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Episode # 01001  
Script # 01001  
Production # 01001

# WARRIOR

“Humility”

Written by

David DiGilio

Directed by

Phillip Noyce

## PRODUCTION

February 19, 2015 (White)  
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#101  
Final Script

## SUMMARY OF CHANGES

- No moved, added or omitted scs
  - Scenes locked but pages unlocked
  - Day/Night Breakdown (note hasn't changed, just written here for reference)
    - D1 1-15, 76 (two weeks ago)
    - D2 16-17, 19
    - D2 20-21A (reading these as day or early evening)
    - D3 21B-26E
    - N3 26F-28, 28B-33
    - D4 34-38A
    - D5 38B
    - D6 38C-46
    - N6 46A-61A
    - D7 62-64A
    - D8 64B-68
    - N7 68A-70, 72, 74, 77-85, 88-89C, 91
- Flashbacks
- FB D1 28A, 73
  - FB D2 71
  - FB D3 75
- Dream Pagoda Sequences
- DR D1 18, 86-87, 90

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## CAST LIST

KAI FORRESTER  
KOTO /AN ASIAN MAN/STRANGE INTRUDER  
KADE FORRESTER/INTERPRETER  
TASU  
SUSANO  
ALEX VOROBIN  
ADELINA VOROBIN  
GOLDEN

YOUNG KAI (6 YEARS OLD)  
YOUNG KADE (6 YEARS OLD)  
YOUNG KAI (14 YEARS OLD)  
YOUNG KADE (14 YEARS OLD)  
CHARLIE FORRESTER  
MIRIANA FORRESTER  
U.S. AMBASSADOR  
THE MASSEUSE  
IRMA  
JULES/SERVICE INMATE  
SERGEANT AT ARMS  
ONLOOKER  
LEAD MARINE  
M.P. #1 (MILITARY POLICE)  
G-MAN  
PRIEST  
TECH  
SAMOAN BOUNCER

TWO ARMED MARINES (NON-SPEAKING)  
TEN MARINES, including SECURITY ESCORT  
(NON-SPEAKING)  
16 YEAR OLD BOY  
YOUNG BEARDED AGENT (NON-SPEAKING)  
MP #2 (NON-SPEAKING)  
INMATES (NON-SPEAKING)  
FIVE PRISON GUARDS (NON-SPEAKING)  
40 FEROCIOUS FEMALE FIGHTS (NON-  
SPEAKING)  
WEALTHY MANHATTANITES  
CRIME BOSS & BODYGUARD (NON-SPEAKING)  
GEISHA GIRLS (NON-SPEAKING)  
ONLOOKERS (NON-SPEAKING)  
ASIAN BODYGUARD (NON-SPEAKING)

CUT:  
ASIAN MEN (POKER HALL/NON-SPEAKING)  
BARISTA (NON-SPEAKING)  
BUSINESSMAN (NON-SPEAKING)  
HACKERS (NON-SPEAKING)  
HOOKERS (NON-SPEAKING)  
MADAME (NON-SPEAKING)  
MARINE PLANT  
MEN (PATRONS AT OPIUM DEN) (NON-  
SPEAKING)  
MICKEY STEIN  
NYPD REPRESENTATIVE  
ROOM SERVICE ATTENDANT (NON-  
SPEAKING)  
SARAH VARANE  
SIX MEMBERS OF INTELLIGENCE AGENCIES  
(NON-SPEAKING)  
TELLER (NON-SPEAKING)  
TWO EIGHT YEAR OLD BOYS, including  
SAMMY (NON-SPEAKING)  
UNDERCOVER AGENT (NON-SPEAKING)

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## LOCATION/SET LIST

### INTERIORS

ASTORIA SUBWAY PLATFORM  
ASTORIA SUBWAY STOP  
BURJ CAR PARK  
DARK WATERS  
DOMINO SUGAR FACTORY  
FORESTED PAGODA  
GOLDEN’S CAMARO/BLACK CAMARO  
INTERPOL SURVEILLANCE TRUCK  
KOTO’S APARTMENT  
    HALLWAY  
    KAI’S BEDROOM  
    KOTO’S BEDROOM  
    KITCHEN  
    LIVING ROOM  
LEAVENWORTH MILITARY DETENTION CENTER  
    SOLITARY CELL  
MARINE PARK SUBWAY STATION  
MARINE PARK SUBWAY PLATFORM  
NEW YORK SUBWAY CAR  
NEW YORK SUBWAY  
THE AMBASSADOR’S BEDROOM  
THE AMBASSADOR’S SUITE/THE MAIN ROOM  
THE BURJ  
    30TH FLOOR/ELEVATOR BANK  
    30TH FLOOR HALLWAY  
    ELEVATOR  
    HOTEL ROOM  
    UNKNOWN HALLWAY  
THE FORESTER HOME  
    2ND FLOOR  
    KADE’S BEDROOM  
    KITCHEN  
    LIVING ROOM  
THE HAPPY DOLLAR  
    STAIRWELL  
THE KABUKI CLUB  
    BATHROOM  
    VIP AREA  
VOROBIN’S SCHOOL  
    BROKEN WINDOW  
  
CUT INTERIORS:  
CAFE BATHROOM  
FRENCH PRESS MORNING CAFE  
HACKER PARADISE  
INTERPOL TASK FORCE  
    HALLWAY  
    THE SITUATION ROOM  
KAI’S CELL  
KOTO’S APARTMENT  
    STAIRWELL  
LEAVENWORTH MILITARY DETENTION CENTER  
    CAFETERIA  
ONOPKO’S SCHOOL  
    PENTHOUSE FLOORS  
POKER HALL - CHINATOWN  
QUEENS - OPIUM DEN  
RITZ PRIVATE CONDOS  
    SUSANO’S APARTMENT

SUSANO’S HELICOPTER  
THE BURJ  
    CAR PARK  
THE FORESTER HOME  
    BATHROOM  
THE HAPPY DOLLAR  
    STAIRWELL  
THE UNDERGROUND CLUB  
    PRIVATE ROOM

### EXTERIORS

ASTORIA ALLEYWAY/BACK ALLEYWAY  
ASTORIA STREETS  
BASKETBALL COURT  
DOMINO SUGAR FACTORY  
DUBAI SKYLINE  
FORESTED PAGODA  
LEAVENWORTH MILITARY DETENTION CENTER  
    PRISON YARD  
LOWER EAST SIDE STREETS  
LOWER EAST SIDE/WITH KAI/ALLEYWAY FOG/IN  
THE HAZE  
    ALLEYWAY  
MANHATTAN SKYLINE  
MARINE PARK STREETS  
MARINE PARK, NEW YORK  
NEW YORK CITY  
QUEENS  
THE FORESTER HOME  
    BACK YARD  
THE HAPPY DOLLAR - ASTORIA  
THE KABUKI CLUB  
  
CUT EXTERIORS:  
FRENCH PRESS MORNING CAFE  
GOVERNORS ISLAND  
NEW YORK STREETS  
RITZ PRIVATE CONDOS  
    SUSANO’S BALCONY  
QUEENS - OPIUM DEN  
ST. FRANCIS CEMETERY  
THE BURJ  
    CAR PARK  
    FLOATING IN MID-AIR  
    HELIPAD

### VEHICLES

BLACK LAND ROVERS  
BLACK CROWN VIC  
DUCATI MOTORCYCLE  
GOLDEN’S CAMARO/BLACK CAMARO  
INTERPOL SURVEILLANCE TRUCK  
  
CUT VEHICLES:  
HELICOPTER  
LINCOLN MKX  
MAYBACH LIMO  
SUSANO’S HELICOPTER/BLACK

**WARRIOR**  
**"PILOT: HUMILITY"**

OVER BLACK:

JAPANESE CALLIGRAPHY morphs into an ENGLISH TITLE CARD.

***"RONIN: A wandering Samurai...  
A warrior with no lord or master."***

As the letters fade into a white background, we're...

1 **EXT. DUBAI SKYLINE -- DAY -- ESTABLISHING** 1

FLYING over brilliant blue waters. RIDING the back of the wind towards a MODERN DAY METROPOLIS on the desert sea.

We ZERO in on THE BURJ AL ARAB HOTEL. A giant sail of concrete and glass on the waterfront. A TITLE CARD READS:

***DUBAI, U.A.E.***

2 **INT. THE BURJ -- HOTEL ROOM -- DAY** 2

LOW ANGLE: A man in a bespoke BLACK SUIT (30, short black hair, thin frame) kneels in meditation on the carpet. A LONG BLACK CLOTH-WRAPPED PACKAGE on the floor in front of him.

A MONARCH BUTTERFLY dances on his fingertips until a GUST OF WIND rises and carries it hopelessly out his window. As Black Suit watches it go... his smartphone CHIMES... ANGLE ON:

FOOTAGE OF A CARAVAN OF BLACK LAND ROVERS

Black Suit picks up his phone. He's tapped into the hotel's SURVEILLANCE CAMERAS. We PUSH IN on the screen and SNAP TO:

3 **OMITTED** 3

4 **INT. BURJ CAR PARK -- CONTINUOUS** 4

The LEAD LAND ROVER stops at an UNDERGROUND ENTRANCE. TWO ARMED MARINES step out of the front. From the back, a U.S. AMBASSADOR (50s) and his INTERPRETER (30, BEARDED, SHAGGY HAIR, tortoiseshell glasses) who carries a POSTER TUBE.

5 **OMITTED** 5

6 **OMITTED** 6

7 INT. THE BURJ -- HOTEL ROOM -- MATCHING 7

BLACK SUIT watches the Ambassador's entourage ARRIVAL on his phone with interest. He SWIPES the frame to a SHOT OF:

7A INT. THE BURJ -- UNKNOWN HALLWAY -- INTERCUT 7A

HIGH ANGLE SECURITY CAM: A HALF-ASIAN MASSEUSE exits a hotel room with her MASSAGE TABLE and walks out of frame.

8 INT. THE BURJ -- 30TH FLOOR HALLWAY -- INTERCUT 8

The Ambassador's entourage moves down a long hallway. The Interpreter finishes a call.

INTERPRETER (IN ARABIC)  
*Yes, sir. The Ambassador believes in  
a bright future for our countries.*

He hangs up and hands the phone back to the Ambassador.

U.S. AMBASSADOR  
Good news from the Sheikh?

INTERPRETER (IN ENGLISH)  
He couldn't be happier that you came  
to the conference, Mr. Ambassador.

8A INT. THE BURJ -- HOTEL ROOM/ELEVATOR -- INTERCUT 8A

Black Suit watches the Masseuse get into AN ELEVATOR. She looks at the SECURITY CAMERA. Keenly aware she's being watched. As Black Suit grabs the cloth-wrapped package...

