

## Fight Night

By Steven Roy

Hi, it looks like you're about to read one of my screenplays. That's great.

This particular screenplay was optioned for a couple of years but never got made into a movie. This means I got a little bit of money instead of a lot of money.

This makes me sad.

Since it's just laying about, I thought I would let folks read it.

If you enjoy the story, follow me on twitter @smroy and let me know.

Now, sit back and let me tell you a story about vampires beating the shit out of each other.



FIGHT NIGHT

FADE IN:

EXT. CLASSROOM - NIGHT

Professor Michael Schleger, 30ish and handsome in his dishevelment, wears a ratty corduroy blazer with dark elbow patches. The blazer picks up even more chalk stains as he erases the board.

As an eclectic group of foreign students file out behind him, several young Asian men stay behind.

MICHAEL

You gentlemen have a question?

STUDENT-ONE

Ah, yes, Professor Michael, we heard that you studied at one of the Shaolin temples.

MICHAEL

That's right.

Student-One lunges forward and punches Michael in the stomach. Michael staggers back against the blackboard and bends over.

Student-One looks shocked and confused.

STUDENT-ONE

I'm so sorry. I thought you would block.

Michael chuckles, though he's still bent over from the blow.

MICHAEL

I was there studying Chinese Literature.

STUDENT-ONE

Oh, so sorry. I'm really sorry. Please don't be angry.

MICHAEL

It's okay. Just a misunderstanding.

Student-One still looks distraught.

Michael puts a hand on his shoulder.

MICHAEL

Really. Let's just forget it, but don't go around beating up your professors.

STUDENT-ONE

Thank You, Professor Michael.

The students leave quickly. The other two students chide Student-One.

STUDENT-TWO.

Stupid.

STUDENT-THREE

I told you not to try that.

The students leave and Michael shuts the door behind them. He stands up straight obviously unhurt from the blow.

EXT. SCHOOL - NIGHT

Michael gets into his modest car, an old, beat up, brown Toyota. The neighborhood that surrounds the center where he volunteers is almost as rundown as his car.

EXT. DESERTED STREETS - NIGHT

Michael drives along, looking sullen and paying attention to everything but his driving. Something pulls his attention back to the present.

A teenage girl in a catholic school uniform is being pulled into a dark alley by four thugs.

TIRES SCREECHING to a halt.

Michael jumps out of his car and pulls his mobile phone as he runs toward the alley.

MICHAEL

Yes. I have an emergency. A girl is being assaulted at Hilshire and 23rd. Look for an old, brown Toyota.

Michael reaches the alley to see the four thugs pin the struggling girl to the cold concrete.

MICHAEL

The police are on the way.

The thugs look up to see Michael holding his mobile phone.

THUG-ONE

Come on. Let's take the girl with us.

The thugs pull the struggling girl back to her feet, but Michael blocks their path.

Thug-One looks to Thug-Two.

THUG-ONE

Teach him to mind his business.

Thug-Two charges Michael and swings a wild punch. Michael catches his fist. Thug-Two tries to pull away, but Michael's grip is too strong.

Thug-Two throws another punch, and Michael catches it in his other hand. Thug-Two tries to kick Michael, but he blocks and kicks the thug in the thigh.

With Thug-Two off balance, Michael twists his arms at an odd angle and kicks him in the chest as he pulls down on his arms. Thug-Two's shoulders come out of their sockets. Michael lets him fall to the concrete screaming.

MICHAEL

There's no need for further violence. Come along peacefully and accept responsibility for your actions.

Michael takes a step toward the thugs. There isn't a hint of worry in his voice.

MICHAEL

You're all so young. There's still  
time for you to be good men.

Thug-one throws the girl to the ground.

THUG-ONE

Let's get this mother-fucker.

The three thugs charge Michael. In a matter of seconds and  
an economy of graceful movements, the thugs lay sprawled  
about the alley rendered helpless or unconscious.

Michael walks slowly to the Schoolgirl.

MICHAEL

Don't be afraid. You're safe now.  
I won't hurt you.

The Schoolgirl extends her hand to be helped up.

SCHOOLGIRL

I know.

Michael pulls her to her feet. She pushes her hair out of  
her face. Michael sees her face and takes a step back.

THE SCHOOLGIRL looks like a beautiful sixteen year old with  
jet black hair and a smooth olive complexion and an ethnicity  
that's hard to place, but her green eyes are full of ancient  
knowledge and power.

SCHOOLGIRL

Something the matter?

MICHAEL

Uh, no. You okay?

SCHOOLGIRL

Fine. Just a bit hungry.

She steps past him to the nearest thug. She squats by him  
and pulls his head back roughly before biting into his neck.  
The thug struggles as the blood begins to flow, but he's  
unable to pull away from her grasp.

MICHAEL

Stop! What are you doing?

Michael tries to pull her off the thug. She turns from her  
prey and snatches Michael over her head and throws him into a  
row of garbage cans.

