Aiko takes in deep breaths through her nose. Masato removes the gauze from her mouth so she can talk. Aiko takes deeper breaths now. The BEEPS on the EKG slow down, keeping pace with the terror.

AIKO

I have said nothing...

Masato closes the valve with his thumb and starts to slowly squeeze the bulb and add more air to the BP cuff. Aiko breathes deep as if it might be her last.

MASATO

Have you told them your name?

Masato lets the air out of the cuff.  
Aiko breathes again.

AIKO  
No, nothing...

MASATO  
You know how much I love you my  
little one. You must realize how  
difficult this is for me.

Kyle enters the room just as he hears Masato say to Aiko, "my little one", and sees the man dressed as a doctor only from the back.

Masato, again, squeezes the bulb cutting off Aiko's air.

KYLE  
How is she?...

Kyle looks over the Doctor's shoulder to see Aiko a BP cuff around her neck; she is fighting for air. Before Kyle can do anything, Masato throws an elbow into his face knocking him backwards. The two men continue to fight as Aiko continues to struggle for air. The EKG's BEEPS confirm only a slight raise in her heart.

The two men fight. Masato lands a punch to the detective's chest and it knocks the wind out of him, sending him backwards into the cabinets. Kyle falls to his knees, he reaches out for the counter. One hand grabs a metal pan off the counter and the other hangs onto a drawer handle. As he goes down to the floor, the drawer flies out and empties its contents of surgical instruments onto the ground. When Masato attempts to kick his weaker opponent, Kyle blocks his leg and smashes the metal pan on the inside of Masato's knee. This gives Kyle the time he needs to stand and get back into the fight. The two men exchange another set of punches, but this time Kyle connects with the metal pan to the side of Masato's head, just above his eye and leaves a small gash. Trace amounts of Masato's blood remain on the pan.

Aiko's EKG monitor reaches its limit and the alarm goes off. The distraction is enough for Masato to land one more good punch to Kyle's jaw; it weakens his legs and sends him down on one knee. Masato takes advantage of the situation and rushes out of the room.

Kyle forces himself to get up and rushes to Aiko's side. Aiko is not moving. Kyle rips the BP cuff off her neck. He checks for a pulse. He immediately starts a form of CPR known as rescue breathing.

EXT. HALLWAY

Masato makes his way calmly down the hall past the waiting room. As he passes, he looks at Capt. Morrell talking to Aiko's Doctor.

Masato slips into a stairwell and discards the hospital scrubs as he continues down the stairs to the exit.

INT. HOSPITAL ROOM

Kyle continues the rescue breathing.

Aiko is passed out.

All is SILENT, even Aiko's EKG.

NURSE CARTER, on her daily rounds, enters the room, a clip board in her hands. She wears a pair of glasses that slide down her nose. A pen hangs from her neck.

NURSE CARTER

What in God's name is going on here?

KYLE

Get the doctor, now.

Nurse Carter rushes out of the room as Kyle continues his efforts to resuscitate Aiko.

KYLE

Come on, breath.

Kyle grabs a pair of surgical scissors from the floor and cuts the plastic handcuffs from Aiko's wrists. Just as he frees her second wrist, Aiko came back to life with a vengeance.

The sudden gasp of air that fills her lungs also fills her body with animation. In an unexpected reflex, she sits up and wraps her arms around Kyle.

As Aiko's breathing returns to normal, so do the BEEPS on the EKG. Kyle carefully lays Aiko back down her pillow.

For the first time, although she is a mess, Kyle notices how beautiful Aiko is without make-up.

KYLE

What's your name?

AIKO  
(in a whisper)  
Aiko.

KYLE  
Why does...

Kyle's questioning is interrupted by Doctor Turner, Captain Morrell, and Officer Pena's entering the room.

DOCTOR  
What's going on here?

Dr. Turner goes to Aiko's side to examine her.  
Kyle steps aside to speak to his father and Officer Pena.

KYLE  
Masato was trying to kill Aiko.

CAPT. MORRELL  
Aiko?

KYLE  
Yeah, her name is Aiko.

CAPT. MORRELL  
Does she have a last name?

KYLE  
We haven't gotten that far yet.  
(pause)  
Dad, it was Masato, I'm sure of it.  
When I came in here, he had the BP  
cuff around her neck and plastic  
Zip Ties strapping her to the bed.

Captain Morrell and Kyle join the doctor who is finishing his exam of Aiko.

DOCTOR  
Well, Aiko, it's nice to finally  
know your name.

Aiko's throat is red and her skin scratched raw from the BP cuff. Her wrist have deep indentations from where the Zip Ties were.

DOCTOR  
Now, gentlemen, Aiko needs at least  
a week to get back on her feet  
without someone trying to kill her.



KYLE

Dad, remember the place that Steven and I spent with you after Mom died? I can take her there.

CAPT. MORRELL

Yeah, that's a good idea.

DOCTOR

And just where is this place?

KYLE

I'll tell you before we leave the hospital. But for now, we need to figure out how to get Aiko out of here without being seen.

Kyle touches Aiko's hand.

KYLE

Aiko, do Masato's men know you only as a geisha?

AIKO

Yes.

KYLE

Are you sure?

CUT TO:

INT. HOSPITAL HALLWAY

Nurse Carter walks ahead of the gurney wheeling a covered body. She reaches back and pulls the stretcher down the hall, clearing obstructions as she goes. The second nurse, dressed in a full set of scrubs and wearing glasses, carefully steers from the back.

EXT. HOSPITAL

As they exit the hospital emergency doors, TWO ASIAN MEN walk up to the gurney and stop it. One of the men lifts up the sheet and observes a Caucasian man with his head wrapped in bandages.

NURSE CARTER

What do you think you're doing?  
It's imperative we get this man in the ambulance. Please get out of our way.

They let the nurses pass and they wheel the gurney up the waiting ambulance where TWO EMT'S load it. The two nurses climb into the back of the ambulance and the door closes behind them.

INT. AMBULANCE

Inside the ambulance Nurse Carter turns to the other nurse and laughs.

NURSE CARTER

Well, what do you think, Ms. Aiko?

Masato's men were so focused on who might be under the sheet on the gurney, they never noticed it was Aiko with her hair down, no makeup, and in full scrubs steering the gurney. The gurney also worked as a crutch in helping the unsteady Aiko walk through the hospital.

Aiko raises her head and looks at Nurse Carter, then bows it as a gesture of thanks. Aiko takes the glasses off and hands them back to Nurse Carter. Aiko then removes the surgical cap and mask hanging from around her neck that was used to hide the bruises.

AIKO

Thank you for your assistance,  
Nurse Carter.

Kyle sits up on the gurney and removes the bandages from his head.

KYLE

We really appreciate your  
help in getting Aiko out safely.

NURSE CARTER

No problem, Handsome. Anytime for  
you.

As Nurse Carter exits, Captain Morrell climbs into the cab of the ambulance and looks back at Aiko.

CAPT. MORRELL

Are you ready for a little  
vacation?

CUT TO:

EXT. HOUSEBOAT PARKING LOT - MORNING

The reflection from the setting sun rides the small choppy waves of the wide channel, an offshoot of the Columbia River. Rows of houseboats are moored to the docks lining the river's edge.

Kyle and Aiko exit Kyle's unmarked police car and carry their packages to the houseboats. Aiko walks beside Kyle, her arm hooked around his to help keep herself steady.

EXT. HOUSEBOAT

Kyle helps Aiko as they make her way along a weathered and narrow dock. It doesn't take long before they are standing before a rustic, two-bedroom houseboat.

KYLE

It's not much Aiko, but we should be safe here.

AIKO

Does your family own this place?

KYLE

It belongs to a friend of my Dad's. Her name is Alicia. They've known each other for years. She runs Davenport Real Estate. They manage and rent out a lot of the houseboats in this area for absent owners. She happens to own this one.

AIKO

This is a nice place. Your friend is very kind for letting us stay here. Thank you for bringing me here.

INT. HOUSEBOAT

Kyle checks the refrigerator and finds only bottled water and condiment packets. He closes the door and sees a magnet advertising Pizanos Pizza.

INT. BEDROOM

Aiko removes her scrubs and puts on a set of yoga pants and a top.

INT. BATHROOM

Aiko washes her face, brushes her teeth and puts her hair in a ponytail. Aiko checks the bruises on her neck.

INT. KITCHEN

Aiko watches Kyle lay out paper plates, napkins to go with the pizza.

KYLE

I'm afraid we'll have to make do  
with bottled water tonight.  
Tomorrow, I'll go shopping.  
Anything special you like to eat?

AIKO

I would prefer raw vegetables, rice  
and fresh seafood.

They eat their pizza in silence. Aiko uses a fork and knife while Kyle uses his hands.

EXT. HOUSEBOAT

The silhouette of a uniformed police officer is watching the houseboat.  
Aiko's silhouette can be seen in her bedroom window before her light goes out. Shortly after the light in Kyle's bedroom goes out.

A cigarette lands on the pavement and is crushed out by the officer with his shoe.

DISSOLVE TO:

INT. LIVING ROOM

Aiko's foot pivots on her toe as she does her stretching exercises in the living room.  
Kyle watches her from the hallway before he walks in with a small laundry basket of clothes.

KYLE

Doctor Turner said to take it easy  
for a full week, Aiko. It's only  
been five days.

Aiko does not say anything and continues her exercise.

KYLE

Hey, I have something for you.

Kyle goes to the hall closet and returns with a long cardboard box and a bag. He removes a pair of jeans from the bag and hands them to Aiko.

KYLE

Every Portland Samurai needs her own pair of jeans.

AIKO

I have never owned such a garment as these.

Kyle then hands her an open shoe box.

AIKO

I've never owned a pair of tennis shoes either.

KYLE

These are Vans. I thought you would like these because you're always asking me to remove my shoes when I enter the house, so I got a pair for each of us.

(pause)

You can thank me later.

Kyle opens the long box and removes the protective plastic wrap. Carefully he unwraps the item and shows Aiko her gift. It is a replica of a 40-inch samurai sword. Kyle offers the sword to Aiko with one hand.

KYLE

I believe this is what you were talking about the other night. I know its just a replica, but it was the best I could find on such short notice.

Aiko stands in front of Kyle.

AIKO

Two hands. Do you not respect me?

KYLE

Of course I respect you.

AIKO

Then use two hands when you give something to someone and slightly bow your head.

Kyle stands before Aiko and with a nod of his head, hands her the sword with both hands.  
Aiko accepts the sword with two hands and a nod in reply.

AIKO

Thank you, Kyle. Why would you do this for me?

KYLE

When you told me how much the other sword meant to you and how you use to train with it, I thought I would try to find a replacement for you.

AIKO

That other sword is known as The Guardian and can never be replaced. It is one of a kind katana and so is The Tanto, its mate.

KYLE

What makes them so special?

AIKO

It's been said that there was a set of swords made by a master swordsmith, Masamune, but they were never signed.

KYLE

What's it worth?

AIKO

The same as you. Do you have a price? What are you worth? What am I worth?

Kyle doesn't answer.

Aiko is rejuvenated and starts a whole new set of exercises, this time with the katana. It is a very graceful routine. Kyle is in awe watching Aiko.

KYLE

How long did it take for you to learn to do that?

Aiko does not respond.

KYLE  
 Oh, a long time.  
 (pause)  
 Have you ever killed anyone?

Again, Aiko does not respond.

KYLE  
 (to himself)  
 Why no, Kyle, would you like to be  
 the first?

Aiko drops to one knee and continues her routine.