8B INT. THE BURJ -- 30TH FLOOR HALLWAY -- DAY 8B

SEVEN U.S. MARINES wait outside the "DIPLOMATIC SUITE." The MARINE ESCORT lets the Ambassador and Interpreter inside and then joins the troops standing sentry in the hallway...

9 INT. THE BURJ -- 30TH FLOOR -- ELEVATOR BANK -- DAY 9

The Masseuse steps out of the elevators, passes the two Marines by the elevators and gets five paces down the hall before the soldiers stop her.

LEAD MARINE  
Closed hall, Ma'am. You gotta go  
back.

The Masseuse stops, but doesn't retreat. Instead, she leans her massage table against the wall and starts to RUB HER HANDS TOGETHER. The nine other marines notice.

(CONTINUED)

9 CONTINUED:

9

LEAD MARINE (CONT'D)

No one ordered a massage. This is a  
secure floor.

He SMACKS his Assault Rifle to make his point.

When the Masseuse opens her hands, we see tiny WHITE HOT SPARKS resting on each palm, like fireflies. And...

SHE BLOWS THEM DOWN THE HALL.

The sparks ENTER THE MARINE'S RIFLES, AND THEIR M-4S INSTANTLY TURN WHITE HOT. As the Marines drop their guns... The two Marines by the elevators raise their Sub-Machine guns, about to fire when... *DING!* BLACK SUIT exits the elevators AND SLAMS THEIR HEADS INTO THE HALLWAY WALL.

The Masseuse and Black Suit exchange a look. *Time for some fun.* Then she pulls a pair of KAMA (hatchets) hidden in her table and SCREAMS A BATTLE-CRY, charging the Marines!

LEAD MARINE (CONT'D)

HOLD THE LINE--

THE MASSEUSE runs UP THE WALL and... WHAM! launches a flying BLOW with her AXE that SILENCES THE SOLDIER! INTERCUT:

10 **INT. THE AMBASSADOR'S SUITE -- SAME**

10

The INTERPRETER and AMBASSADOR listen to the sounds of the battle raging outside.

U.S. AMBASSADOR

What's happening out there?

The Interpreter's demeanor changes instantly.

INTERPRETER

You need to move to the bedroom,  
Mr. Ambassador. It's a safe room.

U.S. AMBASSADOR

We have ten Marines in that hall.

10A **OMITTED (MOVED TO 10C)**

10A

10B **IN THE SUITE -- BEDROOM (ALREADY PHOTOGRAPHED, NOTED FOR CUT)** 10B

The Interpreter leads the Ambassador into the BEDROOM.

(CONTINUED)

10B CONTINUED:

10B

INTERPRETER

Lock the door. It will hold.

(beat)

And don't come out!

He pulls a heavy STEEL REINFORCED POCKET DOOR. *PUSH. CLOSE. LOCK.* The Ambassador moves straight to the phone to call security... But the line's dead... He checks his cell phone... No Service.

10C **IN THE HALL: (FORMERLY 10A)**

10C

BLACK SUIT AND THE MASSEUSE finish off the last Marines. The Masseur uses her KAMA to hook and pull a Marine towards Black Suit, who drops him with a roundhouse kick.

The last Marine between the assailants and the door grabs his gun off the floor. It BURNS INTO HIS PALM, but he FIRES A SHOT that snaps into the Masseur's CHEST. Dead Center. *CRACK!* Black Suit snaps his neck and looks to his partner.

MASSEUSE

It's just a scratch.

Despite the kill shot, she's not slowing down. She nods towards the Diplomatic Suite door.

MASSEUSE (CONT'D)

After you...

As Susano steps in front of the door, and raises his open palms in front of him...

11 **IN THE SUITE -- MAIN ROOM:**

11

The Interpreter moves to his PRESENTATION EQUIPMENT. His bookish demeanor completely changes. Replaced by a steely calm. He finds his POSTER TUBE and twists it open to reveal:

A JADE-HANDLED JAPANESE KATANA SWORD.

The Interpreter draws the SAMURAI BLADE with reverence, whispering a quiet prayer as...

The suite's front door GETS KICKED IN behind him and...

BLACK SUIT and THE MASSEUSE enter.

The American Interpreter stands his ground. Bold. Unafraid.

Black Suit smiles. He loves a challenge. He pulls the black-wrapped package from his back and removes a RUBY-HANDLED KATANA from its scabbard.

(CONTINUED)



11 CONTINUED:

11

INTERPRETER

We knew you were coming, Susano.

SUSANO

And Koto only sent one.

He attacks the Interpreter... swinging his Katana in a wide scythe-like arc, aiming for the Interpreter's neck.

*KLING!!!*

Just before the blade finds flesh, the Interpreter BLOCKS the blow with his jade-handled sword. And the Swordsmen engage...

*WHOOSH! KLANG! SHLICK!*

The battle is as FAST and FLUID as CROUCHING TIGER. The INTERPRETER can more than hold his own. Ducking each THRUST, as the Masseuse wades in as well. He dodges her HURLED WEAPONS. Stays in total control, thrusting, feinting, until:

HE CUTS DOWN THE MASSEUSE WITH A SLASHING BLOW and lands a BACK HEEL into Black Suit's chest that knocks him ten feet into a PERSIAN TAPESTRY.

The Interpreter surprises himself with that move. ANGLE ON: a momentary SMILE. A brief bit of EGO that's only human,

But it takes his mind off of the MASSEUSE. She rises from her mortal blow and hits the INTERPRETER with a final series of MARTIAL ARTS TRIGGER POINTS THAT FREEZES HIM COLD... His Katana stuck in the air mid-strike, as Black Suit leaps...

And CUTS THE INTERPRETER DOWN.

12 **OMITTED (MOVED TO 14)**

12

13 **OMITTED**

13

14 **INT. THE AMBASSADOR'S BEDROOM -- CONT.**

14

*SHLICK!!!* The U.S. Ambassador listens through the DOOR.

SUSANO (O.S.)

Your turn now, Mr. Ambassador.

*RATTTTTLLLLLEE.... BOOM!*

The heavy door shakes and vibrates until it BLOWS OUT OF THE WALL. The impact knocks the old Ambassador on to the floor. He tries to crawl away, but Black Suit enters, pulling a small GLASS BOX from his pocket. ANGLE ON: A BLACK FAT-TAILED SCORPION, the most venomous species in the world.

(CONTINUED)

14 CONTINUED:

14

U.S. AMBASSADOR  
What?... What do you want?

SUSANO  
I want you to tell the world what  
chaos tastes like.

With that, Black Suit forces the old man's jaw open and places the glass box inside his mouth. Then...

He slams the Ambassador into a coffee table, BREAKING THE GLASS BOX... As the Ambassador SCREAMS IN PAIN... the Scorpion's STING unleashing its deadly neurotoxins...

15 **INT. THE AMBASSADOR'S SUITE -- MAIN ROOM -- MOMENTS LATER** 15

Susano returns to find the bloodied Masseur. He tenderly brushes the hair away from her bloodied cheek. Then his eyes turn to the Interpreter, hatred welling. Somehow, the Interpreter is still alive, crawling towards the bedroom.

Susano kicks the Interpreter over, a sadistic look in his eye. He places the tip of his Katana against the man's heart.

SUSANO  
You were good. But let's see if  
Koto can fix this...

The red-handled sword rises. Off the final blow... **SMASH TO:**

16 **INT. LEAVENWORTH MILITARY DETENTION CENTER -- DAY** 16

Half a world away, KAI FORRESTER (30) wakes from a BAD DREAM. Kai's attractive, strong, with a natural aggression only heightened by incarceration.

SERVICE INMATE (O.S.)  
Mail call!

Kai moves to the cell door. WIDER: reveals a SERVICE INMATE rolling a mail cart down a plain concrete cell block.

CHYRON: **LEAVENWORTH MILITARY DETENTION CENTER**

KAI  
Got anything for me, Jules?

SERVICE INMATE  
Nothing... But Irma's gonna be in  
the yard today.

Kai notices a BRUISE on Jules' cheek.

(CONTINUED)

16 CONTINUED:

16

KAI

She still shaking you down for  
protection money?

SERVICE INMATE

Yeah. Protection.

17 **EXT. LEAVENWORTH MILITARY DETENTION CENTER -- PRISON YARD -- 17  
DAY**

HIGH SHOT: INMATES IN PLAIN FATIGUES walk circles in a snowy prison yard. Kai tracks A GROUP OF INMATES with shaved heads and starched jumpsuits on the other side of the circle. Their leader IRMA (copious girth) is in the middle of a story. Kai stops walking, turns, and starts MOVING AGAINST THE TIDE...

IRMA

So, I brushed it off and said, hell,  
if no one else is gonna eat it!

Kai intentionally BUMPS INTO IRMA. The large woman looks up.

IRMA (CONT'D)

Watch it, Friendly.

KAI

Sorry. But I want to see what my  
friends are paying for.

IRMA

What?

KAI

You're taking cigarettes for  
protection. So, what do I get for a  
pack of smokes? Like, just one of  
your puppies watching my back, or  
do I get the whole kennel?

IRMA

(beat, smiles)

Ladies, show Friendly what we got.

It's on. IRMA's gang rushes Kai. Kai blocks TWO PUNCHES,  
before dropping to the snow, grabbing a CHUNK OF ICE and uses  
it to nail Irma in the kidneys.

Irma falls. All the women wade in. It's a massive mismatch,  
but Kai takes on her assailants with the block of ice... Pure  
street fighter. Ducking. Dropping one at a time. THROWING THE  
CHUNK OF ICE into one of the women's face. SIX PRISON GUARDS  
ARRIVE TO BREAK IT UP.

(CONTINUED)

17 CONTINUED:

17

SERGEANT AT ARMS  
'Snuff, Forrester! Back off!

The SERGEANT AT ARMS pulls a SYRINGE full of sedative.

SERGEANT AT ARMS (CONT'D)  
You must really like this crap.

Still, Kai keeps fighting. Guards. Inmates. All comers. Until... she notices that NEEDLE STUCK IN HER ARM. A BEAT. *Oh, shit.* Then the sedative takes hold. Kai crumbles.

Just before she passes out, Kai notices AN ASIAN MAN (50s, flannel shirt, keen eyes behind hipster glasses) watching it all unfold from the GUARD BOOTH above the yard. As Kai's eyelids flutter closed... TO BLACK.