SCHOOLGIRL

Never get in between a predator and  
her prey, dear man.

Michael is shaken for the blow, but he pushes away the  
garbage cans and charges back toward the Schoolgirl who is  
moving to the next thug.

He swings a punch at the Schoolgirl, but she catches his  
fist. When he can't pull away, he swings another punch. She  
catches that punch as well before twisting his arms and  
kicking him in the chest. The professor's arms come out of  
socket.

SCHOOLGIRL

Thanks for teaching me that move.

She leaves Michael on the ground and returns to her meal.

THUG-ONE

No. Please. Don't.

SCHOOLGIRL

Funny. That's exactly what I said  
to you.

The Schoolgirl opens her mouth inhumanly wide, showing rows  
of pointed teeth, and bites into the thug's neck so deeply  
that she nearly takes off his head.

THE SOUND OF APPROACHING SIRENS.

The Schoolgirl raises her head.

SCHOOLGIRL

You really called the cops? Great.  
Now, I have to kill them too.

She goes to the next thug and begins to feed.

MICHAEL

Stop it. What are you?

Her only answer is to grin with razor sharp teeth stained and  
dripping with blood and wave a hand at her face.

The thug begs for his life, but she bites into his neck, all  
the way to the vertebrae. As the thug falls still, she  
spits out a large chunk of flesh and starts to drink the  
spurting blood.

The sirens grow louder as two cop cars screech to a halt at  
the end of the alley. Two cops charge into the alley with  
guns drawn and shining flashlights into the dimness.

The flashlights fall on the Schoolgirl. She continues to feed as if the cops weren't there.

COP-ONE

What the...

The Schoolgirl raises her head. Her mouth drips blood. Her eyes reflect the light back like an animal's would.

COP-TWO

Holy fuck. Down on the ground.  
Now! Get down!

The schoolgirl gives them a razor sharp smirk and launches herself into the air. She leaves behind the grizzly scene as she soars into the dark city sky.

The two cops lower their weapons and stand their in awe.

COP-ONE

What? How?

MICHAEL

Run. Get out of here.

The cops don't listen. The Schoolgirl falls out of the sky, both feet landing on Cop-one's head. His body crumples beneath her. She lands hard enough to make a small crater. What's left of the cop pools in the crater.

She steps out of the mess and grimaces at her shoes.

The other cop recovers from his shock and fires his weapon. The Schoolgirl jumps back and forth so fast that she is an impossible target. The gun clicks empty as the Schoolgirl lands gracefully.

The Schoolgirl puts her finger through a bullet hole in her skirt and scowls at Cop-two.

She starts to walk calmly toward Cop-two. He tries to load another clip into his weapon, but his hands are shaking so much that he drops the clip.

Michael tries to get up, but his dislocated shoulders make his arms useless. He kicks up to his feet and swings one arm back into place. He grimaces and puts his other arm back in place.

Cop-two throws his empty gun at the Schoolgirl. She catches the weapon and gives the cop a look like "come on". As she continues toward cop-two, she crumples the gun in one hand as if it was an aluminum can.

SCHOOLGIRL  
If you don't run, I'll kill you  
quickly.

Cop-two runs, but he hardly makes it a step before the  
Schoolgirl catches him.

SCHOOLGIRL  
No one ever listens.

Her mouth opens wide enough to swallow the cop's head, but  
before her fangs can make contact, a foot smashes into her  
forehead and staggers her backward.

Cop-two breaks free and jumps into his car.

The Schoolgirl gives Michael an amused glance.

SCHOOLGIRL  
Hold that thought.

As the cop car speeds away, the Schoolgirl launches herself  
into the air.

EXT. DESERTED STREETS - NIGHT

The cop car speeds down the street.

The Schoolgirl falls out of the sky, making a small crater in  
the asphalt.

Cop-two sees her in his path and presses the accelerator to  
the floor. The Schoolgirl sprints toward the car with super-  
human speed.

Just before the car smashes into her, she jumps toward the  
windshield feet first.

SLOW MOTION: As the windshield becomes shards of glass, the  
Schoolgirl snatches a large piece of glass out of the air and  
swings it toward the cop's neck.

EXT. ALLEY/STREET - NIGHT

Michael runs into the street as the Schoolgirl smashes out  
the back window. The car veers off the road and smashes into  
a light pole as the Schoolgirl lands gracefully with one hand  
behind her back.

She smiles at Michael and raises the severed head she was  
holding behind her back.

MICHAEL

Why? Why did you kill him? He came to help you.

The Schoolgirl leaps twenty feet into the air. She throws the head at him, but he slides out of the way. The head splatters on the wall behind him like an over-ripe tomato.

The Schoolgirl lands a few feet from him. Michael backs away.

SCHOOLGIRL

The cops came because a dispatcher told them to. You, you were the one that came of his own volition.

They stare at each other.

SCHOOLGIRL

At this point you're supposed to run away.

Michael takes off his blazer and throws it down. The Schoolgirl gives him that "come now" look.