KYLE  
 Isn't being on your knees a  
 disadvantage?

The sword stops in midair, Aiko slips the sword back into its scabbard and motions for Kyle to come closer to her. As soon as he is in reach, she slaps him with the end of the scabbard on his inner right thigh and then his left one.

KYLE  
 Hey!

Aiko motions for Kyle to come forward again. This time he hesitates. Aiko reverses the sword, holds onto the scabbard and offers Kyle the handle. She motions for him to take it. As Kyle grips the handle, Aiko draws the scabbard away. Again, she signals Kyle to advance. Kyle cocks his head like a curious puppy.

Kyle reaches out and taps the blade on the end of the scabbard as if to gesture a gentleman's way of announcing "ready to begin." It is too late. Kyle is too close. In the blink of an eye, Aiko whacks him on the back of his hand with the end of the scabbard, knocking the weapon free. Before the sword hits the floor, Aiko reaches out and catches it by the handle and places it into the scabbard.

AIKO  
 You had one second to live and you  
 just wasted it.

Aiko offers Kyle the sword once more. Kyle takes it and takes a step back and then another. Aiko motions for him to advance. Kyle doesn't move.

KYLE  
 How do I win?

AIKO  
What is your life worth?

After a moment Kyle turns the sword to the side and with two hands, offers it back to Aiko.  
Aiko stands up and slips the sword back into its protective wooden scabbard.

AIKO  
A sword at rest can do as much as  
one drawn, if the one holding it is  
a master.

KYLE  
I understand now.  
(pause)  
My weakness was assuming I had the  
advantage.

AIKO  
Yes, that is true. There is a  
saying... "We learn little from  
victory, much from defeat".

Kyle reaches into the laundry basket and pulls out a pillow case. He cautiously moves close to Aiko. She doesn't move. Kyle slips the pillow case over her head then spins her around and steps back.  
Aiko continues with her exercise drill.  
She doesn't bump into anything.  
Kyle takes a deeper breath in amazement.  
Aiko turns and taps him on both shoulders before he can react.

KYLE  
You heard my breathing.

Aiko continues.  
Kyle moves to one side, his foot pivoting on the carpet.  
Aiko again turns and taps in the middle of the chest.

KYLE  
The carpet.

Aiko continues.  
Kyle squats to his knees.  
Aiko continues her exercise and circles all around Kyle without bumping him.

KYLE  
Amaz...



Before Kyle can finish saying "Amazing", Aiko has the scabbard up against his throat and slowly draws it across.

KYLE

So this has been your life?

AIKO

I am grateful for what I have been taught.

KYLE

Living by the sword is not a life.

AIKO

According to who, you?

KYLE

How long did it take for you to become this cold and calculating?

AIKO

It is how, like the tempered steel in this blade, we are formed.

KYLE

What about feelings?

AIKO

I can feel this pillow case on my head.

Kyle removes the pillow case from Aiko's head.

KYLE

So you like the sword I got you?

AIKO

This is nothing more than a fancy letter opener.

KYLE

Oh, Really?

AIKO

That is what I said.

Kyle puts the pillow case back on Aiko's head and steps back.

She removes the sword from its scabbard and tosses the scabbard with accuracy to Kyle. He catches it.

With one back-hand wield, she slices through the top six inches of three thick pieces of bamboo growing in a flower pot on coffee table.

Aiko removes the pillowcase and hands it to Kyle.

AIKO

Maybe not, in the hands of a master.

KYLE

I guess you can see well enough through that pillow case, it's like cheesecloth.

Aiko hands the pillowcase and the sword to Kyle. She steps back, inviting him to take the challenge.

AIKO

Not like cheesecloth. Very high thread count.

Kyle looks at remaining 10" of the bamboo stock. He puts the pillow case on his head, and takes the same stance that Aiko was in.

Aiko steps back even further, then turns and walks up the stairs toward her room.

Kyle whirls the blade in the same back-hand motion. The sword makes contact with the bamboo, but the blade grabs the stock of the bamboo and the pot goes flying across the room and shatters upon impact against the wall.

Aiko hears the CRASH and smiles wryly.

Kyle still wears the pillowcase.

KYLE

(muffled)

Can you help me?

(pause)

Can you tell me where Masato has taken Oksana?

Kyle removes the pillowcase, Aiko is gone.

CUT TO:

INT. WAREHOUSE - EVENING

Elevator doors open. Oksana stands frozen in fear.  
She wears only a white robe.  
Masato takes her hand and leads her out of the elevator.

MASATO

Not to worry, you will do fine.

A tear runs from Oksana's eye down her face.

INT. MONITOR CONSOLE

Masato leads Oksana past a GORGEOUS BLONDE WOMAN in her early 20's who is watching a bank of monitors. The second and third floors of the old warehouse have been converted into one large room. The floor has several rooms that are set up to look like various locations. Masato leads Oksana to the far side of the floor to tiled shower stalls like those in a girl's high school locker room.

INT. SHOWER STALL

Oksana stands at the edge of a large tiled shower stall.  
The hot water is on, lightly steaming the room.

MASATO (V.O.)

We are waiting, Oksana.

Oksana unties the robe, lets it drop to the floor and steps the shower. A small camera crew records her.

INT. MONITOR CONSOLE

One monitor shows a wide shot, another a medium shot and a third as a close-up as Oksana turns and looks at the camera.

MASATO (V.O.)

Look directly into the camera.  
Let's see those beautiful eyes of  
yours.

The shower spray hides Oksana's tears as she cries.

MASATO

Keep recording.

Masato makes his daily rounds of stage inspection. These include a dorm room with a girl on a laptop web chatting with a client. A secretary sitting at her office desk unbuttoning her blouse in front of a computer monitor.

A standard home kitchen with a woman naked, except for an apron, doing dishes at the sink. A man walks up behind her and put his arms around her. The set beyond that has a convertible with the top down with a large curtain of a nighttime city skyline for a backdrop. A girl is sitting on the lap of a man in the front passenger seat, facing him as they kiss.

Each set has a camera focused on it and a team controlling the action.

Masato makes his way to the monitoring station. He caresses the shoulders of the gorgeous blonde, ERICA, a younger American version of Aiko. He leans over, kisses Erica on the neck as his hand rubs her back.

MASATO

(whispering to Erica)

I will never sell you at any price.

One of the monitors has the wide shot of Oksana.

MASATO

(to Oksana)

Turn around, let us see your pretty face.

Oksana turns, Erica hits a button reading: close up.

CUT TO:

INT. MASATO'S OFFICE

Oksana's face fills the screen on Masato's laptop that is open on his desk. He is talking on the phone.

MASATO

As you can see, Mr. Alvarez, she is a very pretty girl. For the right price you can have her all to yourself.

(pause)

Yes, she is a virgin, I checked myself.

(pause)

Yes, the bidding starts at midnight and, as usual, cash only.

After the phone call, Masato turns the volume up on his TV. The local news is interviewing Captain Morrell.

NEWS REPORTER

(over tv)

Captain Morrell, can you please tell us more about the missing girls found in the barrels off of exit two ninety-four?

CAPT. MORRELL

(over tv)

I have no further comments at this time.

MASATO

That's right, my Captain. Nothing.

The PHONE RINGS on his desk. He answers.

MASATO

Yes.

(pause)

Good. Are you sure about the address?

(pause)

Then get it done...tonight.

Masato hangs up the phone, picks up his cigar, then exhales a ring of smoke into the air and watches it fade away.

CUT TO:

INT. HOUSEBOAT - NIGHT

Steam rises from the stir fry pan on the stove as Aiko tosses the vegetables. She serves a portion on two plates with rice as a side dish.

Aiko wears her new jeans and a red t-shirt. She brings the plates to the table.

AIKO

Thank you, for the jeans.

KYLE

Thank you, for this dinner, it looks great.

(pause)

You mentioned the katana could have been a little sharper.

AIKO

It is okay.

Kyle gets up and returns with the katana and sets it on the edge of the table.

KYLE

I ran it through the electric knife sharpener at least a dozen times. Now you have a really sharp letter opener.

There is a KNOCK AT THE DOOR.  
They look at each other, concern on their faces.

ANOTHER KNOCK AT THE DOOR.

Kyle reaches for his pistol as Aiko reaches for her sword.

At the door, Kyle looks through the peephole. Aiko walks to the corner of the living room with her katana.

KYLE

It's okay. It's Officer Pena.

Kyle opens the door.  
Pena enters and Kyle locks the door behind him. He sets his weapon down on the small table next to the door.

PENA

Hey, Morrell, how's the baby sitting job going? You two getting along okay?

As Kyle turns he sees Aiko slowly taking a step back.

Kyle gets Pena's attention.

KYLE

Any word on Masato's location?

Pena turns his back on Aiko and faces Kyle.

PENA

No, nothing yet.

Behind Pena, Aiko slowly shakes her head.

KYLE

We were just sitting down to eat.  
What can I get you?

PENA  
Nothing. I'm here for something  
else.

Pena draws his weapon on Kyle and tosses him a pair of  
handcuffs.

PENA  
Here, put these on. Your right hand  
Kyle, to her left.

Kyle puts the handcuff on his right wrist.

PENA  
(to Aiko)  
Your left hand please.

Aiko doesn't move. Pena points the gun in her direction.  
Aiko remains immobile. Pena points the gun in Kyle's  
direction. Slowly Aiko's left hand comes out from behind her  
back. Her sword firmly in her grasp.

PENA  
Well, well, well.  
(pause)  
Didn't anyone ever tell you not to  
bring a knife to a gun fight?

Aiko drops the sword at her side, between her and Kyle, the  
handle closest to Pena. Kyle attaches the other end of the  
handcuffs to Aiko's left wrist.

KYLE  
Clearly you have the upper hand,  
Pena. What do you want?

Pena takes out a silencer and spins it firmly onto the end of  
his weapon.

PENA  
You might want to take a moment to  
say adios to your muchacha.

Kyle looks into Aiko's eyes.

KYLE  
What ever you do, don't get on your  
knees for this guy.

PENA  
Hey, Morrell, aren't you even going  
to ask me who sent me here to kill  
you?

(MORE)

PENA (cont'd)  
(to Aiko)  
Your father.

KYLE  
My father?

PENA  
No, her father.

Pena pulls out an envelope and shows it to Kyle and Aiko.

PENA  
This is a copy of the lab results  
from Aiko's rape kit. It proves not  
only is Masato Aiko's master, he is  
also her biological father.

KYLE  
You bastard.

Aiko looks at Kyle.

AIKO  
You knew?

Aiko begins to cry then drops to her knees.

PENA  
(to Kyle)  
You didn't tell her, Morrell? Shame  
on you.

Kyle leans toward Pena.

KYLE  
She didn't need to know.

Pena points his gun at Aiko's head.

PENA  
You think you can jump me before I  
pull this trigger and take her out?

Aiko grips the scabbard with her left hand near the hilt.

PENA  
So who is going first?

Pena steps forward with his gun still pointed at Aiko's head.

PENA  
You, Aiko?

Pena then turns and points his gun at Kyle's head.



PENA

Or, you?

In the time it takes for Pena to point the gun at Kyle, Aiko reaches across her body with her right hand, grips the handle of her katana and in one flawless, fluid upward motion, draws the sword and slices off Pena's hand. It drops to the floor, the gun still in its grip. Blood squirts from his wrist, sprays across Aiko's face and down her neck.

Before Pena can make a sound, Aiko pivots on her knees and sends the blade upward under Pena's rib cage, through his lung and into his heart, killing him instantly. She withdraws the blade as quickly as it went in and watches Pena fall to the floor with a dead drop thud.