18 **INT./EXT. FORESTED PAGODA -- KAI'S DREAM**

18

*Kai wakes on the edge of a pool in an impossibly green forest. Her clothes soaking wet. A young man's face appears (clean shaven) SILHOUETTED BY THE SUN. NOTE: WE CAN'T SEE HIS FACE BUT WE SENSE HIS SMILE.* Kai looks up at him, hopeful...

KAI  
*Kade?*

19 **INT. LEAVENWORTH -- SOLITARY CELL -- DAY**

19

Kai wakes from the dream, head full of fog. She lies on a concrete slab... the dream over. She's in a confinement cell... Off Kai, furious that she's back in prison... ALONE.

20 **EXT. NEW YORK CITY -- ESTABLISHING -- AERIAL -- DAY**

20

Glory shot of the Big Apple. Bright sunlight reflects off of the iconic lower Manhattan skyline.

21 **OMITTED**

21

21A **EXT. BASKETBALL COURT -- DAY**

21A

AN AFRICAN AMERICAN MAN (30, high-end street fashion) reads his ipad while eating shawarma. A SERIOUS GAME OF STREET BALL is played on the court in front of him. A PLAIN CLOTHES G-MAN approaches, flashes FBI CREDENTIALS.

G-MAN  
This where you spend your weekends,  
Agent Golden?

GOLDEN  
No, man. I hate basketball.

(CONTINUED)

He motions for the G-Man to sit. The G-Man discreetly removes a PHONE and shows it to Golden. ANGLE ON: images of the Burj. Along with pictures of two other FOREIGN DIPLOMATS. Formal headshots next to CRIME SCENE PHOTOS. A SCORPION in each.

G-MAN

5 diplomats killed in four weeks. All by the same species of scorpion. I talk to the other governments targeted -- France, England, China-- they all tell me to talk to you.

GOLDEN

My task force warned you about YOMI.

G-MAN

The hotel surveillance was tampered with. There's no hard evidence this YOMI group played any part.

GOLDEN

Look at the cause of death.

Golden shows the G-Man his iPad: we see old images. JAPANESE INK WASH PAINTINGS of SCORPIONS IN FRONT OF DARK CAVES.

GOLDEN (CONT'D)

The scorpion is the symbolic guardian of the Japanese underworld. These hits were used to send a message.

The G-Man doesn't look sold.

GOLDEN (CONT'D)

YOMI is the oldest crime syndicate in the world. If they're coming out of their cave, no one's safe. Today it's an Ambassador, tomorrow it will be a Head of State.

(the G-man still isn't sold)

Last time they made a power play like this, they took over Japan and erased 400 years of written history.

That gets the G-Man's attention.

G-MAN

Okay. Say the sky is falling. How do you guys propose we prop it back up? I heard a rumor you had a man in Dubai. Didn't make a difference.

(CONTINUED)

21A CONTINUED: (2)

21A

GOLDEN

We have a new plan. But we need your help getting her released.

OFF GOLDEN'S TABLET: a headline and picture of KAI FORRESTER.  
"ELITE SOLDIER KILLS COMMANDER IN FRIENDLY FIRE INCIDENT."

21B **EXT. QUEENS -- AERIAL SHOT -- ESTABLISHING -- EARLY MORNING** 21B

Pushing in on the working class sprawl of Queens, New York.

22 **EXT. BACK ALLEYWAY -- ASTORIA -- EARLY MORNING** 22

KOTO waits in an alleyway, leaning against an old scooter. A BLACK CROWN VIC pulls in. An M.P. (40) exits the car and brings a clipboard to Koto.

M.P. #1

Mr. Koto?

KOTO

Just Koto.

A SECOND M.P. opens the back and pulls a confused Kai onto the street. They remove her handcuffs and leave Kai with her few worldly possessions in a MILITARY ISSUE BACKPACK.

M.P. #1

Good luck with this one.

The M.P.s pull away.

KOTO

Welcome to New York, Kai. Is it nice to smell fresh air again?

KAI

It's Queens. Doesn't smell that fresh.

(skeptical)

Look, who are you? I saw you watching me at Leavenworth.

KOTO

20 years for killing your commanding officer in a friendly fire incident. Any regrets?

KAI

There was nothing friendly about the guy. He preyed on female soldiers.

(CONTINUED)

22 CONTINUED:

22

KOTO

Like yourself.

KAI

He got what he deserved.

Koto and Kai start a short walk and talk.

KOTO

All the more reason a warrior trained in Krav Maga, Judo, and front line action shouldn't be stuck in a cage. You should be out there making a difference.

He opens a grated door. As Kai steps inside...

23 **INT. THE HAPPY DOLLAR -- CONTINUOUS**

23

Kai enters Koto's bizarre little coin shop.

KAI

...The Army told me the same thing 10 years ago. Didn't work out so well.

(beat)

Seriously. Who are you? I know you're government. I just don't know which one.

KOTO

I work for all of them. I run a small Interpol task force dedicated to hunting down an enemy worthy of your righteous anger.

KAI

See. You're not even close. I like unicorns and rainbows as much as the next girl.

Kai takes in DISPLAY CASES that line the tight space. Some hold coins like GOLD DOUBLOONS and BUFFALO NICKELS. Others have NOVELTY items like OLD TANTO DAGGERS and AGING GUNS.

KAI (CONT'D)

(officially done with small talk)

Really. I'm flattered. But, all I want to do is take a day in the city to see my family before you send me back.

(CONTINUED)

KOTO

Why don't we let a coin decide?

(beat)

Pick a coin, please. Any coin that catches your eye.

Kai looks at the display cases and back at Koto. *Do I have a choice?* Koto waits, and Kai finally picks a coin with an ornate DRAGON'S HEAD. The other side is A DRAGON'S COILED TAIL.

KOTO (CONT'D)

A simple bet. If it's Heads, you'll get a day in New York and go back to prison. Tails, you give me one week to open your eyes.

Kai laughs. *Does she have a choice?* Koto places the coin on his bent thumb and FLIPS IT. CAMERA TRACKS: the glistening bronze coin SPINS high through the air about to land when... KOTO CATCHES THE COIN ON THE TOE OF HIS SHOE.

KOTO (CONT'D)

Sorry. Better try again.

This time Koto flips the coin with his foot. It arcs high over his shoulder and is just about to hit the floor when... KOTO CATCHES IT WITH HIS OTHER FOOT.

KOTO (CONT'D)

It's having a hard time deciding.

KAI

Just let the coin drop.

KOTO

It falls when it wants to... Or when you make it.

KAI

I don't want to hurt you.

KOTO

(a wry smile)

Not yet... But give it time.

Koto flips the coin and catches it a third time. He flips it again and catches it once more. He flips it a final time...

AND KAI LASHES OUT AT KOTO IN FRUSTRATION. But Koto SIDESTEPS her move with surprising speed... AND STILL CATCHES THE COIN.

Kai SWEEPS LOW WITH HER LEG but Koto HOPS and KICKS THE COIN high in the air, and uses Kai's own foot to catch the coin.

(CONTINUED)



KOTO (CONT'D)

Do you even know why you've spent  
your entire life fighting, Kai?

KAI

Some people don't give you a  
choice.

KOTO

There's always a choice. Stay, and  
I will teach you to do things you  
never thought possible.

Koto flips the coin back into the air. THE TOSS LANDS ON  
KOTO'S SHOULDER... And Kai punches Koto in the chest... KOTO  
CATCHES THE COIN ON HIS KNEE... But Kai lands a foot to  
Koto's thigh... KOTO CATCHES THE COIN ON THE BACK OF HIS  
FOOT... Which Kai YANKS aside... THE COIN HITS THE FLOOR.

KAI

Yes! You have moves, old man, but  
not enough. It's heads--

ANGLE ON THE COIN: "Heads" SOMEHOW MORPHS BEFORE OUR EYES.  
The DRAGON HEAD slithers to the opposite side while the TAIL  
takes position on top.

KOTO

Tails. You give me one week.

Off Kai's stunned silence...

END ACT ONE

ACT TWO

23A **EXT. THE HAPPY DOLLAR -- ESTABLISHING -- MORNING** 23A

Morning sun on a bright yellow awning. "*The Happy Dollar.*"

24 **INT. THE HAPPY DOLLAR -- STAIRWELL -- MORNING** 24

TIGHT ON: the magic coin in Kai's hand. Now just solid medal.  
WIDER: Koto leads Kai up a narrow stairwell.

KAI

How'd you do that trick?

KOTO

We see what we want to see. Heads?  
Tails? The fact that you were  
willing to leave it to chance means  
part of you wanted to stay.

Koto moves to a door in the front of the shop and heads up a  
tight stairwell. As Kai follows him...

25 **INT. KOTO'S APARTMENT -- CONTINUOUS** 25

Koto leads Kai into a small apartment above the shop. Pearl  
Jam posters on the walls. A massive fish tank buzzes beside a  
small T.V. The only hints of Asia are two bonsai trees and a  
rack of Katana swords above the couch.

KOTO

Welcome to my home. You'll be my  
guest while we train.

Koto catches Kai looking at a door across the living room.  
She catches sight of A YOUNG WOMAN PROPPED UP IN A TWIN BED.

KOTO (CONT'D)

My daughter. Don't worry, she's  
asleep.

He moves to...

KOTO (CONT'D)

The kitchen. Eat what you like.

Koto motions to shelves lined with strange Chinese herbs.

KOTO (CONT'D)

The bathroom. I'll let you go  
first.

(CONTINUED)

25 CONTINUED:

25

Kai nods "*Thanks for that*" and looks at the small bathroom full of limestains and a shower the size of a shoebox.

KOTO (CONT'D)

And this is your room for the week.

26 **INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- CONT.**

26

Koto opens a door on a 10' x 10' room. Bright colors. A small futon. And BIZARRE DECORATIONS. Bookcases with Japanese Manga that have been covered with sheets of MULBERRY PAPER. Each contains -- A SIMPLE BRUSHED CIRCLE. Koto notices Kai looking at them, curiously.

KOTO

Before we train with a sword,  
you'll train with a brush.

Kai takes in the bizarre room... Fearing she's traded one type of solitary for another...

KAI

What about seeing my family?

KOTO

I know they're close, but I'm  
afraid it wouldn't be safe. For  
you... or for them.

KAI

You're starting to make this sound  
like some real James Bond gig. You  
gonna tell me what it's really  
about? We hunting Mexican Cartels?  
Russian Mob?

KOTO

You'll learn more in time. But for  
now we train. Get changed. We have a  
lot of work to do.

Koto closes the door. FADE TO:

26A **EXT. DOMINO SUGAR FACTORY -- BIRDS EYE -- ESTABLISHING**  
**(FORMERLY 39)**

26A

A HIGH SHOT: pushing in on a deserted factory beside the East River. Welcome to Koto's dojo...

KOTO (PRE-LAP)

There are three guiding principles  
to your training in Budoka...

26B

INT. DOMINO SUGAR FACTORY -- DAY (FORMERLY 40)

26B

Koto sits cross-legged, relaxed, atop a 12-ft tall concrete arch. Kai sits across from him, struggling to find stillness.

KOTO

...One, hardship is temporary. Two, behaving well in life means you fight well in battle. Three, never stray from faith in the way of the Kensei.

Kai finally closes her eyes. And that's when Koto shoots out a leg, and kicks Kai OFF THE ARCH. She falls and lands HARD.

KAI

'The hell was that for?

KOTO

You think I'm, Mr. Miyagi? Just going to train you to fight? You're still thinking about things a thousand miles away.

KAI

Right now, all I'm thinking about is kicking your ass.

KOTO

Before you can learn how to fight, you must learn how to fall.

Koto smiles and leaps down... a 12 feet drop... he lands with the softness of a cat, barely disturbing the dust.

KOTO (CONT'D)

You call yourself a fighter. But have you ever read the Book of Five Rings? Or walked the path of Kendo? Or understood how all life and all death sprang from the broken marriage of two warring gods?

Koto sets up an iPhone and a JAMBOX speaker as he talks.

KAI

All this zen crap is not really my thing.

KOTO

Then let's start with something easier to understand. The one principle of Kai: you don't know squat.

(CONTINUED)

26B CONTINUED:

26B

He presses play and Nirvana's driving SMELLS LIKE TEEN SPIRIT fills the factory, playing over the following...

26C **INT./EXT. -- KAI'S FIRST DAY OF TRAINING -- SERIES OF SHOTS (FORMERLY 41)** 26C

--Kai and Koto spar atop the dusty arch. Koto teasing her with defensive moves.

KOTO

The angry man defeats himself in life and in battle. Our enemy feeds on anger. You must learn to conceal yours.

Kai grows tired of Koto's talking. She runs at him, over-commits and *WHAM!* Koto back kicks her hard to the floor.

KOTO (CONT'D)

Again...

--Kai and Koto spar, silhouetted against the factory's backlit glass block windows. Koto on the offensive. CLOSER REVEALS: Kai is blindfolded... parrying Koto's advances as best she can.

KOTO (CONT'D)

To see is to be deceived. To hear is to be lied to. But to feel is to believe. What do you feel, Kai?

KAI

You mean, besides your fist?

Kai manages to grab Koto by the wrist. And uses it to turn the momentum. Going after Koto with her free hand. Until he picks up a pipe and BANGS IT HARD AGAINST A RAILING. The SOUND ECHOES THROUGH THE FACTORY. Kai flinches. Loses grip.

KAI (CONT'D)

Gotcha'.

She grabs the pipe thinking it's Koto's wrist. He leads her right to the edge of the metal terrace, lets go, and Kai walks off the edge... disappearing from view... LANDING HARD BELOW. We hear the PIPE CLATTER AWAY. Koto looks down...

KOTO

Again.

26D-26E OMITTED

26D-26E

26F **EXT. THE HAPPY DOLLAR -- NIGHT -- ESTABLISHING** 26F

The Bright Yellow "Happy Dollar" awning glows in the night. A light burns in the apartment above it.

26G **INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- NIGHT -- LATER** 26G

FIND: Koto kneeling beside Tasu's bed, hands locked in a silent prayer. PULL BACK: to find Kai watching through a crack in her bedroom door. She quietly closes it, then pulls open her window.

26H **EXT. ASTORIA ALLEYWAY -- NIGHT** 26H

Kai moves down a fire escape... leaving Koto's apartment.

27 **INT. NEW YORK SUBWAY CAR -- NIGHT** 27

Kai rides the subway at night, moving across Queens.

28 **EXT. MARINE PARK, NEW YORK -- NIGHT** 28

Kai stands on a corner. She watches a house across a quiet street, reluctant to approach it.

28A **INT. MARINE PARK SUBWAY STATION -- DAY -- FLASHBACK (FORMERLY 32B)** 28A

*14-YEAR-OLD KAI on top of someone, just letting loose with punches. WHAM! WHAM! WHAM! Two hands grab her shoulders.*

*YOUNG KADE (O.S.)  
Kai! Kai, stop!*

*Young Kade (in school uniform) pulls his sister off her victim. REVEAL a large 16 year old boy, far larger than Kai, rolling over, covering his face after the beating.*

*YOUNG KAI  
He said we don't belong here!*

*YOUNG KADE  
Who cares what people say? He's an idiot.*

*YOUNG KAI  
(spitting at her vanquished foe)  
A beaten down idiot!*

28A CONTINUED: 28A

YOUNG KADE  
*You can't solve it all with your  
 fists, Kai. What happens when you  
 pick the wrong fight?*

*As Young Kade pulls his sister into a hug. She breaks down.*

28B **EXT. MARINE PARK STREETS -- NIGHT -- PRESENT DAY** 28B

A PASSING CAR brings Kai back to PRESENT DAY. Across the street, through a bay window, CHARLIE FORRESTER (late 50s) and his wife MIRIANA (50s) enter the living room, talking. Kai debates going in. Decides against it. As Kai leaves... PULL BACK TO FIND: a man in a GREY HOODIE watching KAI GO.

29-31 **OMITTED** 29-31

31A **OMITTED** 31A

32 **OMITTED** 32

32A **OMITTED** 32A

32B **OMITTED (MOVED TO 28A)** 32B

33 **INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- NIGHT** 33

Kai returns to her room. Exhales in frustration. She moves to her duffle and starts searching through her bag. Stopping when she pulls out a 6"x 4" FRAMED PHOTO.

ANGLE ON: a young Kai and her twin brother Kade (14) in their CATHOLIC SCHOOL UNIFORMS. Kade clean cut and studious. Kai pushing the boundaries of the school dress code. It's a sibling selfie that shows their love. She looks at the photo of Kai and her brother on her bedside table.

KAI (SOTTO)  
 Where the hell are you, Kade?...

GIRL'S VOICE (O.S.)  
 That's your brother?

Kai turns, surprised to find A JAPANESE GIRL (20) standing in the door. Pale skin. Hair down. Clothes Japanese street. She sits besides Kai on the futon.

TASU  
 I'm Tasu. Koto's daughter.  
 (re: the photo)  
 You're worried about him, aren't you?

(CONTINUED)

33

CONTINUED:

33

KAI

I haven't heard from Kade in a month.  
It's not like him.

TASU

I have a brother, too. But we don't  
love each other like that.

KAI

I just wish I knew where he was.

Kai turns to continue the conversation... BUT TASU IS GONE.  
Like she just disappeared into thin air...

34

**INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- MORNING**

34

Kai wakes from the dream. The photo sits on her night stand.  
She's alone. Kai goes to the door and looks out. Koto's  
daughter sleeps in her room. Face serene. Koto eats at the  
kitchen table, drinking a store-bought coffee.

KOTO

Beds must suck in prison if you  
slept late on that mattress.

Kai, shaken, eyes Koto's daughter.

KAI

Did I wake you guys up last night?  
I had some crazy dreams.

KOTO

You can't wake up Tasu. She's been  
in a coma for eight years. I left  
some of her old clothes for you.

(offering his cup)

Do you like Pumpkin-spiced lattes?

Kai doesn't answer. Koto heads to the bathroom.

KOTO (O.S.) (CONT'D)

Get ready. We leave for the factory  
in fifteen minutes.

HOLD ON: Kai... staring at the clothes hung on her door...  
the same Tasu was wearing in the dream... And even stranger,  
How the hell did she know Tasu's name?... CUT TO:

35

**EXT. MANHATTAN SKYLINE -- ESTABLISHING -- MORNING**

35

A gorgeous sun reflects off the glass and steel of lower  
Manhattan.

(CONTINUED)



35 CONTINUED: 35

SUSANO (PRE-LAP)

Long ago, the god Izanagi betrayed  
his wife Izanami by leaving her in  
the underworld...

36 OMITTED 36

37 INT. VOROBIN'S SCHOOL -- DAY 37

FIND SUSANO rising into frame, flanked by an ASIAN BODYGUARD,  
on a FREIGHT ELEVATOR. Susano exits and enters a long hall  
with FROSTED GLASS WINDOWS and 40 FEROCIOUS FEMALE FIGHTERS  
grappling on tatami mats that spread the length of the floor.

SUSANO (V.O.)

...Izanami combed the depths of hell  
for the fiercest women she could find  
as companions. She called them the  
Shikome. Fighters scorned on earth.  
Their strength forged by fire.

Susano stops at A RAISED RING. Studying a mountain of a man  
named ALEX VOROBIN (50) sparring with his daughter ADELINA  
(20, wild hair that fits her fighting style).

SUSANO (V.O.)

...Izanami promised her husband she  
would take 1,000 souls a day for  
his betrayal, and she sent out the  
Shikome to achieve this...

Despite the difference in size, it's an equal match until...  
VOROBIN catches Adelina and TOSSES HER across the ring.

38 INT. VOROBIN'S SCHOOL -- DAY -- LATER 38

ON SUSANO: finishing his monologue atop the raised ring.  
Vorobin and Adelina stand next to him. The room of women  
below Susano vary in height, color, and dress. But all have a  
dead-eye stare that would unsettle Mike Tyson.

SUSANO

You all fight for Izanami. But only  
one of you can join my Shikome!

VOROBIN

(claps his hands)  
You're dismissed!

As the fighters depart, Susano turns to Adelina.

SUSANO

Is Adelina still top of the class?

(CONTINUED)

VOROBIN

My girl's undefeated... in the ring  
and on the streets.

SUSANO

Like father, like daughter.

VOROBIN

I doubt she'd appreciate the  
comparison.

ADELINA

(looks to Vorobin)

Father, I thought Lord Susano might  
like a private demonstration.

VOROBIN

Of course.

(beat)

Please, Lord. You're not a guest  
when you come here. You're family.

Vorobin bows to Susano and leaves the mat. Adelina and Susano  
remain in the center ring. Susano rolls up his sleeves.

SUSANO

You've changed since I last saw you.

ADELINA

You, on the other hand, haven't  
changed a bit, Lord.

SUSANO

You say that like it's a bad thing.

ADELINA

Scars are like medals. Fighters are  
supposed to change. But you walk in  
here each year like it was yesterday.

SUSANO

So young, so strong, and so wise.