KYLE

Are you alright?

Aiko does not reply. Instead she holds one finger to her mouth.

AIKO

(in a whisper)

We need to go, now.

Making an about-face, Aiko slips the katana under the couch just before Kyle takes her by the hand. He leads her out the sliding glass door to the back patio deck. As Kyle closes the sliding door behind them, he hears the front door being kicked in. Out of the corner of his eye, he sees another cop enter the houseboat.

EXT. HOUSEBOAT

Aiko and Kyle slide from the deck of the houseboat into the dark, frigid waters of the Columbia River. They take a deep breath and slip beneath the water's edge.

EXT. RIVER

They swim over to the next houseboat. Kyle makes a motion with his hand asking Aiko to swim under the pontoon and come up under the next houseboat's floating deck. They come up in a small pocket under the deck and are able to see the back porch of Kyle's place through a narrow gap in the pontoons. They watch as the sliding glass door opens and the cop steps out on the deck. With nothing more than a cursory look around, the cop goes back inside.

Still handcuffed together, Kyle and Aiko swim from one houseboat to another.

AIKO

Did you know Masato was my father?

KYLE

I found out the same time you did.

AIKO

Do you know what else we just found out? We have both been betrayed by our fathers.

Kyle has no answer.

KYLE

We need to get out of this water before we freeze.

AIKO

And where do you suggest we go?

KYLE

Follow me.

Aiko lifts her left hand out of the water showing she is still handcuffed to him.

CUT TO:

EXT. RIVER

After an awkward swim down to the end of a row of houseboats, Kyle helps Aiko up onto the floating dock. Aiko clutches Kyle's hands and helps him out of the murky water.

EXT. 2ND HOUSEBOAT - NIGHT

Just down river from his houseboat they stop by a houseboat with no lights on.

KYLE

One of these has to be a vacation home.

Kyle peers through the front door window.

AIKO

How do you know this one is empty?

Kyle points to a lock box.

KYLE

This one has a lock box just like ours used by Davenport Real Estate to give the renters access.

Kyle KNOCKS on the door. No answer. He picks up the doormat and places it over the corner pane of glass closest to the deadbolt. Throwing his elbow into the mat, he SMASHES out the GLASS, reaches in and turns the lock.

INT. HOUSEBOAT

Aiko is shaking from her cold wet clothes. Kyle turns up the thermostat on the heater.

KYLE

Let's see if we can find an owner's closet.

INT. KITCHEN

Kyle takes Aiko's by the hand into the kitchen.

KYLE

Owners will sometimes have a special closet they keep locked with their own belongings. That way they don't need to bring everything with them each time.

Kyle checks the refrigerator, finds a couple bottles of water and a couple cans of Coke. Kyle searches the kitchen drawers until he finds a butter knife and a meat tenderizing mallet.

INT. HALLWAY

Kyle rattles the door handle. He hands Aiko his Coke. Aiko turns on the hall light. Using the mallet and knife, Kyle pops the pins out of the hinges of the door, and sets the door in the hallway. Kyle removes a blanket and wraps it around Aiko.

KYLE

You're freezing, Aiko. We need to get you warmed up.

INT. BATHROOM

Kyle and Aiko are in the bathroom still in their wet clothes. Steam from the warm shower is misting the air.

KYLE  
After all that we have been  
through, we can trust each other,  
right?

Aiko looks into Kyle's eyes.

AIKO  
I trust you.

Kyle reaches in his pocket and removes his set of keys, one of which was a handcuff key. He unlocks the cuffs and attaches them to the curtain rod. Aiko removes her wet shirt and tosses it on the floor.

The bandages covering Aiko's bullet wounds are dirty. Kyle slowly removes the bandage from her lower left side on the front from the through and through. He then reaches around and feels for the other bandage and pulls it off. The stitches are coated with dried blood and dirt from the river.

Aiko's bra covers the bandage along the left side of her rib cage. She unhooks her bra and lets it fall to the floor. She lifts her arm enough for him to carefully remove the dirty bandage.

KYLE  
Step into the shower, Aiko.

Aiko removes her jeans and enters the shower. Kyle reaches over and grabs the can of Coke.

AIKO  
What are you going to do with that?

Kyle pours the Coke over Aiko's dirty stitches.

KYLE  
The fizz in the carbon dioxide will  
work like a peroxide and help clean  
out your stitches.

AIKO  
You are a man of many resources.

KYLE  
It's the least I can do...

AIKO  
What do you mean?

KYLE  
Let's just leave it at that shall  
we.

Aiko turns her back to Kyle and puts her head under the shower. Kyle unbuttons his white dress shirt and tosses it into the heap of wet clothes on the floor, then his jeans. Kyle steps into the shower behind Aiko.

KYLE  
Stunning.  
(pause)  
The tattoo...I mean.

Kyle squirts a little shampoo into his hand and washes Aiko's hair. Aiko turns around and puts out her hand. Kyle squirts a shot of shampoo into her hand.

AIKO  
Turn around.

Kyle turns around. Aiko reaches up and washes his hair.

AIKO  
You are too tall.

Kyle gets on his knees with his back to Aiko.

AIKO  
That's better.

Aiko finishes washing his hair then pulls the shower wand from the holder to rinse it.

AIKO  
Do you trust me?

KYLE  
Yes.

AIKO  
I need to go after the girl and I  
need to do it alone.

KYLE  
No.

AIKO

It is about honor and I can not risk you getting killed over my responsibilities.

KYLE

You are my responsibility, Aiko, and I wouldn't be doing my job if I let you go and get yourself killed on my watch, now would I?

Aiko turns around and hangs up the shower wand.

AIKO

I am sorry if I am a burden to you.

KYLE

I don't ever want you to think that, Aiko.

Kyle uses the small bar of hotel soap to wash Aiko's back and around her wounds. He softly kisses her shoulder. She displays no reaction. He reaches down to wash her backside wound then he drops to one knee. He kisses her near the stitches for the through and through.

Slowly Aiko turns around. Kyle washes around the wound on her front side at her waist. He kisses her again near the wound. He continues to kiss Aiko below her belly button and just above her panty line, his hands running up the back of her thighs. This time, her body quivers from his touch. Kyle stands and looks deep into Aiko's eyes.

KYLE

I'm going to hell for this.

Kyle kisses Aiko.

AIKO

Then I am going to hell with you.

Kyle pulls Aiko close. His hands caress her and slide down her back. She stops him.

KYLE

What's wrong.

AIKO

I'm afraid I will not be able to feel what you want me to feel.

Kyle takes Aiko in his arms and just holds her.

AIKO  
We still have problem.  
(pause)  
Our towels are on the bed.

Their wet clothes leave a pool of river water on the bathroom floor.  
Kyle's foot lands in the puddle of water as he steps over the wet clothes on his way to get the towels.

CUT TO:

INT. LAUNDRY ROOM

With only a towel around his waist, Kyle puts his and Aiko's washed clothing into the dryer. A small item of clothing is clinging to the inside of the washer. When he pulls it away and unravels it, he realizes it is Aiko's panties. A grin spreads across his face.

INT. BEDROOM

Kyle returns to the bedroom and sees Aiko asleep on the bed, still in her towel. In the ambient light, he sits in the chair near the bed and watches her sleep.

Aiko eyes flutter as her body twitches from a bad dream. She rolls over, the top sheet slides down exposing her tattoo on her back. She opens her eyes facing away from Kyle but can sense him sitting behind her. She begins to slide the sheet up.

KYLE  
Your design?

AIKO  
It is what my master wanted.

KYLE  
What happened to your mother?

AIKO  
I do not know.

KYLE  
What are you going to do now?

AIKO  
I have to save Oksana, or she will end up like me, damaged.

KYLE

You are not damaged, Aiko. There is so much about you that is right and so much I want to share with you, if you will let me help you.

AIKO

There are tunnels.

KYLE

Really? What kind of tunnels are we talking about?

AIKO

There is a series of tunnels known as The Shanghai Tunnels that run under the city. He uses them to move the girls without being seen.

Aiko first pulls the sheet to cover herself, then the blanket.

KYLE

Are you okay?

AIKO

I am still cold.

Kyle circles to his side of the bed and climbs in. As Aiko lays on her side, Kyle cautiously slips up behind her. He pulls the covers tight over both of them then wraps his arms around her.

AIKO

Are you going to have your way with me now?

(pause)

You deserve me. You saved my life. I can belong to you now.

KYLE

Aiko, you don't belong to anyone anymore. Whatever you desire to do, it will be your choice.

Aiko turns to Kyle, they kiss, then Aiko makes love to him.

DISSOLVE TO:



INT. BEDROOM - MORNING

Kyle wakes up and is handcuffed to the bed. Aiko is gone.

There is a note on the night stand next to the bed:  
THANK YOU...

Kyle picks up the note and the handcuff key falls out.  
He undoes the cuffs and runs out of the bedroom.

INT. LAUNDRY ROOM

Kyle clothes are neatly folded in a pile on the dryer.  
His white button down shirt is missing.

EXT. 2ND HOUSEBOAT

Kyle exits the houseboat shirtless and looks in every  
direction for Aiko but she is nowhere to be found.  
Kyle heads up the walkway back toward his families vacation  
houseboat.

CUT TO:

EXT. HOUSEBOAT

Kyle cautiously approaches the houseboat, sees that it is  
clear, then enters.

INT. HOUSEBOAT

Kyle enters and notices Officer Pena's body gone. He checks  
under the couch. The katana is gone. Kyle grabs another shirt  
as he walks through the unit assessing the damage.  
Kyle finds the house phone and makes a call.

KYLE

Dad, it's me. Come pick me up at  
the houseboat.

(pause)

Officer Pena and someone I didn't  
recognize tried to kill us last  
night.

(pause)

She's gone. Just come and get me. I  
think I Aiko is going after Masato.

(MORE)

KYLE (cont'd)  
(pause)  
No, not a gun, a katana.

CUT TO:

EXT. THE PEARL NIGHTCLUB - NIGHT

Aiko stands in the shadow of a receded doorway across the street from the nightclub wearing her red t-shirt tucked into her blue jeans and Kyle's white dress shirt. The sleeves are rolled up to just below the elbows and the long front shirrtails had been tied into a knot at her waist. She grips the katana with one hand pinning it to her side as to hide it along her silhouette so as to not cause undue attention. She is watching young beautiful innocent girls flow in and out of the nightclub.

PEARL NIGHTCLUB

The Pearl Night Club boasts a neon entrance designed to appeal to the indiscriminating senses of young adults. FAST-TEMPO MUSIC escaping through the front door. IGOR, a well dressed bouncer, scrutinizes Anna's ID.

IGOR  
Have a good time, Anna.

Anna enters the club.

INT. THE PEARL NIGHTCLUB

Anna passes by the end of the mahogany bar. We see a LARGE BOUNCER guarding the Manager, BEN, behind him talking to another young girl, ALEKS.

BEN  
(to Aleks)  
So I like what I see on your  
resume. Let me go check the  
schedule. Wait here.

Ben nods to a bartender as he heads off to an office. The bartender, PETER, makes his way to Aleks' end of the bar.

PETER  
What can I get ya?

ALEKS  
I already got it - a job, working  
here.

PETER

I'm Peter.

ALEKS

I'm Alex with a 'ks.' Like with a little kiss on the end.

Peter notices a small tattoo just above her left breast of a broken heart.

PETER

I see you had your heart broken.

ALEKS

It's more like the other way around. I'm the heartbreaker.

PETER

Where you from, Aleks the heartbreaker?