As Adelina leaps across the ring and they ENGAGE... MATCH TO:

38A

**INT. DOMINO SUGAR FACTORY -- KAI LEARNING TO FALL -- MONTAGE 38A**

Koto and Kai in their own sparring match (NOTE: EACH SCENE  
HAS A WARDROBE CHANGE TO DENOTE CHANGES IN TIME) now TWO  
STORIES ABOVE THE FACTORY FLOOR.

(CONTINUED)

38A CONTINUED:

KOTO

You fight more freely today. But you  
are still trying to make me fall  
instead of making yourself win.

KAI

Trust me, I want both.

Kai misses Koto with a punch and goes over the edge. But Koto  
grabs her, keeping her precariously on the edge of the abyss.  
Then he lets go. Kai falls two stories, out of frame. But  
this time, Kai gets right back up; springing to her feet.

KOTO

Again...

38B INT. KOTO'S APARTMENT -- KITCHEN -- DAY

38B

A BLINDFOLDED KAI paints a careful, perfect circle with the  
calligraphy brush. She removes the blindfold. Admiring her  
work. About to place it with others, until Koto walks over  
with a pot in his hand, and throws the paper in the trash.

KOTO

Again...

38C INT. DOMINO SUGAR FACTORY -- DAY

38C

Kai has grown in confidence, but still lacks the ability to  
fly. She and Koto fight FOUR STORIES UP IN THE GIRDERS. *Wham!*  
Kai takes a roundhouse that knocks her flat to a walkway.

KOTO

There is strength in gentleness,  
Kai. That is why nothing falls so  
well as the leaf.

Kai flips to her feet and goes on an all-out offensive.

KOTO (CONT'D)

Your body is strong, but heavy.

KAI

Never say that to a lady.

*WHAM!* KAI lands a kick that knocks Koto ten feet back. Kai  
runs and LEAPS into a flying kick that Koto sees coming.

KOTO

So much to learn.

(CONTINUED)

38C CONTINUED:

38C

He catches Kai's leg and uses her momentum to toss her off the platform... WE RAMP DOWN: Kai falls, arms pinwheeling... She BOUNCES off a girder and then...

CRUNCH! LANDS IN A HEAP on GRATED METAL. Kai looks at her left arm twisted at impossible angles. As Kai succumbs to the pain... TO BLACK:

39-44 OMITTED (MOVED TO 26A-26C)

39-44

45 INT. BRILLIANT BRIGHT LIGHT -- UNKNOWN

45

Kai's eyes flutter open. HER POV: A rusty chandelier.

**SHE'S IN KOTO'S KITCHEN:**

On the table. In her sports bra and underwear. Her entire body COVERED IN SMALL BAMBOO SHOOTS, ABOUT 2 INCHES HIGH.

KAI

What the...

KOTO

You woke up early. I need to remove the rest of the needles. Relax.

ANGLE ON: Koto removes a bamboo shoot to reveal a 3-INCH NEEDLE coming out of Kai's skin dripping with CLEAR FLUID.

KAI

Get these things out of me--

KOTO

You should really be asleep for this part. Sorry.

Koto lines up a NEEDLE with the inside of Kai's right eye.

KAI

Wait. What are you--

Koto expertly jabs the needle, and Kai passes out instantly.

46 INT. KOTO'S APARTMENT -- KITCHEN -- LATER

46

TIGHT ON: BAMBOO NEEDLES splash into a pan. WIDER: Kai wakes once more as Koto pulls the final needle from her forehead.

KOTO

Take it slowly this time.

Koto helps Kai sit up and gives Kai her clothes. Kai looks at her left hand. Amazingly, it's perfectly fine.

(CONTINUED)

46 CONTINUED:

46

KOTO (CONT'D)

Good as new. It's Vedic medicine. A lost art. It heals you; or rather, allows you to heal yourself.

KAI

How many days have I been out?

KOTO

Three hours.

KAI

My arm was broken.

KOTO

It heals more than bones.

Koto holds up an old mirror. And Kai sees her face... She looks beautiful... As if the hardship of incarceration has been stripped away...

46A **EXT. QUEENS -- ESTABLISHING -- NIGHT** 46A

Pushing up the East River, looking over the Queensboro bridge towards the sleeping sprawl of Queens.

47 **OMITTED** 47

48 **EXT. ASTORIA ALLEYWAY -- NIGHT** 48

Kai heads down the fire escape and into the night.

48A **EXT. THE HAPPY DOLLAR -- NIGHT** 48A

Kai turns on to the street. Passing a GRAFFITIED CUBE TRUCK. She starts to get that familiar feeling of being watched. We see A MAN IN A GREY HOODIE stepping out from a storefront.

49 **INT. ASTORIA SUBWAY STOP -- NIGHT** 49

Kai heads down stairs. Joins late commuter traffic. 20 yards back, GREY HOODIE follows (NOTE: we never see his face).

49A **INT. ASTORIA SUBWAY PLATFORM -- NIGHT** 49A

Kai hears the sound of a TRAIN PULLING IN BELOW. She hurries down the steps with the evening passengers. GREY HOODIE picks up the pace, not wanting to lose her. But when he reaches the platform, there's no sign of Kai.

He's about to chase the train when... A HAND GRABS the pistol tucked in Hoodie's belt and pushes him into a TIGHT ALCOVE. Kai hides the gun in Hoodie's groin.

(CONTINUED)

KAI

Who are you?

We finally reveal him. AGENT GOLDEN from the Shawarma shop. Unafraid. Big gregarious smile, despite Kai standing inches from his face with a look that would freeze most men cold.

GOLDEN

Easy. I'm with Interpol--

KAI

I want to see credentials.

GOLDEN

You're holding 'em.

He's referring to the S&W 5946 PISTOL currently pressed against his femoral artery. He tries to shake hands.

GOLDEN (CONT'D)

Agent Golden. I'm on Koto's Task Force. Operations. Retired NAVY Seals. We shake hands in civilian life.

KAI

You work with Koto?

(he nods)

I don't remember agreeing to a leash when I gave him one week.

GOLDEN

It's been two. Look, I know the falling crap gets old. Koto does it with every agent he trains.

(beat)

But it's time to find out why we really brought you here.

Off Kai, wondering if she can trust this guy...

END ACT TWO

ACT THREE

50 **OMITTED** 50

51 **EXT. ASTORIA STREETS -- NIGHT** 51

Kai pushes Golden on to the street, keeping the gun tucked into the small of his back. Golden looks down the block. A graffiti-laden CUBE TRUCK pulls up. The door opens.

GOLDEN

After you.

KAI

You're staying in front of me from now on.

GOLDEN

Too bad. I was starting to like the view.

He smiles playfully. She pushes Golden up the steps into...

51A **INT. INTERPOL SURVEILLANCE TRUCK -- CONTINUOUS** 51A

Kai stops short when she sees KOTO in the back of the truck, surrounded by hi-tech SURVEILLANCE EQUIPMENT. The truck rolls away. Kai looks totally confused. A YOUNG BEARDED AGENT works a surveillance board. An OPERATION in progress. A HIDDEN CAMERA POV inside a NIGHTCLUB. Kai lowers her gun.

KOTO

I'm sorry, Kai. I told you we can't have you running off.

KAI

What the hell is going on?

Koto nods to Golden.

GOLDEN

Two weeks ago a crime syndicate called YOMI killed a U.S. Ambassador in Dubai. During their attack, they lost their top female assassin.

KOTO

I've been training you to take her place.

KAI

I've never heard of YOMI.

(CONTINUED)

51A CONTINUED:

51A

KOTO

That's because up until recently,  
they preferred to stay in the  
shadows.

On one of the MONITORS. A LONG SURVEILLANCE SHOT OF SUSANO.

GOLDEN

The lieutenant in charge of this  
hit squad is a man named Susano.  
He's in New York right now to  
recruit a new warrior.

KOTO

Time's come to get you noticed.

GOLDEN

Susano works with a team of ghosts.  
Kind that gets their hands bloody but  
never leaves fingerprints. We need to  
get you on that team so we know what  
Susano's planning. If you succeed, we  
promise Leavenworth stays in your  
rearview mirror. Full pardon.

KAI

(beat)

What do I have to do?

Golden calls up a SHOT OF VOROBIN from his fighting days.

GOLDEN

YOMI's local branch is run by Alex  
Vorobin. Ex-MMA fighter turned YOMI  
boss. He's in charge of finding the  
new recruit for Susano's team.

52 **INT. THE KABUKI CLUB -- NIGHT**

52

SMASH INTO AN EXCLUSIVE CLUB SCENE. Adelina, dressed in black  
leather, moves through a dance floor filled with WEALTHY  
MANHATTANITES MOVING to TRANCE-LIKE TRIP-HOP.

52A **OMITTED**

52A

53 **INT. THE KABUKI CLUB -- CONT.**

53

We follow Adelina through the club, passing booths where POST  
MODERN GEISHA GIRLS treat their CLIENTS' every desire.

(CONTINUED)



53 CONTINUED:

53

GOLDEN (V.O.)

Each night, Vorobin's daughter  
Adelina moves money from his club  
in the Lower East Side to their mob  
bank in Chinatown. Tonight, you're  
going to steal the cash.

Adelina enters...

53A **THE V.I.P. AREA:**

53A

We find SUSANO drinking \$1,000 dollar whiskey with Vorobin  
and a CRIME BOSS (clearly Mafia, has his own BODYGUARD).  
Vorobin sits nearby. When he sees his daughter he gives  
Adelina a GOLD MESSENGER BAG filled with cash.

VOROBIN (IN RUSSIAN W/ SUBTITLES)

*Lord Susano's pleased with what  
he's seen. Come back after the run.*

ADELINA (IN RUSSIAN W/ SUBTITLES)

*Are you inviting me to the grown up  
table?*

Vorobin smiles and gives his daughter a kiss on the forehead.

54-56 **OMITTED**

54-56

57 **INT. INTERPOL SURVEILLANCE TRUCK -- PARKED -- NIGHT**

57

The truck pulls to a stop. ON SCREEN: A surveillance map of  
the area behind the alleyway.

KOTO

This is a simple smash and grab,  
Kai. Get the money and get out.  
Tomorrow, you'll return it to  
Vorobin as a way to get inside.

Golden hands Kai a wallet with a fake driver's license and a  
few credit cards. ANGLE ON: the name, Ren O'Shea.

GOLDEN

If anything goes wrong, you're Ren  
O'Shea, a recovering addict with a  
lifetime of trouble. A fighter who  
will do anything to get back at the  
world that wronged her.

(beat)

Are you ready to be Ren?

KAI

Put it that way, I already am.

(CONTINUED)

57 CONTINUED:

57

SURVEILLANCE FOOTAGE: shows the back door opening. Adelina EXITS the club.

TECH

Rabbit's on the move.