ALEKS

Kentucky.

PETER

Hey, I know a friend of yours.

ALEKS

Who's that?

Peter reaches down and grabs a bottle of Jim Beam and pours each of them a shot.

ALEKS

Ah, yes, that friend.

Peter stows away the bottle of Jim Beam and hit a button under the bar and the lights begin to strobe wildly. People on the dance floor SCREAM in delight. Peter and Aleks grab their shots, saluted, and as Aleks slams back her shot, Peter trips a second button under the bar. One second, Aleks is there, then she is gone.

INT. SHANGHAI TUNNELS

Aleks is laying flat out on a mattress in the darkness of the tunnel below the club. A BRIGHT LIGHT from a stun gun momentarily blinds her. All we see is her feet being dragged off the edge of the mattress into the darkness of the tunnels.

CUT TO:

EXT. WATER FRONT - NIGHT

An unmarked Police Car is parked along the water front. Except for a couple of people passing on bikes and a man walking his dog, it is quiet night.

INT. POLICE CAR

Capt. Morrell is behind the wheel and Kyle is in the passenger seat.

CAPT. MORRELL

Are you sure she is going to show?

KYLE

No, but for now, its all I have to go on.

CAPT. MORRELL

Has she told you anything useful?

KYLE

Like what, Dad?

CAPT. MORRELL

Anything about Masato's dealings or where the hell he hides out. Nobody in law enforcement has been able to pick up a trace of him since the hospital incident.

No reply from Kyle. Kyle takes a long look at his father.

CAPT. MORRELL

What?

KYLE

Aiko said Masato has something on you. Is it true?

Captain Morrell doesn't answer.

KYLE

Dad, is it true? Does Masato have something on you?

CAPT. MORRELL

Kyle, it's not what you think.

INTERCUT:

INT. LYDIA'S CAR - DAY

Sweat from LYDIA MORRELL'S forehead rolls down her face and into her eyes. Her hands are tied and resting on her lap. Her entire torso is taped the driver's seat of the car. Her mouth is gagged and her head duct-taped to the headrest.

The air bag has been removed and the igniter for the air bag has been replaced with a 12-gauge shotgun shell pointed directly at Lydia's face. Across the top of the steering wheel is a red security bar locking the wheel in place.

INT. POLICE CAR

Kyle is clenching his jaw and the anger in his eyes is fierce.

CAPT. MORRELL

Masato had me....I was told if I look away once in a while and let him run his export business without interference, we wouldn't have a problem. Then one day this rookie jumped the gun on a raid and Masato lost some of his girls.

(pause)

That rookie was you, Kyle. You were so eager to prove yourself that you couldn't wait for the signal. The plan was—

KYLE

What plan? And what did all this have to do with Mom?

CAPT. MORRELL

One day at work, I got a call. I thought it was your mom calling to say she had made it home with Steven after school, but it was Masato. He said I had a choice to make, Steven or your mother.

INT. SMALL SHACK - DAY

A 12 year old Steven is bound and gagged inside a small wooden shack. The sun's heat is making the small shack feel like a sauna. Hitashi places a note in Steven's shirt pocket.

INT. POLICE CAR

Kyle is shaking his head in disbelief.

CAPT. MORRELL  
 Masato had it set up where I only  
 had time to save Steven or your  
 mother.

EXT. BACKYARD - DAY

Capt. Morrell is consoling young Steven as Kyle walks up from behind in his rookie blue uniform.

CAPT. MORRELL (V.O.)  
 I found the note in his pocket from  
 Masato. That's when you arrived and  
 I had you stay with him while I  
 went to save your mother.

EXT. LYDIA'S CAR

Sitting on the bumper of Lydia's car is a plastic one gallon bottle of pool acid. There is a small puncture near the bottom of the bottle allowing the acid to slowly drip out onto the rope, pulling it apart a strand at a time. The car jolts.

INT LYDIA'S CAR

Lydia frantically stomps on the brakes, but the pedal goes straight to the floor. No brakes.  
 In the distance SIRENS are getting LOUDER.  
 The car lurches again, another strand gone.  
 In the mirror she sees a man walk away as the sirens get closer. Then the sirens stop.  
 All Lydia can do is either look at the shotgun shell or the retaining wall at the bottom of the hill.  
 Glancing one last time in the rearview mirror, she sees her husband come over the top of the hill. She can hear him call her name as he runs down the hill in her direction.

CAPT. MORRELL (V.O.)  
 Lydia, Lydia!

The car lurches one last time as the rope snaps and the car rolls. The closer her husband gets, the faster the car speeds towards the retaining wall.

The car hits the retaining wall and Capt. Morrell is close enough to hear the BLAST OF THE SHOTGUN SHELL.

CAPT. MORRELL (V.O.)  
I was too late.....

CUT TO:

INT. POLICE CAR

Kyle is in a daze.

KYLE  
That's why I don't remember a funeral for Mom.

CAPT. MORRELL  
I was trying to protect you both.

KYLE  
Why? So you can go on pretending to be the man I thought you were? Steven was right, you got Mom killed.

CAPT. MORRELL  
And your actions got your brother killed.

KYLE  
You weren't there, Dad. You don't know what you're talking about.

Kyle gets out of the car.

CAPT. MORRELL  
What are you doing?

KYLE  
My job! I'm going to get Oksana and reunite her with her father.

Kyle starts to walk away.

Capt. Morrell gets out the car and follows Kyle.

CAPT. MORRELL  
Kyle, wait.  
(pause)  
Steven was given that assignment because he was expected to fail.

Kyle stops walking.

CAPT. MORRELL

It wasn't supposed to happen the way it did. We made a deal, no one was supposed to get hurt. It was Pankov's way to get the girl to Masato and a way to get us out from under them.

KYLE

This was all a deal?

Capt. Morrell walks up to Kyle.

CAPT. MORRELL

It was a legitimate way I could make him a detective because we needed a new face. So what if he failed his first assignment? Others have. And it was going along just fine until he called you in for help.

KYLE

Just fine?...So Pankov's shooter taking out the girl's mother was all part of the plan. And you wonder why I don't believe you when you say you had nothing to do with what happened to Mom.

CAPT. MORRELL

I told you, I wasn't there in time.

KYLE

And what about Steven?

CAPT. MORRELL

He would have never been killed if he hadn't called you—

Kyle jabs his index finger into his father's chest.

KYLE

Don't you put that on me. You were the one who made the deal. You were the one who got all this going in the first place. And you know what?...Mom is on you too. It wasn't Pankov's men who killed her, it was you.



Kyle starts to walk away.

CAPT. MORRELL  
Your mother was the best part of  
me!

Kyle turns around and walks back to his father. He hits him with a strong right cross to the face, knocking him to the ground.

KYLE  
Don't...

CAPT. MORRELL  
She told me to go after Steven  
first. She knew, Kyle, she knew...

Kyle stops pacing.

CAPT. MORRELL  
When they took Steven, they put  
your mother on the phone, she knew  
there was a chance I may not have  
enough time to save her and Steven.  
(pause)  
She was the one who told me where  
he was and that there would be a  
note for me, telling me of her  
location.

KYLE  
You still don't get it, Dad. Your  
looking away all those years is  
what caused her death.

CAPT. MORRELL  
And you think by going to The Pearl  
or knocking on Masato's door, he's  
just going to hand over the girl  
and his whore?

Kyle walks away. Leaving his father lying on the ground.

CAPT. MORRELL  
You think you got what it takes to  
confront Masato and risk your life  
for some Asian woman you don't even  
know?  
(angry yelling)  
Do ya?

Capt. Morrell wipes the blood off his lip from the punch.

CAPT. MORRELL  
(to himself)

I hope so, son.

CUT TO:

EXT. THE PEARL NIGHT CLUB - NIGHT

Aiko is observing the human traffic at the entrance of The Pearl nightclub. A taxi pulls up next to the group and Aiko watches as Oksana is helped into the cab by Hitoshi, Masato's main bodyguard.

Oksana looks drunk but it is the strong sedatives she is under. Oksana is placed in the taxi's back seat, as Igor puts a silver briefcase in the trunk. Once everyone is in the cab, it leaves the curb, makes a U-turn and then stops a red light a short distance from Aiko. Aiko sees Oksana leaning against the taxi window. Her eyes are unfocused and vacant. Make-up on the young girl's face makes her look older than her fourteen years.

The light changes green and the cab speeds away in the direction of Portland's waterfront. A fleeting glimpse of Aiko's image bounces off the side window of the cab.

Aiko starts to run. She sees a bicycle leaning against a light pole. The bike owner is removing his helmet. Aiko pretends to accidentally knock it out of his hand. He bends over to pick it up and Aiko jumps on his bike and speeds off in the direction of the disappearing taxi.

CUT TO:

EXT. JAPANESE TEA GARDENS - NIGHT

The gardens are closed, but there are a few lights still on.

EXT. STREET

Just up the street, a FEW HOMELESS MEN are sitting along the curb sharing a smoke.

The taxi carrying Oksana drives by the men on the curb.

EXT. JAPANESE TEA GARDENS

The taxi comes to a stop in front of the gardens.

EXT. STREET

A moment later, Aiko rides up on the bike and stops a distance back from the men. She leaves the bike and makes her way down the street past the homeless men. The three men let her pass but a fourth comes out of the dark and grabs her from behind. He puts a hand over her mouth so she can't scream and pulls her back into the darkness. Aiko recognizes Kyle's voice.

KYLE  
(in a whisper)  
Aiko.

Aiko relaxes in Kyle's arms.

EXT. JAPANESE TEA GARDENS

A BODYGUARD is holding a silver briefcase identical to the one in the taxi's trunk. One briefcase contains the winning bid and the other one, proof of purchase in the form of forged documents. The bodyguard receives the signal from ALVAREZ to exchange the cases, the businessman examines the still-catatonic Oksana. Satisfied with his purchase, Hitoshi hands the girl over to Alvarez. Taking her by the hand, he leads her through the entrance of the gardens and the doors close behind them.

EXT. STREET

Kyle and Aiko step out of the shadows.

KYLE  
Did what I think just happened,  
really happen?

AIKO  
She just got sold to the highest  
bidder.

Aiko drops Kyle's hand and heads across the street opposite of the gardens at a fast pace.

KYLE  
Aiko, wait.

One of the homeless men turns to look at the woman hurrying past him. Karl Bogdanoff reaches into a pocket of his dirty tattered clothing and pulls out a cell phone.

As he watches Kyle scurry to catch up with Aiko, he makes a call to his employer.

BOGDANOFF  
(into phone)  
I have eyes on her.

EXT. STREET

Kyle walks up next to Aiko and takes her by the hand.

KYLE  
Where are you going, exactly?

CUT TO:

EXT. JAPANESE TEA GARDENS

Inside the walls of the tea garden is a magnificent arrangement of trees, plants, and a pond filled with beautiful koi fish.

Oksana is guided from Alvarez's side to a room to be prepared for his pleasure. Alvarez joins Masato beneath a large arbor. They sit at a small table, smoking cigars and sipping brandy. A server approaches, bringing a tray of freshly prepared sushi and places it on the center of the table facing Alvarez.

Alvarez opens the briefcase and goes through its contents of ID's, passports, and other forged papers concerning Oksana.

MASATO  
As per your request, Mr. Alvarez.

BUSINESS MAN  
And the girl?

MASATO  
I can also promise you, she is all there as well.

Alvarez nods to confirm its all good.  
The two men shake hands.

ALVAREZ  
I look forward to seeing you again and doing some more business with you very soon, Ichiro-san.