GOLDEN

Happy hunting, Ren.

58 **EXT. LOWER EAST SIDE -- ALLEYWAY -- NIGHT**

58

FOLLOWING KAI as she pulls up her collar and heads down a thin alley towards ADELINA and her DUCATI. Adelina has paused for a cigarette. She hears the FOOTSTEPS and turns to Kai.

ADELINA

Sorry, love. Private club.

KAI

I just came for the bag.

Adelina's intrigued. She holds up the gold messenger bag.

ADELINA

This bag? Are you mugging me?

KAI

If you want to put up a fight.  
Otherwise, I'm just "taking."

Kai looks like a vagrant who picked the wrong person to mug.

ADELINA

Okay. Come and take it.

Adelina places the bag on the cobblestone. But as she backs up, Adelina takes a deep drag of her cigarette and EXHALES A BILLOWING CLOUD OF VAPOR THAT FOGS THE ENTIRE ALLEYWAY.

KAI

What the...

58A **IN THE HAZE.**

58A

Kai can't see five feet in front of her... She tries to feel her way through the fog... Listening as KOTO taught her to... *WHOOSH!* ADELINA wipes past camera... Moving so quickly she's just a blur... *WHAM!* Adelina flies out of the fog and KICKS Kai into a BRICK WALL before DISAPPEARING again. Kai rises... listening... feeling her way down the wall until... *CRUNCH!* Adelina's heel PIERCES KAI'S HAND AGAINST THE WALL... Kai gets a glimpse of Adelina, gloating:

(CONTINUED)

58A CONTINUED:

58A

ADELINA

You like my heels?

Then Adelina's gone as quickly as she came. As Kai stares at the GASH in her left hand...

59 INT. INTERPOL SURVEILLANCE TRUCK -- PARKED -- SAME

59

AGENT GOLDEN and KOTO watch the fight through a long lens infrared camera. Koto's clearly concerned by what he's seeing. He starts to get up, but Golden stops him.

GOLDEN

Let's see what she has.

60 EXT. LOWER EAST SIDE -- ALLEYWAY -- SAME

60

WITH KAI: the fog dissipates enough to see the bag five feet away, Adelina circling behind it.

ADELINA

Did you forget what you came for?

Kai looks at the bag and Adelina above it. Kai's expression hardens. *Fuck this.* Kai forgets the bag and attacks Adelina. Her primal speed and rage catches Adelina off guard.

KAI

I... hate... heels.

But Adelina grabs hold of her bag... and uses it as a weapon to turn the fight, TRAPPING Kai with the strap, SPINNING her round with the bag. Then, with a practiced finishing move... Adelina uses the strap to yank Kai's face into her knee, KNOCKING Kai to the asphalt. But as Adelina rises... Kai grabs the LOOSE BAG AND RUNS!

60A WITH KAI

60A

Stumbling through the fog. Finding a door. It gives...

61 INT. THE KABUKI CLUB -- V.I.P. AREA -- CONT.

61

Kai rushes into the back door. She can just see SUSANO and VOROBIN meeting with the well-dressed ITALIAN-AMERICAN. Susano is talking to his Asian Bodyguard...

SUSANO (IN JAPANESE, NO SUBTITLES)

*...There's a difference between being old and being wise. They will never see the attack coming. And, in the end, New York will be our Pearl Harbor--*

(CONTINUED)

61 CONTINUED:

61

Susano stops when he notices Kai, frozen in fear. He locks eyes with the bloodied, rattled intruder.

*Oh Shit.*

Kai immediately turns and runs back into

61A **THE ALLEYWAY FOG**

61A

RIGHT INTO ADELINA'S RAISED HEEL.

The blow knocks Kai out cold. Adelina lowers her leg, grabs her bag, and steps over Kai.

ADELINA

Careful who you mug in this city,  
love.

Adelina blasts out of the alleyway on her bike.

HOLD ON: Kai, blood pooling from her broken nose, barely able to breathe... Starting to lose herself when...

AGENT GOLDEN

Appears out of the haze and scoops Kai's broken form into his arms. He tries to hide his concern, but Kai is beaten enough that even Golden drops his smile.

GOLDEN

Hold on, Kai. Just hang on...

As they disappear into the fog...

END ACT THREE

ACT FOUR

62 INT. KOTO'S APARTMENT -- KITCHEN -- MORNING 62

TIGHT ON: A bamboo needle being removed from Kai's skin. KAI wakes, GASPING. Koto has finished the Vedic session.

KOTO

I'm sorry, Kai. I didn't know  
Adelina had reached that level--

Kai gets up and heads for her room. We stay on Koto, and his VEDIC MATERIALS. Then he picks up a NEWSPAPER and rises.

63 INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- CONTINUOUS 63

Koto enters as Kai finishes getting dressed. She throws her things into the military backpack she was given on release.

KAI

You and these YOMI jerks use mind  
games not martial arts.

KOTO

Now you start to understand--

KAI

I don't understand. Okay? I just  
watched Nicki Minaj fill an entire  
alleyway with cigarette smoke. I've  
had my bones mended by needles. And  
you still haven't told me anything  
about that coin... Which is the  
only reason I stayed.

(grabs her backpack)

I'm the one pulling the tricks now.  
You're gonna watch me disappear.

But Koto blocks the door.

KAI (CONT'D)

Out of my way.

KOTO

The coin is not the reason you  
stayed... Your brother is.

That startles Kai. Koto turns his attention to the Mulberry sheets. The simple circles on the walls.

KOTO (CONT'D)

The true enso were made by a Kensei.  
A sword saint.

(MORE)

(CONTINUED)

KOTO (CONT'D)

One who excels in the way of the blade and of the spirit. Look at the back, Kai.

Wind curls the edge of the papers. And Kai finally folds one back to find... "*Kade Forrester.*"

KOTO (CONT'D)

You are not the first Forrester I trained.

KAI

No. My brother's an Interpreter in Asia--

KOTO

A good cover for a man fighting YOMI, which is based in the East.

KAI

More mind games. Let me go.

KOTO

When was the last time you heard from your brother?

KAI

I was in prison. He's in Bangladesh. Not exactly easy to pick up the phone.

KOTO

I did not say "speak with." I said heard from him. Felt him. As only twins can...

Kai stops fighting. Koto's change in tone unsettles her.

KOTO (CONT'D)

You forsook your family, but you never lost connection with Kade until the day he was killed by YOMI.

KAI

You're lying.

Kai struggles to hold back unexpected tears.

KOTO

I felt his loss, too. He was my best pupil. A true ronin. And you could be too. But you must recognize you are not always the strongest fighter in the ring.

(CONTINUED)

63 CONTINUED: (2)

63

KAI

No. Kade's alive... somewhere!

KOTO

No, Kai--

KAI (CONT'D)

You would have told me--

KOTO

I couldn't tell you because  
training done out of vengeance is  
not training at all.

(beat)

Interpol has put a cover story in  
place. You'll be allowed to go home  
tomorrow. For your brother's funeral.

Koto leaves the paper on the futon and exits. ANGLE ON: an  
obituary headline... "KADE FORRESTER: U.S. State Department  
Interpreter dies in Car Crash." Off Kai, BREAKING DOWN.

63A **IN THE HALLWAY**

63A

Koto waits outside the door, listening to Kai let out her  
pent up emotion. And while Koto does not cry himself, we can  
tell he feels Kade's loss just as deeply... FADE TO:

64 **OMITTED**

64

64A **OMITTED**

64A

64B **INT. THE FORRESTER HOME -- LIVING ROOM -- DAY**

64B

ANGLE ON: A poster-sized Memorial Picture of KADE FORRESTER  
behind a well-organized funeral spread. WIDER: CHARLIE  
FORRESTER makes a toast in his son's honor. 20 FAMILY FRIENDS  
and a PRIEST populate the room.

CHARLIE

Lastly, let's raise a toast in honor  
of Kade's infectious love of life.

(toasting)

A good memory is one that can  
remember the day's blessings and  
forget the day's troubles. To Kade.

64C **EXT. THE FORRESTER HOME -- DAY**

64C

Kai stands in the same spot we saw her before, staring at her  
parents' home, debating whether or not to join the wake.

65 **INT. THE FORRESTER HOME -- DAY**

65

MIRIANA finishes the greeting to the guests.

(CONTINUED)

MIRIANA

Please, everyone eat. Each dish is a reminder of Kade. Nathan's hotdogs because he loved his home. Junior's cheesecake for his sweetness. My Pasteles because he loved his family.

As Miriana speaks... The front door opens... and Kai Forrester returns home. Charlie is the first to see her.

CHARLIE

Kai?

KAI

Hi, Dad.

CHARLIE

Mir, look who's home.

Charlie pushes through the guests and embraces his only surviving child in a deep hug.

CHARLIE (CONT'D)

I can't believe you're here.

Miriana approaches, but her hug is far more perfunctory.

MIRIANA

Welcome home, mi'vida. You should have told us you were coming.

KAI

I'm sorry. It was kind of short notice.

CHARLIE

Well, you're here now. That's all that matters. Everybody, it looks like we have a surprise guest...

As Charlie pulls Kai into the crowd, Kai takes in the GUESTS' curious faces. Surprised to find AGENT GOLDEN among them. As Kai wonders what he's doing here...

GOLDEN and CHARLIE FORRESTER talk at the makeshift bar.

CHARLIE

That sounds exactly like Kade.



65A CONTINUED:

65A

GOLDEN

We already miss him at the Embassy.  
Kade was my wingman. We were like  
the mochachino Maverick and Goose.

PULL BACK TO FIND KAI: talking to HER MOTHER in

**THE KITCHEN**

Miriana plates more food for the guests.

MIRIANA

How long are you in town?

KAI

I don't know. It's kind of a  
work/release program.

MIRIANA

If we'd known you were coming, we  
would have delayed the funeral  
service.

KAI

I didn't want to make today about me.

MIRIANA

And it's not now?

Kai clocks people staring at her. Whispering. Miriana is  
clearly upset by the dynamic Kai's brought to the house.

KAI

Thanks for that, Mom. I'm gonna  
wait this out upstairs.

65B **OMITTED**

65B

66 **INT. THE FORRESTER HOME -- KADE'S BEDROOM -- CONT.**

66

Kai takes in her brother's room. A time capsule of a LIFE OF  
OVERACHIEVEMENT. Pictures of: Kade's high school DEBATE TEAM.  
His PRINCETON FENCING TEAM with a trophy. Kade in his State  
Department suit visiting Kai in her fatigues. A recent photo  
of Kade and his parents at the TAJ MAHAL.

CHARLIE (O.S.)

I was wondering where you were  
hiding.

Kai turns to find her father at the door. Kai is different  
around her dad. Charlie seems to accept her, faults and all.

(CONTINUED)

KAI

Mom made me feel like an animal who escaped the zoo down there.

CHARLIE

Your case made you a celebrity for a hot second. But your mother and I never stopped believing in you.

(beat)

Are you staying the night?

KAI

They've put me up in the city.

Kai stares at the room, looking for some hint of Kade's double life.

KAI (CONT'D)

Did he ever talk to you about his work over there?

CHARLIE

All the time. It was exciting. The Dinners. The speeches. And the man downstairs from the State Department just told me a great one. Apparently, Kade once translated on the Afghan version of American Idol. I think he was even on TV.

(beat)

But my favorite conversations with Kade were always updates about you.

An awkward beat of silence. So much more to be said. But Charlie gives her a long hug, and Kai gives in to it.

KAI

I love you, Dad.

66A

**OMITTED**

66A

67

**EXT. MARINE PARK STREETS -- CONT.**

67

Kai heads down the block. She finds Agent Golden leaning against a BLACK CAMARO.

KAI

Let me guess. Another assignment?

GOLDEN

Just a ride home.

68

**INT. GOLDEN'S CAMARO -- MOVING -- SUNSET**

68

Heading north, the Manhattan skyline to the west.

GOLDEN

You doing okay?

(Kai nods)

I noticed some Mommy Dearest vibes between you and Miriana.

KAI

You know how parents aren't supposed to have favorites? That's not my mom. Kade could do no wrong, and I could never do right.

GOLDEN

Hey, at least she noticed you. My mom didn't realize I'd left the house until my second tour in Iraq.

Kai smiles. She appreciates his effort to connect.

KAI

Did you actually know my brother, or were you making those stories up?

GOLDEN

We came on to the task force around the same time.

KAI

It doesn't make sense that he'd be part of this. Kade hated to fight.

GOLDEN

Probably why he made Kensei. They only fight when it's absolutely necessary. Me? I like it too much. But when Kade got going? If Spiderman and a Samurai had a baby, you'd get what Kade could do.

Kai laughs. It's nice to think of her brother as a superhero.

KAI

How'd he die?

GOLDEN

We think Susano took him down.

(CONTINUED)

KAI

The lieutenant in town?... I saw him the other night.

GOLDEN

Susano was at the club?

KAI

I went through the wrong door and walked in on some kind of meeting.

GOLDEN

You remember who was in the room?

KAI

Some Mafia-type. If I'd known Susano was the guy who killed my brother, I wouldn't have run back outside.

GOLDEN

No. You did the right thing. This Susano guy is a psychopath. A few years back, I was handling an asset in Rome. A call girl who was feeding us intel. Next thing we know Susano called a meeting of the YOMI bosses and carved this girl into sushi right in front of everyone.

KAI

Sounds like a pleasant guy.

Kai stares out the window. Mind turning. An idea forming.

68A

**EXT. THE HAPPY DOLLAR -- ESTABLISHING -- NIGHT**

68A

Quiet traffic passes in front of the store's glowing awning.

69

**INT. KOTO'S APARTMENT -- NIGHT**

69

Kai enters. Surprised to find a makeshift BUDDHIST SHRINE in the LIVING ROOM. 100 CANDLES burn beneath a photo of Kade. A HEAVY STONE KILN sits on the coffee table.

KAI

Koto?

IN THE BEDROOM, Koto sits beside Tasu's bed, as if he's been talking to her.

KOTO

Were you able to say goodbye?

(CONTINUED)

69 CONTINUED:

69

KAI

The guy who killed Kade is in New York.

Koto can sense her need for closure. He rises.

KOTO

Funerals are supposed to help you let go, Kai.

70 **INT. KOTO'S APARTMENT -- LIVING ROOM -- CONTINUOUS**

70

Koto leads her to the couch, sits her in front of the kiln.

KOTO

I was talking to my daughter about the need for a proper funeral. A goodbye worthy of a Kensei.

KAI

I just want to go to bed.

KOTO

It will be worth your while.

Koto gives her an envelope inscribed with Japanese characters bound by black and gold ribbon. Then he turns on his record player. Drops the needle on the soulful opening of PEARL JAM'S "YELLOW LEDBETTER."

KOTO (CONT'D)

This is an offering to the fallen's family.

Kai opens the letter to find THE ANTIQUE GOLD DRAGON COIN inside. But there's no magic in the coin tonight.

KOTO (CONT'D)

Place it in the fire.

Koto takes Kai's hand. Together, they drop the coin in the hot kiln. Kai watches the coin glow white hot. As it melts: SMOKE BURSTS from the bowl. KAI blinks and:

71 **EXT. THE FORRESTER HOME -- BACKYARD -- DAY -- FLASHBACK**

71

*A 6-year-old Kade chases a 6-year-old Kai around the Forrester's backyard.*

72 **INT. KOTO'S APARTMENT -- NIGHT -- PRESENT DAY**

72

Kai blinks away the magical memory. Koto offers a scroll. She unfurls the Mulberry paper to find a single brushed circle.

(CONTINUED)

72 CONTINUED: 72

KOTO

We give him a new name for the afterlife. *Enso*. It means all things united in one. Kade's purpose in life will become his name in death.

Again, together, they place the scroll inside the stone kiln. Another PUFF OF SMOKE takes Kai to:

73 **INT. MARINE PARK SUBWAY PLATFORM -- FLASHBACK** 73

*Kai, furious, after beating the other kid...*

YOUNG KADE

*You can't solve it all with your fists, Kai. What happens when you pick the wrong fight?*

74 **INT. KOTO'S APARTMENT -- NIGHT -- PRESENT DAY** 74

Koto takes Kai's hands and moves her to the candlelit shrine.

KOTO

Now, we praise Enso and send him on his final journey.

Koto begins to chant a SUTRA that intertwines with Pearl Jam. With one hand, he holds Kai's hand... With the other, Koto places KADE'S ENSO in the kiln. With each, another PUFF of smoke takes Kai to a memory... Kade's memories. PUFF:

75 **INT. DOMINO SUGAR FACTORY -- FLASHBACK** 75

*KOTO on the raised ARCHWAYS with a sword. KADE stands across from him... as they bow... and engage.* PUFF:

76 **INT. THE AMBASSADOR'S SUITE -- MAIN ROOM -- FLASHBACK** 76

*KADE on the floor. Susano above him. (SHOT FROM KADE'S POV)*

SUSANO

*You were good. But let's see if Koto can fix this...*

*SCHLICK! Susano's sword pierces his chest and we... SMASH TO:*

77 **INT. KOTO'S APARTMENT -- KAI'S BEDROOM -- NIGHT -- PRESENT DAY** 77

KAI sits in her bed watching the wind RUSTLE The Mulberry Paper.

(CONTINUED)

77 CONTINUED: 77

Kai gets to her feet and traces Kade's brushed circles with her finger. She finds the picture of her brother on the bed stand. As Kai's fingers close into A FIST AROUND IT...

78 INT. THE HAPPY DOLLAR -- NIGHT 78

Kai stands in front of the "novelty" display case. Staring at the old Remington Pistol inside.

78A INT. INTERPOL SURVEILLANCE TRUCK -- NIGHT 78A

TIGHT ON: sound waves... CONVERSATIONS deconstructed into 1s and 0s. GOLDEN and his SURVEILLANCE TECH work late into the night, searching through digital sound files.

TECH

It's degraded. Our man was on the dance floor. He's too far away.

GOLDEN

Check the passive device we had on Kai. She said she walked in on them.

He LOADS A NEW FILE and fast forwards to a time code... He starts to filter out the music... VOICES BEGIN TO EMERGE... BROKEN AUDIO of Susano speaking Japanese to his bodyguard.

GOLDEN (CONT'D)

That sounds like Susano. What's he saying?

TECH

It's Japanese for "attack..."

He listens a beat more, stops the audio and rewinds.

TECH (CONT'D)

Right here, he says... *New York will be our Pearl Harbor.*

As Golden and the Tech look at each other... *Holy shit.*

79-80 OMITTED (MOVED TO 84A-84B) 79-80

81 EXT. THE KABUKI CLUB -- NIGHT 81

Kai waits across the street from Vorobin's club. A LIMO pulls up. SUSANO exits the car and heads inside. KAI feels the weight of the Remington in her pocket... and crosses the street... A large SAMOAN BOUNCER sees her coming and puts out a hand to stop her... Kai looks around to make sure no one's watching.

(CONTINUED)

81 CONTINUED:

81

SAMOAN BOUNCER

This is a private lounge, hon--

*CRACK!* Kai grabs the bouncer in a lightning quick finger bar that breaks his knuckle. He drops to his knees where Kai head butts him and then uses his momentum to angle his falling body behind a dumpster. This all happens without Kai breaking stride. And as Kai enters the lion's den...

END ACT FOUR



ACT FIVE

82 INT. THE KABUKI CLUB -- NIGHT 82

Kai enters the laser lights and deafening J-POP. It's after hours, far fewer party-goers than we saw the other night. Kai clocks SUSANO moving between the booths. Nodding to VOROBIN who stands at THE BAR, entertaining two WOMEN. Kai's an afterthought here. She gains on Susano as he greets A GEISHA... Kai palms the gun... her heartbeat rising as she gets closer... and closer... AND KEEPS WALKING PAST SUSANO.

83 INT. THE KABUKI CLUB -- BATHROOM -- MOMENTS LATER 83

Kai enters and catches her breath. Once alone, she looks at the gun in her hand. At herself in the mirror. She hasn't slept. This is the old Kai. The one we saw in prison. After a long beat... Kai shakes her head and wraps up the gun in her hoodie... and buries it in the trash. Then she messes her hair. Stretches the collar of her shirt to show just enough skin... transforming herself into Ren.

84 INT. THE KABUKI CLUB -- NIGHT 84

Kai (as Ren) returns to find Susano sitting while two Geishas give him a private dance. Kai walks right up to him.

SUSANO

Sorry. Private party.

KAI

I'm not here to dance for you.

SUSANO

(recognizing her)

The girl who mugged Adelina. You recover quickly. Adelina said she'd beaten you half to death.

KAI

Name's Ren. And she's not that tough.

SUSANO

(waving the Geishas away)

There are plenty in New York who would beg to differ.

KAI

I want another chance to fight.  
This time, no money. No tricks.

SUSANO

Do you know who I am?

(CONTINUED)

KAI

I know Alex Vorobin bows to you  
like he's some kind of eunuch.

SUSANO

You didn't go after Adelina for the  
money, did you, Ren?