MASATO

As long as you keep to the arrangements we agreed upon. That today's purchase will stay in South America in your collection, permanently.

Alvarez closes his briefcase and raises his brandy glass as a salute to Masato.

ALVAREZ

Here's to young love.

MASATO

(in broken Spanish)  
Salute.

The businessmen join in on the laugh.

CUT TO:

EXT. WATER FRONT

Kyle is still on the heels of Aiko. They come to a dock stretching out onto the water about thirty feet.

KYLE

Aiko, wait, tell me where we're going.

AIKO

We don't have much time and this is the only way we can get in.

(pause)

I need your help.

Aiko hands Kyle her katana. He takes it by the handle. Aiko grabs the sword near the end of the blade. She looks around and sees that no one is taking an interest in them.

KYLE

What are you doing?

AIKO

Please, do not move.

Aiko places the tip of the blade on a mark about the size of the freckle in the middle of her forearm and makes a slight incision into her arm. She slowly draws the blade across her skin about half an inch before withdrawing it. A small amount of blood starts to flow.

Kyle puts the blade away back in its scabbard. He reaches into his pocket and pulls out a handkerchief, trying to wipe away the blood.

Aiko pushes Kyle's hand away.

AIKO

Not yet.

Aiko's fingers keep massaging her forearm below the cut until a small, thin capsule appears, a tracking device. As it protrudes from the cut, Kyle grabs the end of the inch-long capsule and removes it. He wipes the blood off Aiko's arm and folds the handkerchief into a bandage and presses it against the cut.

AIKO

I have seen Masato use these before. But I never knew I had one. After Masato found me at the hospital and then Pena's visit to the houseboat, we both assumed it might be your father. You don't trust him, but you still didn't think he would have given up our location to have us killed. That's when I suspected Masato must have tagged me as well.

KYLE

So Masato knew all along where we were.

The conversation ceases between Kyle and Aiko when a MAN walking a Yorkie comes within earshot. Kyle hides the tracer in his hand as he turns his attention to the man and his dog.

KYLE

Good evening.

DOG WALKER

Good evening.

KYLE

Cute dog. What's his name?

DOG WALKER

Rags.

Kyle kneels down and pets the dog. Kyle scratches around Rags' ears and then places the tracker in one of the holes that make up the catches for the dog's adjustable collar.

KYLE

Nice to meet you, Rags.

The man and his Yorkie continue their stroll along the river.

AIKO

What did you just do?

KYLE

As I was talking to Rags, I put the tracer in his collar.

AIKO

You can talk to dogs?

KYLE

It's a gift.

(pause)

What now?

Aiko leads Kyle to a nearby floating dock. On shore, near the base of the dock, is a spillway coming out of a large metal tube.

AIKO

This is actually an offshoot of one of the original tunnels.

Aiko pointing to the tunnel entrance.

AIKO

This end of the tunnel leads back to the tea gardens, the night club and Masato's offices.

KYLE

It looks pretty old. Are you sure this is the best way in?

AIKO

It is our only way in.

Aiko reaches behind the grate and pulls a hidden lever. The grate opens with a HIGH PITCHED METALLIC SHRILL. Aiko starts to go in.

KYLE

Why are you doing this?

Aiko stops.

AIKO

No one deserves what is about to happen to Oksana. Do you know why you are doing this? If you don't, you will not make it out.

Aiko checks her sword, making sure it is strapped securely to her side. Kyle checks his gun, pops the clip, then sends it home. He then leans in and gives her a kiss.

KYLE

That was for luck.

AIKO

Luck will have nothing to do with it.

Aiko counters Kyle's token of affection with another kiss.

AIKO

That was for you.

Kyle follows Aiko into the tunnel.

CUT TO:

INT. OKSANA'S ROOM

The second bodyguard is standing watch as a HANDSOME JAPANESE FEMALE ROOM ATTENDANT, TAMIKA, helps to dress Oksana.

The room is lit by candles that are nestled in tall ornate holders. The room itself contains a minimal amount of furniture; a four poster king size bed, a chair, a roundtable, and a bookshelf. Hidden in the bookshelf is a high-definition camera.

The attendant helps Oksana to lie down on the bed. Oksana is wearing a black silk robe embroidered with white long stemmed roses. Tamika ties one hand to a scarf that is attached to one corner of the bed, then the other. She reaches up under the silk robe, removes Oksana's underwear and places them on the nightstand, then leaves the room. The guard opens a small black case. From the case he takes out an injection gun and slips the large gauge needle into Oksana's forearm. It only takes a second to shoot the small tracer capsule under her skin. The guard turns off the light, leaves the room, and closes the door behind him, leaving Oksana all alone.



INT. HALLWAY

The guard latches the door to Oksana's room shut, locks it, and leaves the key in the lock.

CUT TO:

INT. TUNNEL

Kyle appears to be alone in the tunnel.  
From behind him, Aiko descends down an old metal ladder.

KYLE

How does it look?

AIKO

Clear for now, we must hurry.

Aiko heads back up the ladder, Kyle follows her.

CUT TO:

EXT. TEA GARDENS

In one of the corners of the grounds is a large rock sculpture made up a pillars of many shapes and sizes. In front of the sculpture is a small water display that keeps on lookers away from the rocks. The water is calm. In the reflection of the water we can see the sculpture and from within the sculpture, we see Aiko step out from behind the rocks. Kyle follows and together they make their way to the path that leads toward Oksana's room.

CUT TO:

INT. HALLWAY

Aiko approaches Oksana's room. The guard in front of the door momentarily forgets about the cigarette in his hand as he admires the beautiful woman walking towards him. He drops the cigarette at his feet and momentarily glances down to crush it under the tip of his shoe. He looked up, and before he could react, Aiko silently runs her katana through him. She withdraws the blade and the guard falls to his knees.

Kyle approaches from the opposite direction and quickly unlocks Oksana's door.

He and Aiko pull the dead guard into the room. Seeing Oksana tied to the bed and barely conscious, Kyle let the guard drop to the floor with a thud.

INT. OKSANA'S ROOM

Kyle unties Oksana from the bed. Aiko helps Oksana to put on her underwear. Aiko notices the injection site on her arm. Aiko uses the same technique to extract the tracking device from Oksana's arm. Aiko and Kyle help Oksana's to make their way out the door back toward the tunnel entrance.

CUT TO:

EXT. STREET

A block from the Japanese Tea Garden; TWO FBI AGENTS, CABRAL AND CACERES, sit in an unmarked car, watching the entrance to the gardens. They scarcely notice the homeless man with the small scar under his right eye pushing a shopping cart past their car.

INT. UNMARKED CAR

Their attention is focused on the activity displayed on the laptop in front of them. On the screen is a map showing one red blinking dot; the dot is located within the confines of the tea garden and is not moving. CABRAL'S CELL PHONE RINGS as the stationary red dot on the laptop monitor fades out.

CABRAL

This is Cabral.

(pause)

Caceres spotted Morrell's kid, Kyle, up the block, so we're waiting to see what happens next. We just lost the signal for Red Butterfly; its last transmission came from inside the gardens.

(pause)

Yes, sir.

Cabral disconnects the call.

CACERES

How old is Red Butterfly?

CABRAL

Fourteen, I think. Really doesn't matter. We were told only to observe and not engage.

CACERES

Guess you're right. If you don't officially exist, who's going to miss you when you're gone?

Caceres, sitting in the passenger seat, puts a U-shaped travel pillow around his stiff neck, settles in, and closes his eyes.

CACERES

By the way, who came up with Red Butterfly?

CABRAL

The word came down that she could be the daughter of the President and her mother is Russian.

Cabral's attention is turned towards the bum with a shopping cart headed in his direction. The bum stops his cart directly across from their car.

CABRAL

Wonder what this yahoo wants?

Bogdanoff, expertly dressed as a bum, puts his foot up onto a short wall that parallels the sidewalk. He pretends to tie his old boot straps as he lets go of the cart, letting it roll towards the driver's side door of the agents' car. Cabral sees the cart heading towards him and rolls down his window.

CABRAL

Hey buddy, you're losing your cart.

Bogdanoff turns and reaches for the handle of the cart with one hand and with his other reaches under the edge of the large piece of cardboard covering the top of his cart. The cart, filled with empty plastic bottles, is perfect cover to hide the 12-gauge shotgun he has pointed at the agent's head. To help mute the sound of a shotgun blast, Bogdanoff has placed one of the plastic two liter bottles on the end of a single barreled shotgun to use as a silencer. Cabral is about to speak to the bum again when the SHOTGUN goes off, killing him and Caceres with one shot. From across the street, the MUFFLED BLAST from the 12 gauge shotgun does its job taking out the two agents.

The window on the passenger side of the car is blown out, followed by a mass exit of little white beads of Styrofoam. A blotch of red Styrofoam lands near the opposite curb with a light splat, followed by a soft snowfall of white beads coming down over the top of it.

Bogdanoff takes out his .22 pistol with silencer and double taps the two agents in their chests. Taking a quick look around to make sure there were no witnesses, he then reaches in the car window and grabs the FBI-issued laptop and stashes it in his cart before pushing the cart back in the direction from which he came.

CUT TO:

INT. TUNNEL

Aiko and Kyle descend back down into the tunnels with Oksana. Kyle begins to head down the tunnel back towards the water.

KYLE

C'mon, its going to be daylight soon.

Aiko does not move.

AIKO

Kyle. We need to go this way.

Aiko points in the other direction.

KYLE

But the water is this way.

AIKO

Yes, but the tanto is this way.

(pause)

I know where it is and it is our only way out.

KYLE

You've known all this time and never said anything?

AIKO

I just learned of its whereabouts just recently. It is the only leverage we have if we want to get out of this alive. Masato does not tolerate defeat.

Aiko grabs Oksana by the hand and pulls her in the opposite direction of the way out and to safety.

CUT TO:

INT. TUNNEL

On up further into the tunnel, Aiko leads the way.

KYLE

I hear music.

AIKO

We are coming to the part of the tunnel that passes directly under Masato's nightclub, The Pearl.

KYLE

And all of this is owned by Masato?

AIKO

Yes, that is how he and his men are able to move the girls undetected.

KYLE

And you were a part of this?

Aiko stops.

AIKO

Yes, I was.

Aiko continues up the tunnel.

Kyle waits for a moment then catches up to them.

CUT TO:

INT. TUNNEL

The trio reaches an area where two stacked mattresses lay on the floor just below a trap door. Two light fixtures hang about five feet apart, each with a single bulb. Each fixture is bolted to a long two-by-four and attached to the ceiling of the tunnel. This set-up provides the only ambiance besides the LOUD MUSIC leaking down through the trap door.

They don't hear the TWO MEN coming at them from out of the darkness. The fight is on.

One man grabs Aiko from behind and throws her hard into the brick-lined wall. He takes a swing at her, but she manages avoid the full contact of the blow that glances off her chin. She is momentarily left breathless as he delivers a second blow to her midsection. His punch slams her back up against the wall for a second time.

The second man goes for Oksana. Kyle draws his weapon on the second man. As he brings up the gun, his assailant steps to the side. The man grabs Kyle's wrist and twists inward and up. The gun flies through the air, taking out one of the tunnel lights. The assailant then pivots on his heel and rotates his hips, connecting his knee to Kyle's chest and knocks him to the ground.

The second man grabs Oksana.

OKSANA  
Ahhhhhhhhh!