KAI

I wanted to show Vorobin what I've  
got... Now I want to show you.

There's just enough sexual suggestion in Kai's look to  
intrigue Susano. He puts down his drink.

SUSANO

(beat, he's intrigued)  
Then we should head upstairs.

WITH VOROBIN

At the bar, noticing Susano taking a pretty stranger towards  
the exit. He's clearly seen his "lord" do this before...

84A **INT. KOTO'S APARTMENT -- KOTO'S BEDROOM -- NIGHT (FORMERLY 79)** 84A

BIRD'S EYE: looking down on Koto sleeping in his twin bed  
next to his daughter Tasu. Until... Koto's eyes open. He gets  
up, sensing something. He moves through the quiet apartment.

KOTO

Kai?

He pushes the door open and FINDS KAI'S ROOM EMPTY.

84B **INT. THE HAPPY DOLLAR -- NIGHT (FORMERLY 80)** 84B

Koto goes straight to the same display case. All novelties in  
tact, save one... PUSHING IN ON: the missing pistol. As Koto  
rushes out of frame...

85 **INT. VOROBIN'S SCHOOL -- NIGHT** 85

A FREIGHT ELEVATOR ARRIVES. Susano enters the tatami mat gym  
with its long rows of pillars. The man who killed her brother  
beckons Kai inside. Kai walks in and Susano stays at the  
elevator. SENDING IT AWAY.

SUSANO

Tell me a secret about yourself,  
Ren. If you want to fight for me,  
you have to bare all.

(CONTINUED)

As they talk, Susano removes his shirt, revealing RICHLY DETAILED TATTOOS. Kai surprises herself by revealing...

KAI

I killed a man once. I tell people  
I don't regret it, but I do.

SUSANO

Death is never one-sided. An action  
that powerful takes a piece of both  
souls... Why did you kill him?

KAI

I could tell you he deserved it.  
(beat)  
But sometimes I just want to make  
the world hurt.

SUSANO

Prove yourself today, and we'll do  
it together.

Susano notices how Kai stares at the weapons that line the walls. Specifically the KATANA.

SUSANO (CONT'D)

Do you like swords?

KAI

I've never used one.

SUSANO

Let's see how you do with your  
fists first.

Susano takes his fighting stance in the center ring. Kai joins him. *Can she fight like her brother? Can she beat the man who took his life?...* She'll at least try.

KAI

*HAI!!!*

Kai runs and LEAPS, landing in a forward roll that allows her to spring up swinging.

*CRACK! BLOCK! HOOK!* Each shot in Kai's combination is executed to perfection. AND EACH GETS BLOCKED BY SUSANO.

Save one... The last punch catches Susano's lip. He staggers. Kai returns to the center of the ring. Trying to remember Koto's teaching. Containing her anger. Susano wipes blood from his lip and smiles. He puts his right toe into the mat and...

(CONTINUED)

CONTINUED: (2)

LAUNCHES HIMSELF ACROSS THE RING.

It's gravity defying. Susano FLIES through the air and lands a heel kick that knocks Kai into the mat. Kai rolls to her right, just avoiding Susano's fist. And when she SPRINGS back to her feet, Susano throws a finger punch that stops one-inch short of Kai's throat. He shakes his head, disappointed.

SUSANO

You're earthbound, Ren. My fighters  
soar like the heavens or burn with  
hellfire. Fight like you want to.  
Pretend I'm the man who wronged you.

Kai SCREAMS, unleashing her anger. She TACKLES Susano, who back rolls and leaps backward, floating in midair, blocking her punches with his feet. Hanging miraculously long until...

KAI LEAPS UP AND FIGHTS AT SUSANO'S LEVEL...

SHE KICKS HIM OUT OF THE AIR... AND OUT OF THE CENTER RING ONTO THE SURROUNDING MATS. NOTE: This is the first time we've seen Kai fight with wire-work. It pleases Susano. Something about fighting him IS DRAWING OUT KAI'S INNATE POWER.

SUSANO (CONT'D)

Better. But power and grace are  
nothing without speed. And you're  
lacking in all three.

Kai takes the challenge. She runs at Susano... which is exactly what he wanted. He grabs her arm, pivots his body, and TOSSES HER TWENTY FEET INTO A PILLAR.

As she hits the floor, SUSANO runs, SPRINGS OFF A PILLAR, and comes crashing down on Kai...

JUST MISSING KAI WITH A BLOW SO HARD IT BREAKS FLOORBOARDS.

Kai ROLLS and RISES, realizing she may have made a horrible mistake by coming here.

*SHE RUNS* for the elevator. But Susano SPRINGS ACROSS THE PILLARS and cuts off Kai's escape.

SUSANO (CONT'D)

So soon, Ren?

He grabs a KATANA from a nearby rack. And goes after Kai, just like the story Golden told. Kai runs back into the PILLARS, using them to evade and block Susano's blows. The Katana KLINGS and SPARKS off the steel columns.

(CONTINUED)

85 CONTINUED: (3)

85

Kai notices an EXIT SIGN IN THE REAR CORNER. DOUBLE DOORS beneath them. She makes her move for them. But as she runs, Susano leaps up and RUNS PERPENDICULAR TO THE PILLARS, bounding across them to gain speed...

WITH KAI, almost to the double doors when...

*WHAM!* Susano leaps down and hits Kai with a kick so hard that it knocks Kai right through a tempered glass window... just catching the edge with her fingertips.

Susano looms over Kai...

SUSANO (CONT'D)

You're in the best kind of fight now. A fight with yourself. Can you hold on? Can you pull yourself up?

Kai looks down. Nothing but a small SIDEWALK FOUNTAIN 11-STORIES BELOW.

SUSANO (CONT'D)

Let's see how you hold on... without any hands.

Susano raises his sword. Kai GRUNTS in frustration. She can't pull herself up. The WIND HOWLS LOUDER.

Kai REGISTERS THE LOOK ON HIS FACE. Pure evil. And as Susano brings the Katana down... and STRIKES... KAI LETS GO...

*KLANG!* The blade misses her fingertips by inches.

RAMP DOWN: Kai's arms pinwheel at first. Then stretch wide. And we ANGLE ON: Kai's face. CALM REPLACING FEAR. FALLING. The fountain rushing up. AND JUST AS SHE HITS THE WATER:

86 **INT. DARK WATERS -- DAY**

86

*SPLASH!!!* KAI sinks deep into DEEP, DARK WATER. Far too deep for the small fountain. Kai reaches her max depth, panics, and kicks for the surface. Breaking out to find...

87 **INT./EXT. FORESTED PAGODA -- DREAM WORLD**

87

A place far from the noise and congestion of New York. Kai pulls herself on to the steps of a Japanese temple... COUGHING out water. And when she rolls over, we go WIDER and realize... KAI IS WEARING DRIPPING WET SAMURAI ARMOR.

WOMAN'S VOICE (O.S.)

That was quite a fall.

(CONTINUED)

Kai holds up a hand to shield the impossibly bright sun, as a familiar face steps out of the light: KOTO'S DAUGHTER. With her wild SAMURAI-KNOTTED HAIR and a PUNK ROCK KIMONO.

TASU

Hello again.

KAI

Crap. Am I dead?

TASU

You are in Kimori. A shadowland between life and death.

KAI

You're real, aren't you? I mean, when I dreamt about you, there's no way I could have known your name.

TASU

I'm real here.

KAI

So, am I in a coma... like you?...

TASU

You're not like me, Kai. You get to choose your path.

Tasu motions to STORM CLOUDS looming beyond the dunes.

TASU (CONT'D)

You can choose death, and make your way to the realm of the afterlife.

Tasu grabs a handful of dirt. Lets it sift through her hand.

TASU (CONT'D)

You can stay here in Kimori. With no more questions to answer. No more people to pretend to like.

Lastly, Tasu takes a handful of water from the pool.

TASU (CONT'D)

Or you can choose life. Go home. Wake up. And commit to the fight.

Kai looks around. There's something oddly appealing about this place. The silence of it.

(CONTINUED)

87 CONTINUED: (2)

87

KAI

If I go back, I won't have Koto to fix me. I went after Susano alone.

TASU

There's nothing to fix, Kai. You recognized you could not beat Susano. And you fell as Koto taught you to... Like a leaf.

That lands with Kai. *Koto's training saved her.*

TASU (CONT'D)

You can go back, Kai... But only you can choose.

88 **EXT. LOWER EAST SIDE STREETS -- NIGHT -- PRESENT DAY**

88

A SOAKING WET AND RATTLED Kai Forrester wakes in the shallow fountain. Back in her normal clothes. A small group OF ONLOOKERS GASPS.

ONLOOKER

Stay put. An Ambulance is coming.

KAI

No. I'm fine... I'M FINE.

Kai gets to her feet and stumbles away... People try to help, but she pushes them back, increasing her pace.

89 **INT. VOROBIN'S SCHOOL -- BROKEN WINDOW -- NIGHT**

89

SUSANO looks down from the broken window, watching Kai stumble away. He pulls out his phone and makes a call.

INTERCUT:

89A **INT. KABUKI CLUB -- NIGHT**

89A

Vorobin is now counting the night's cash at the bar. Loading stacks into Adelina's GOLD MESSENGER BAG. His PHONE rings.

VOROBIN (INTO PHONE)

Yes, Lord.

89B **WITH SUSANO AT THE WINDOW**

89B

SUSANO (INTO PHONE)

Alex. I'm upstairs. We have one more fighter to consider.

89C INT. KABUKI CLUB -- NIGHT

89C

Vorobin looks up to see Adelina entering the club, ready for her nightly run. Vorobin knows Susano is asking him to take on one more piece of competition for his daughter.

VOROBIN (INTO PHONE)  
As you wish.

Vorobin hangs up and holds up the bag for his daughter...

90 INT./EXT. FORESTED PAGODA -- DREAM WORLD

90

Tasu stands where Kai left her, staring at the ripples in the water... As Kade STEPS IN TO FRAME in a Kimono of his own.

KADE  
She made her choice.

TASU  
I'll be waiting to train her.

Off the ripples in the water:

91 INT. NEW YORK SUBWAY -- NIGHT

91

We pick-up Kai limping into a Subway Station. Everything hurts. The BRIGHT LIGHTS. The RUMBLING TRAINS. The odd pedestrian gazes. But she limps down the stairs anyway. And as she reaches a train platform... TWO TRAINS ARRIVE.

Koto exits one, rushing, until he realizes...

Kai is standing right in front of him. A BEAT as Kai and Koto realize they're standing face to face. Then a battered Kai BOWS to Koto. And Koto BOWS back...

And as they get on the second train, and depart the station:

END PILOT