A few yards away, Aiko's fury of martial arts skills are on full auto pilot. She manages to kick her assailant just above his knee, buckling his leg and giving her enough time to pull out her sword. Aiko thrust her sword at her opponent's midsection, all she accomplishes is a glancing blow off the side of his ribs. Her thrust pierces the man's loose shirt. The tip of her sword tears away a piece of it, lodging it and the tip of her sword into a large railroad tie used as a vertical support beam. The katana is jammed in the wooden beam and she is unable to retrieve it. The katana's blade is left parallel to the ground with the blade's razor-sharp edge facing the action.

Kyle gives his opponent a shot to the kidneys from behind. Oksana bites the man on his forearm. He releases her and delivers a backhand across her face, knocking her to the ground.

Masato's man hits Kyle in the ribs dropping him to his knees. While doubled over, Kyle grabs a handful of dirt off the tunnel floor and throws it in his attacker's face. In the few seconds his opponent is blinded, Kyle kicks him between the legs; the man loses his breath and falls to his knees. Kyle front-kicks him in the chest; the man flies backwards and lands flat his back, directly on top of the rows of shard glass. His SCREAMS seem to go on forever down the tunnel. He manages to pull himself off the ground; unaware glass is still sticking out of his back. With his remaining strength, he charges at Kyle. The detective grabs his attacker and throws him back onto the top mattress.

The fight between Aiko and Masato's man has reached an impasse until her attacker uses a maneuver that catches Aiko off balance. The man grabs her from behind and begins pushing her towards the sword's cutting edge that is jammed into the railroad tie.

Seeing Aiko in trouble Kyle searches frantically in the dim light for his gun. It isn't where he thought it was. Kyle turns and sees Oksana pointing his gun at the man lying on top of the mattresses. The man isn't moving, but it didn't matter; Aiko is running out of time. Kyle reaches his hand out towards Oksana.

KYLE

The gun please, Oksana.

Oksana gives the gun to Kyle. The attacker stands up, putting himself in the line of fire between himself and Aiko's assailant.

KYLE

Okay, if you insist.

Kyle fires. BANG! Kyle's attacker falls dead.

The shot startles Aiko's attacker enough for her to break free and move to the side before being pushed into the blade. Kyle aims his gun at Aiko's opponent, the fight's momentum has changed, as does their positions. Now Aiko has her back to Kyle, blocking the larger man. Her attacker is able to grip the katana by the handle with both hands and pull it free from the railroad tie. Aiko slowly steps back drawing him in closer to the brightness of the light's luminescence. When she is right below the light bulb, she stops.

ATTACKER

Say good night...

Aiko reaches up, and with a little three-quarter turn, unscrews the remaining light bulb from its white porcelain insulated socket. EEEK. Sending the area around them into total darkness.

Kyle and Oksana hear the man charge Aiko.

IN PITCH BLACK DARKNESS the only noise is slight movements of Aiko and her assailant searching the darkness for each other. Then sounds of crushing blows to the man's ribs and his harsh moans reverberate in the small space.

Aiko's enemy's labored breathing gives his location away. Aiko's fist locates the man's windpipe, crushing it.

The katana hits the ground. The tip of the katana can be heard SCRAPPING ALONG THE GROUND as it is lifted.

The man can not hide his labored breathing from Aiko. There is the sound of a SWOOSH; followed by a THUMP, then the THUD of the man's headless body falling to the ground.

KYLE

Aiko.

The light bulb is screwed back into its socket, EEEK. Aiko stands in the down pool of light victorious. Except for her tattered clothes and messy hair, Aiko appears to be relatively unharmed. The worst appears to be small amount of blood dripping from minor cuts around her face. The blood-stained sword in her hand pointing to the ground.

CUT TO:

EXT. TEA GARDENS

Masato and his guest are sitting at a table inside the courtyard of the tea gardens sharing a cigar and a brandy.

ALVAREZ

I paid nearly double for this girl,  
how can I be sure she is who you  
say she is?

Masato slides a closed file into the center of the table.

MASATO

This contains a sample of the  
President's DNA from when he was a  
Senator. It also contains the  
results of a sample from the girl's  
DNA from last year. It proves they  
are a familial match.

Tamika, the female room attendant, approaches Masato.

TAMIKA

Ichiro-san, the girl is gone.

ALVAREZ

What is going on here, Masato?

MASATO

Mr. Alvarez, I'm afraid I'm going  
to have to void our contract.



Hitoshi shoots Alvarez's bodyguard point-blank. The silencer on the gun is still smoking when Hitoshi cracks off two more rounds into the heart of Alvarez.

CUT TO:

INT. TUNNEL

Aiko again is leading the way. They stop to rest by a small alcove that is opposite an old wooden staircase. The alcove is only large enough for a standard size bed, an antique dresser with a large mirror attached to the back of it, and a nightstand next to the bed. Along the edge of the alcove's low ceiling is a strand of small clear lights.

KYLE

Where are we?

AIKO

We are right below Red Sun Exports.

OKSANA

He was going to sell me, wasn't he?

Aiko looks to Kyle.

AIKO

Yes.

OKSANA

Is it true, my father is the President?

KYLE

From what my brother told me about your mother, I'm pretty sure that's true.

OKSANA

Why did they have to kill her?

Suddenly, from above, a hatch opens and a beam of light shoots into the tunnel.

Aiko motions Oksana to get under the bed.

Oksana drops to the floor and slides under the bed.

Aiko slips the sword under the bed next to Oksana.

Aiko grabs the pillow off the bed.

AIKO

Drop your pants.

From under the bed, Oksana can see Kyle and Aiko's feet. Oksana sees Kyle's pants hit the floor and gather around his ankles. Then Aiko's shirt hits the floor. Next she sees Aiko's knees meet the floor as she kneels in front of Kyle.

FOOT STEPS are heard coming down the rungs of the metal ladder. Still under the bed, Oksana sees a set of man's shoes walk up a few feet behind Kyle.

MAN (V.O.)  
Please, don't stop on my account.

Aiko leans to the side so the man can see her. Aiko is holding the pillow to her bare breasts but low enough so the man can see her cleavage. The MAN notices the bruising and a small cut on Aiko's face from the fight.

MAN  
Hey, Buddy, you were told not to hit the girls in the face. That's going to cost you extra.

There is little light under the bed, but Oksana can see a large hole in the underside of the mattress. Inside the hole, a pair of little red beady eyes stare back at her. The rat shuffles forward and sticks his head out of the hole, causing Oksana to flinch.

Oksana's movement catches the man's attention. Without warning, A MUFFLED PIFF PIFF. Oksana sees the man's dead body hit the floor. Oksana stays under the bed while Kyle and Aiko put their clothes back on. Masato's man lays dead, his lifeless eyes stare at her.

AIKO  
Oksana, it's okay to come out.

Oksana crawls out from under the bed. She hands the sword back to Aiko. Aiko's smile is barely noticeable as Kyle gently removes a couple of large down feathers from Oksana's hair.

OKSANA  
There's a large rat under the bed.

KYLE  
Did it bite you?

OKSANA

No.

KYLE

Then maybe it was just as scared of  
you, as you were of it.

Aiko heads over to the ladder and begins climbing up.  
Kyle searches the dead man and finds a set of keys and a  
swipe card and put them in his pocket. He then shoves the  
body under bed.

AIKO

This way.

Oksana follows, then Kyle.

CUT TO:

INT. WAREHOUSE

Kyle reaches the top of the stairs, the girls are gone.  
Following two sets of dirty footprints, he turns a corner  
just as they are going up the steps that lead to a catwalk in  
front of Masato's office. He catches up with them as they are  
ready to enter the office.

AIKO

Wait here. Knock twice lightly if  
you see anyone.

Aiko leads Oksana into the office.

INT. MASATO'S OFFICE

Aiko leads Oksana to a closet.

AIKO

Pick out something to wear,  
anything.

Oksana sees a picture of Aiko in her white karate gi uniform.  
Oksana points to the picture.  
We see Oksana's reflection in the mirrored closet door, then  
Aiko slides it open and when she slides it shut, we see  
Oksana in Aiko's white karate gi uniform tied closed around  
the waist by a black belt.

Aiko leads Oksana over to the book shelf near Masato's desk  
and there sits The Guardian on its stand.

AIKO

Let me show you something.

Aiko points to the writing on the side of the stand.

OKSANA

What does it say?

AIKO

The Guardian. And these two symbols here...

OKSANA

Yin and Yang.

AIKO

Yes, and notice the black half is above the white.

OKSANA

What does that mean?

AIKO

One of the meanings for yin, represented by the dark half of the symbol, is downward. And for yang, the white, means upward.

OKSANA

So they are reversed.

AIKO

Yes.

Aiko and Oksana each grab a symbol and turn it outwardly as a dial, reversing the polarity of the symbol. The face at the base of the stand is actually the face of a drawer and is spring loaded. As they reach the desired positions, the yang on top and yin below, the drawer springs open. Aiko pulls the drawer the rest of the way open. She reaches inside and pulls out an object that is wrapped in a red silk cloth. She places the object in Oksana's hands and unwraps it.

The Tanto in its scabbard is about twenty-two inches in length, with an eleven inch-razor sharp blade and a seven inch intricately hand-carved, bone-white ivory handle. It is art personified and contains all four precious stones. The ivory handle comes from Africa along an old trade route known as the Silk Route to Japan. Carved into the end of the handle is the head of a tiger, with its mouth open, as if it was roaring. Also from Africa, are two brilliant one-carat diamonds for the eyes. A three-carat blood red ruby for a tongue came from Thailand.

Near the hilt on each side of the handle, is the symbols for yin and yang. These are made from matching descending swirls of dark green emeralds from Cambodia and light-colored sapphires from Sri Lanka. The largest of the four emerald stones was two carats, each descending stone drops down a half-carat in size. It is the same pattern for the matching sapphires mounted in a 24-carat gold facet. This makes the Tanto a one-of-a-kind flawless and priceless masterpiece.

CUT TO:

INT. CATWALK

Kyle is on the catwalk. All is quiet.

The door to Masato's office opens and the girls stepped out. Aiko shows Kyle The Guardian.

KYLE

What, you didn't like the one I gave you?

The large loading dock doors to the bay begin to open.

AIKO

This way.

Aiko leads them across the catwalk to another set of stairs that go up.

As they ascend, Masato's car enters the bay.

CUT TO:

INT. INTERNET STAGES - DAWN

Heavy layers of insulation cover the windows in the massive room where the various sets of sexual escapades continue to play out. One female, posing as a college student in her dorm room slowly strips out of her sweat suit. The paid clientele watch as she tosses her sweats onto the bed. She disturbs a cat causing it to jump off the bed and run away.

Aiko leads Kyle and Oksana to a quiet corner where a new, empty set is under construction. The set is of a back patio with a hot tub. They hide for a moment behind the set.

KYLE

It looks like the only way out is back down the stairs, unless you know of another option?

Aiko, sitting near a window covered with insulation, stands up and peels back a corner of the insulation. She peers out the window and sees a dumpster area fully lit as it sits directly underneath a street light below them. A set of rubber 55-gallon barrels with chains are linked together, with the bottoms of the barrels removed, forming a tube from a large window not far from them to a dumpster below.

AIKO

Maybe...

Kyle stands behind her looking at the string of barrels.

KYLE

Are you serious?

CUT TO:

INT. CATWALK

From the catwalk Masato is making his way up the stairs to his office, once there, he stops and gives orders to his men down below.

MASATO

Make sure this place is locked up tight and check on the girls.

Masato opens his office door and from where he is standing, he can see the sword stand and the fact that The Guardian is missing, and in its place, the replica sword.

He turns back to his men.

MASATO

They're here. Find them!

CUT TO:

INT. INTERNET STAGES

Aiko and Kyle carefully open the window with as little noise as possible. Grabbing any insulation she can find, Aiko uses the katana and cuts the insulation into strips and sends it down the barrels.

INT. CONTROL DESK

The PHONE RINGS at the control desk. Erica answers.

ERICA  
Yes, Master Sensei.

A BOAT'S HORN SOUNDS from a nearby dock.  
Its too loud for the room.

ERICA  
Yes, I understand.

From the master control panel, Erica turns off the lights and all other electronic equipment on the set. She then instructs the indentured talent to leave their positions and go to the elevators. She uses her electronic swipe card to release the elevator doors and lets them inside.

Erica cautiously makes her way to the only stairwell leading to the ground floor. She removes her pistol from her shoulder harness, checks the clip and sends it home with a LOUD CLICK to let the intruders know she is armed.

ERICA  
(loud)  
There's nowhere to go.

Aiko and Kyle continue to load more insulation down the barrel chute.

KYLE  
Well, she knows were here, so this  
shouldn't matter.

Kyle yanks down a long piece of insulation from the window allowing light from the street lamp to burst into the room. Aiko trims it down into smaller sizes with the katana as fast as she can then shoves it down the chute. Kyle finds a 25 foot orange power cord and ties it off to nearby post and throws the rest down the barrel shoot.

KYLE  
(in a whisper)  
Okay, Oksana. Once you get inside  
the barrels, I want you to wrap the  
cord around your leg, and where it  
crosses over your foot, step on it  
with your other foot. This is how  
you can control your speed going  
down by stepping on the cord.

Kyle and Aiko help Oksana to climb in the shoot. Oksana wraps the cord around her leg and steps on it.

KYLE  
That's it, you're doing great,  
Oksana.

Oksana slowly starts making her way down.

Aiko turns to Kyle.

AIKO  
The cord, it is not long enough.

KYLE  
(to Aiko)  
I know.  
(to Oksana)  
We will be right behind you.

MASATO (V.O.)  
No, you won't.

INT. BARREL TUBE

The sound of Masato's voice startles Oksana and she loses her grip on the extension cord. She slides down fifteen feet, stopping short at the end of the cord.

INT. INTERNET STAGES

The knot slips and only the large end of the three-pronged socket keeps the entire knot from coming untied.

INT. BARREL TUBE

Oksana is stopped half-way down the length of the barrels. She looks up the chute, then down, unable to let go of the cord. She can feel the other end of the cord's receptacle between her feet.

INT. INTERNET STAGES

Just as Aiko raises her katana to cut the extension cord, Erica shoots her and grazes her shoulder. This action causes Aiko to spin and fall backwards, missing the cord as her arm comes down. Kyle rushes to her side.

KYLE  
Are you alright?

Aiko nods, then turns her attention to her father.



KYLE  
(to Masato)  
She's your daughter!

MASATO  
I have many daughters.

It is the first time Aiko hears Masato openly admit she is his daughter. Aiko pushes Kyle's hands away and with one lithe movement, she is on her feet.

Erica raises her gun in Aiko's direction.

MASATO  
Stop.

Masato puts his hand on Erica's gun. He never takes his eyes off Aiko. He takes the gun from Erica and replaces it with the replica sword Aiko left in his office.

MASATO  
Now, it is an even fight.

Aiko stares into Erica's cold blue eyes as she moves slowly and methodically to counter her movements.

ERICA  
May your eternal sleep be a  
peaceful one, Aiko.

Erica tests Aiko's abilities, to see just how far she was willing to go. They move like two wild exotic cats from the same jungle. Swords clash, fists fly, and blood is spilled. Erica pounces, and in a series of fluid strikes she adds more shallow cuts to Aiko's already tattered and worn body.

Masato stands at the top of the stairs blocking the exit, his gun is aimed in Kyle's direction. Kyle watches the sparring of Masato's two feline subjects engage in an intense, yet efficient sword fight for dominance.

Erica's fist to Aiko's right side knocks the wind out of her. Aiko's back is to the windows and with a final effort she raises her sword with both hands. This leaves her body open to a front kick from Erica knocking Aiko against a pillar next to the open window. Her right shoulder slams into the pillar causing her to lose her grip on the katana. The katana flies out of her hand and in the direction of the open window.

AIKO  
Oksana!

INT. BARREL TUBE

Aiko's voice startles Oksana and she lets go of the cord.

INT. INTERNET STAGES

The katana flies through the air, out the window, and down the barrel tube.

INT. BARREL TUBE

Oksana hits the insulation stacked up in the dumpster, breaking her fall.

EXT. DUMPSTER

Oksana rolls out of the way just in time.  
The tip of the katana's blade passes through the insulation all the way to the hilt of the sword.

Oksana grabs the Guardian and tosses it outside the dumpster; she hears it clatter as it hits the ground. When she climbs out of the dumpster, the sword is not on the ground, it is in the hands of Captain Morrell.

CAPT. MORRELL

Don't be afraid, I'm here to help  
you.

INT. INTERNET STAGES

Aiko spins and races to the window that is protected from Masato's view. Kyle goes to the window where Aiko is and looks over her shoulder. They see Oksana standing opposite Capt. Morrell and Hitoshi.

EXT. DUMPSTER

Before Oksana can speak, Hitoshi pistol-whips Morrell from behind causing him to drop to one knee, and the sword falls out of his hand.

CAPT. MORRELL  
(to Oksana)

Run.

Oksana runs around the edge of the dumpster out of site.

Hitoshi picks up Capt. Morrell by the collar, spins him around, and pushes him back up against the dumpster.

CAPT. MORRELL

You know, your boss isn't going to like the fact you lost her again.

Hitoshi runs the sword through Morrell's mid-section with the blade parallel to the ground. The blade passes through and the tip of the blade taps the metal side of the dumpster with a DULL PING.

INT. INTERNET STAGES

Kyle steps out from behind the hot tub set holding a four foot steel pipe in his hand. He raises the pipe like a baseball bat leaving himself wide open. Erica takes one step forward and with a roundhouse kick catches Kyle squarely in the chest with her heel, knocking him backwards. The action lands Kyle flat on his back. He catches the shimmer of the light coming through the window from the street lamp reflecting off of Erica's blade as it comes down. With the end of the pipe still in his right hand, he brings it across his face catching the other end in his left hand, turning his head away as Erica's blade makes contact with the pipe. SNAP! The blade of the cheap replica katana Erica is now using breaks in half as it strikes the pipe. The top half rotates down and enters into Kyle's shoulder like a dagger.

Erica is about to plunge the other half of the sword into Kyle when Aiko, with a steel pipe of her own, blocks the downward swing. Kyle looks up to see Aiko's foot make full contact to Erica's ribs knocking Erica back onto the floor. With cat-like reflexes, Erica rolls and springs back to her feet.

Without warning, Aiko grabs the blade in Kyle's shoulder and yanks it out.

KYLE

Ahhhhhhhh!

(pause)

What happened to, one-two-three?

AIKO

Three.

Aiko rips off a sleeve and wraps it under his arm and over his shoulder, tying it off as tight as she can to stop the bleeding. They both stand there battered and bleeding.

Aiko takes Kyle's pipe and tosses it towards Erica. The pipe rolls and clangs across the floor until it is stopped by Erica stepping on it.

EXT. DUMPSTER

Captain Morrell manages to stand upright and lean against the dumpster despite Hitoshi's tight grip on the sword.

CAPT. MORRELL

What now?

HITOSHI

A lesson in craftsmanship, Captain. Did you notice how the blade passed right through you, as you American's say, "Just like butter." All I have to do is pull to the side and I will open you right up like a slaughtered pig.

Captain Morrell coughs up blood.

HITOSHI

Don't die on me just yet. Once I remove the blade, you will have about thirty seconds to decide what your life was worth.

CAPT. MORRELL

(in a low whisper)

I already know...

Hitoshi leans into Morrell.

HITOSHI

(whispers back)

It doesn't matter. You have outlived your usefulness.

Morrell head-butts Hitoshi, sending him stumbling back against another dumpster. Morrell spins around and leans back with all his weight into Hitoshi, pinning him against the side of the dumpster. Morrell grabs the sword handle and shoves it the rest of the way through his body and into Hitoshi's mid-section. He then firmly grips the sword handle and turns his body, pivoting and slicing through Hitoshi's midsection; performing an act similar to seppuku, known as hara-kiri. After taking a few steps forward, Morrell turns and watches as Hitoshi's dead, disemboweled body hits the ground.

Morrell turns to see Oksana staring at him.

CAPT. MORRELL  
Just like butter...

The sound of PIPES CLANGING somewhere above them, diverts Oksana's and Morrell's attention towards the noise.

INT. INTERNET STAGES

The battle between Aiko and Erica is now in full throttle. During the fight, Aiko catches a glimpse of a tattoo at the small of Erica's back.

The extreme fighting has reached a stalemate. Aiko throws her pipe to the ground, daring Erica to do the same. Gladly accepting the challenge, Erica glares at Aiko and tosses her pipe the floor.

As soon as the pipes hit the floor, Erica pounces, catching Aiko with a front kick to the midsection. It sends Aiko backwards, her head hitting hard against the window, enough to crack the glass. Aiko turns her head enough to catch a glimpse of the scene below.

EXT. DUMPSTER

Hitoshi is dead on the ground; Oksana is looking up at her, fear frozen on her face and sees the handle of the Guardian protruding from Captain Morrell's mid-section.

INT. INTERNET STAGES

Aiko watches as Capt. Morrell sacrifices himself and pulls the sword out of his body.

EXT. DUMPSTER

Morrell walks to the ladder that is welded to the side of the dumpster, and with only thirty seconds left to live, manages to climb the metal ladder. Morrell moves close enough to the barrel chute that empties into the dumpster and shoves The Guardian, blade up, through the bottom of the second to last barrel. The tip of the blade barely makes it through the other side, but it is enough to hold it firmly in its place. Morrell's body slumps from the ladder to the ground. Oksana kneels by his side and puts her ear close to Morrell's lips to hear his dying words.

CAPT. MORRELL  
Tell Kyle, I love...

INT. INTERNET STAGES

Aiko turns her attention to Erica.

A kick from Aiko to the inside of Erica's knee and an elbow firmly jabbed to the back of her neck, causes Erica to fall face down hard to the floor. While she is temporarily winded, Aiko jumps on her back, grips the back of her black blouse and rips it open. Erica's Jaguar tattoo stares back at her. It covers her back in the same location and manner as her own black and white tiger stripes. The bright yellows and the warm browns paint a background for a unique pattern of individual black patches that made up the mesmerizing tattoo. Aiko is astonished to see another woman adorned like her.

Aiko's distraction cost her. Erica whirls and throws her off. The fight for survival is back on. After several strikes delivered and more blood drawn by both women, Erica finally gets a scissor kick into Aiko's midsection. It sends her back a few feet, in front of the open window. With her back to the window, Aiko challenges Erica with a loud scream.

AIKO  
Ahhhhhhhhh!

Enraged, Erica reacts by charging Aiko, her aggressive nature momentarily blinds her to Aiko's maneuvers. Using Erica's own forward momentum against her, Aiko grabs her and rolls herself back onto the floor. Using her legs, Aiko sends Erica flying through the open window. She enters the chute with enough force that she can't stop from going in.

INT. BARREL TUBE

Erica throws her arms and legs out to the sides of the barrel to slow her descent, it works. Erica grabs the power cord with one hand and then the other and hangs on. She slides halfway down the cord and is finally able to stop her momentum. Erica gets her feet under her and kicks off one shoe at a time for better traction. One shoe passes by the blade at the bottom of the chute, the other slices in two without hesitation.

INT. INTERNET STAGES

Kyle and Aiko see the cord go taut. Kyle looks down the barrels and can see Erica clinging to the power cord.

He turns and kicks the already strained knot of the power cord that is lashed around the post at their end. The tension is too much for it to release. During this intense physical battle, the stray cat is just a few feet away, watching. Kyle picks it up and tosses it down the chute. Erica's SCREAMS ECHO within the barrels until they abruptly stop as she is sliced in half by the Guardian poised at the bottom of the chute.

EXT. DUMPSTER

Oksana is standing not far from the dumpster as Erica's body parts land in the dumpster. Oksana buries her face in her hands and sobs. Suddenly, the cat springs out from the dumpster, startling the crying girl. She looks up to see the cat running away with only a part of its tail missing.

Oksana climbs up the ladder on the side of the dumpster, reaches up, and retrieves the katana.

INT. INTERNET STAGES

Aiko stares at Masato's gun only inches from her face.

MASATO

You can come out now, Detective Morrell. Its negotiation time.

(pause)

One of you is going to tell me where The Tanto is or the other one of you will die.

Kyle walks out from behind the hot tub and moves over and stands next to Aiko.

Masato points his gun at Kyle's head.

AIKO

I know where it is.

MASATO

So, you are willing to trade your life for his.

A look of mutual understanding passes between Kyle and Aiko.

KYLE

Aiko, you know you don't have to do this.

MASATO

You should be honored detective, to have someone who is of such stature as Aiko, willing to die for you.

CUT TO:

INT. MASATO'S OFFICE

In Masato's office, beams of light from the morning sun's rays shimmer through the window highlighting the sword stand, casting shadows across the raised letters accentuating the ancient text.

MASATO (V.O.)

Does it tell us where the tanto is hidden?

Forced to their knees, Kyle and Aiko are side by side, only a few feet in front of Masato.

Kyle looks into Aiko's eyes and shakes his head slowly, no.

AIKO

It says...The Guardian.

MASATO

Meaning what?

AIKO

It's about honor, to watch over someone else's life, to protect.

MASATO

What are you implying, Aiko?

KYLE

(interrupting Aiko)

There is no Tanto, no ancient masterpiece. It is meant as a code to live by.

MASATO

And you know this how, detective? Because she told you?

(pause)

If what you just say is true, then I no longer need either of you.

Masato points the gun at Aiko's head.



KYLE

Stop. She is your daughter. Doesn't that mean anything to you?

MASATO

I gave her a life filled with the highest education and training and what does she do? She betrays me!

KYLE

What you did was make her your concubine. What kind of life was that?

Masato strikes the side of Kyle's head with his gun. Aiko eyes fill with tears as she reaches for Kyle.

AIKO

No...

MASATO

Take a good look at her, detective. She is useless to me and anybody else. No one will want her now, she cannot even bare children.

KYLE

I want her.

Aiko's tears are for a different reason now, as she listens to Kyle's confession.

KYLE

Aiko is beautiful, strong and loyal.

MASATO

So you are willing to die for her?

KYLE

Yes, I am.

Movement at the office doorway catches the attention of Masato, Kyle and Aiko. It is Oksana, watching the drama unfold, The Guardian in her hand.

MASATO

Then you might just get your chance.

MASATO  
(to Oksana)  
Bring it here, my little one.

Oksana holds her ground.

MASATO (V.O.)  
Bring it to me now, Oksana!

Oksana walks across the room and hands the sword to Masato.

MASATO  
I am going to teach you to be as  
strong and special as your friend  
Aiko here.

Masato pushes Oksana behind him. She falls, hitting hard against the back shelf in front of the sword stand.

Masato turns the sword at different angles so blinding glints of light hit Kyle and Aiko across their eyes.

MASATO  
Tell me detective, what should I  
believe, the legend or your lies?  
One thing is for sure; at least the  
legend will live on.

OKSANA  
What if I know where it is?

Masato rests the end of the Guardian on Aiko's shoulder, the razor-sharp blade close to her neck.

MASATO  
Yes, go on.

Kyle looks at Oksana and shakes his head.

KYLE  
Aiko said, he died before he could  
complete the swords for your  
ancestor.

Becoming angered by the minute, Masato turns his back on Oksana to deal with Kyle and Aiko, but not before Masato backhands Oksana.

MASATO

I have heard enough of these lies  
and I don't need some gaijin to  
tell me about honor!

Masato raises the sword high above his head, ready to come down on Kyle in one powerful swing. Just as Masato's grin widens, Oksana pierces Masato's mid-section from behind with The Tanto. It enters just below his rib cage, the blade parallel to the ground. It is all the way in to the hilt. Masato's grin disappears, replaced by a look of disbelief. Masato looks down at the tip of the blade protruding from his belly. A small amount of blood escapes from his mouth, his eyes unfocused as he looks at Kyle and Aiko. Turning around, with the Guardian still poised to strike and his arms frozen above his head, Masato faces Oksana. There he sees something missing in her eyes, fear.

MASATO

Ahhhhh!

The Guardian drops from Masato's hands. Aiko catches it by the handle before it hits the ground.

Oksana steps away from the display stand as Masato puts out his hands to catch his balance on the side of the shelf. Masato can't take his eyes off the open drawer of the display stand.

MASATO

The Tanto, I had it in my  
possession . . . all this time.

Lining the bottom of the inside of the drawer is an aged leathery parchment inked with a tattoo.

Kyle and Aiko are now standing behind Masato.

MASATO

You knew!

Kyle grabs the Tanto by the handle. Without hesitation, he withdraws it from Masato's body. The wrenching pain makes Masato spin around to face his daughter one last time. He reaches out and grabs Aiko by the shoulders for balance. Just before his body collapsed, his final words to her are...

MASATO

So, the rest of the legend is true,  
AIKO.

CUT TO:

EXT. INTERNET STAGES

All is quiet outside as Kyle, Aiko and Oksana exit the Red Sun Exports. Aiko has recovered the scabbards for the swords. She has The Tanto in one hand and The Guardian in the other. Oksana takes Kyle's hand as she walks beside him.

BOGDANOFF (V.O.)  
That's far enough.

Kyle, Aiko, and Oksana stop in their tracks.

Bogdanoff has the single barrel shotgun pointed in their direction.

Kyle steps in front of Aiko as Aiko pushes Oksana behind her.

BOGDANOFF  
Toss me the swords, Aiko.

Bogdanoff raises the shotgun to his shoulder.

BOGDANOFF  
I said...

PIFF. Bogdanoff is shot from behind and falls dead. Pankov steps into the clear holding a gun with a silencer.

PANKOV  
I just saved your life, Kyle.  
(pause)  
Now I own you...just like I owned your father.

KYLE  
So, it was you who had my mother killed.

PANKOV  
It was business, Kyle, and your father didn't hold up his end of the bargain.

KYLE  
What are you talking about?

PANKOV  
Your father tried to play hero one day by attempting to rescue one of my girls from my stable.  
(pause)  
(MORE)

PANKOV (cont'd)

And that girl turned out to be your mother. Obviously she wasn't your mother at the time; she was one of my assets. A real profit maker if you know what I mean. Unfortunately for your father, he got caught, which left him with a choice. Either he could look away during a few of my special transactions or the girl would die. Since your father agreed to my terms, I rewarded him by giving him your mother as a thank you gift.

KYLE

My father told me what happened. It's no longer a secret. He's dead, and there is nothing more you have on him.

PANKOFF

I have plenty.

KYLE

You're lying.

PANKOV

Am I? It doesn't matter, because now I own you and your friends. I will offer you the same deal I offered your father. And if you don't agree to my terms, your pretty girls here will have a new outlook on life. First, I will kill you in front of them, then I will kill Aiko, and finally, I will have no other choice but to put the girl back on the market.

Pankov points the gun at Aiko and Oksana.

PANKOV

What's it going to be, Kyle?

Kyle turns to Aiko and reaches his hand out for The Tanto. Aiko hands it to him. Kyle turns back to Pankov and gives him the sword.

KYLE

This is what Masato found to be more valuable to him than his own family. Take it.

Pankov takes The Tanto and draws the small sword from its scabbard. He notices it still has Masato's blood on the blade. Pankov nods approvingly at Kyle.

KYLE

Now we're even.

Pankov turns and walks to a black sedan that has just pulled up to the curb. He gets in it and it drives away just before two police cars arrive on the scene.

INT. SEDAN

In the back of the sedan, Pankov has two briefcases. He opens one and takes out two swabs used for taking blood samples. Removing The Tanto from its scabbard, he wipes the swabs over the blood stains that remain on the blade. When he is done, he puts one sample back in the briefcase and keeps one for himself. Opening the second briefcase, he removes a large diplomatic pouch. In the pouch, he puts The Tanto and one of the blood samples and seals it. On the side of the pouch is the seal of the Japanese Embassy.

EXT. RED SUN EXPORTS

TWO POLICE CARS arrive on the scene.

Police officer, SKIP BAKER approaches the small group and notices immediately the unhealthy appearance of all three of them.

OFFICER BAKER

Are you alright?

KYLE

I'll be okay.

Kyle looks toward Aiko and Oksana.

KYLE

Take care of them first.

OFFICER BAKER

I'll call for an ambulance.

KYLE

You're going to need more than one.

Kyle points to the building.

KYLE

There are girls inside that building that will need your assistance.

Kyle hands Officer Baker a set of keys and the electronic pass card.

KYLE

You're going to need these.

CUT TO:

INT. TOP FLOOR OF WAREHOUSE

The elevator doors open. Officer Baker exits first, joined by his partner, OFFICER CONSTANTINE. They use the swipe key to gain access to the main door of the dorms. The first thing they see is a small, but unoccupied security station. One of the monitors shows a guard on top of one of the girls in her room. The guard is quickly arrested and the rest of the floor searched.

Baker, at the security station, hits the button marked 'Doors.' A series of electronic locks release all the doors to the rest of the individual dorm rooms. Girls exit from all the rooms, except one.

Baker enters the room, gun drawn. The room appears to be empty. The closet door slightly ajar. Cautiously he pushes it farther open. Hanging from the closet rod is Aleks who used a bed sheet to form a noose to end her life. He checks for a pulse, nothing. He sees the small broken heart tattoo on the top of her left breast. His partner, Constantine, passes by the open door with the guard in handcuffs.

CONSTANTINE

What did ya find, Skip?

BAKER

A real heartbreaker.

CUT TO:

EXT. RED SUN EXPORTS

EMTs attend to Kyle, Aiko and Oksana from an ambulance parked by the front entrance bay doors. A coroner's van has arrived and as the two attendants roll a gurney past Kyle; he asks them to stop.

He unzips the black bag to say goodbye to his father. Carefully he removes his father's badge and name tag with the black inlaid letters embossed on the brass.

Kyle watches his father being loaded into the coroner's van.

The bay doors behind Kyle rattle as they power up. He turns to see the six girls he thought were all alone on the third level, walk out.

EMTs and officers are already on their way to meet them.

Within minutes, Kyle, Aiko and Oksana count at least twenty-five more girls and some young boys as they continue to file out the open doorway; their hands shield their eyes in response to not seeing daylight for quite some time.

Aiko silently weeps. She walks to Kyle's side. He put his one good arm around her; their foreheads tilt to one another so they touch.

As the sun is breaking on a new day, Oksana goes to Kyle's other side and slips her hand gently into his.

FADE TO BLACK.