Michael gets into a fighting stance.

SCHOOLGIRL

Fine, we'll fight. Just let me do something before I forget.

She walks past him into the alley toward the last thug. He begs for his life.

SCHOOLGIRL

Oh, I didn't forget about you, sweet thing.

She slams her foot into his skull and the begging stops. She turns to see the professor step into the alley.

SCHOOLGIRL

Still here?

MICHAEL

What are you?

SCHOOLGIRL

Fangs, I drink blood, supernatural strength and speed. I'm a butterfly.

MICHAEL

I'm going to stop you.

SCHOOLGIRL

You were wrong you know. It was too late for those animals to become good men.

Michael looks around at the broken bodies.

MICHAEL

It's too late now.

SCHOOLGIRL

I'll give you one chance to walk away and forget what you've seen.

Michael glances at his car, but turns back to the Schoolgirl.

MICHAEL

Why'd you have to kill the cops?

SCHOOLGIRL

If you fight me, you'll die too. You did see me dodge the bullets?

MICHAEL

And fly into the sky.

SCHOOLGIRL

Walk away. What could you possibly hope to accomplish?

MICHAEL

The right thing.

The Schoolgirl laughs.

SCHOOLGIRL

Very well. Such stupidity should be punished with death.

She lunges at him and puts her small fist on his chest, but she just gives him a playful push backwards and giggles.

SCHOOLGIRL

You crack me up.

Michael attacks with a fury. He pushes her back as she struggles to block his punches. He goes low and sweeps her feet out from underneath her. As she falls back toward the wall, he kicks her in the forehead, driving her skull into the brick wall.

Michael pauses. The Schoolgirl lays there with her eyes closed.

As Michael moves slowly toward her, her eyes pop open, and she laughs.

SCHOOLGIRL  
Oh, man. I had you going.

Michael kicks again, but she slides between his legs as he kicks the wall.

By the time he turns, the Schoolgirl stands waiting on him.

She attacks, and it's his turn to barely keep up his defenses even though she only uses one hand.

SCHOOLGIRL  
You're reflexes are excellent...for a human.

She kicks him in his side. He goes down as if someone had turned the switch off on his legs.

SCHOOLGIRL  
Too bad for you. I'm so much more than human.

As Michael lays on the ground holding his side, she lays next to him as if they were lovers laying on the couch.

SCHOOLGIRL  
Ah, a good idea. This is better than fighting, but maybe you could spring for a hotel.

Michael's body starts to work again. He pushes her away and gets slowly to his feet.

SCHOOLGIRL  
Oh, now you've done it. You've gone and hurt my feelings.

Michael gets into a fighting stance.

SCHOOLGIRL  
Stupid. Could have gotten laid. Now, you just get laid out.

Even though she is several yards away, she zips in and punches him in the jaw.

CRACK.

He goes down. The back of his head bouncing off the concrete.

A FLASH OF WHITE.

FLASHBACK.

INT. DOJO - DAY

An eight year old version of Michael sits on a hardwood floor as the white gi he wears gets stained with the blood dripping from his nose and split lip.

An old Japanese man, OSAMU SENSEI, bangs the floor with his bamboo staff.

OSAMU SENSEI

If you aren't dead, keep fighting.

The little boy gets up and charges the much older boy he's fighting.

END FLASHBACK.

EXT. ALLEY - NIGHT

Michael shakes his head, spits out some blood, and staggers to his feet.

SCHOOLGIRL

Wow, you can take a punch.

Michael attacks her with desperate veracity, but she easily sidesteps him and kicks him in the spine. He grimaces and staggers forward, falling on his hands and knees.

Before he can get up, the Schoolgirl stands over him and lands a glancing blow to the back of his head. Michael goes limp and falls face first into the concrete.

He barely has enough strength to roll onto his back. His vision is blurry. Everything turns gray.

The Schoolgirl straddles him immodestly.

SCHOOLGIRL

I told you to run. Now, you'll see there are worse things than death.

She punches him in the jaw.

CRACK

A FLASH OF WHITE

FLASHBACK.

INT. GYM - DAY

A four year old version of Michael punches at the bottom of a heavy punching bag. His tiny fists can barely move the large bag, but he continues to swing wildly.

Little-Michael stops and looks at his knuckles. They are red and starting to bleed. He looks at the two older men watching him, one Caucasian(his father) and one Japanese (Osamu Sensei). He smiles at them before returning to punching the bag again.

EXT. CEMETERY - DAY

In the gloom of a winter's day the little Michael looks down into an open grave as tears slide down his face. An adult hand grasps the boy's shoulder. Young Michael looks up to see the Osamu Sensei staring down into the grave with him.

INT. DOJO - DAY

The little Michael wears a crisps white gi that is too big for his small body. He kneels uncomfortably in the saiza position at the end of a long line of older boys. Osamu Sensei kneels in front of them.

INT. DOJO - YEARS LATER

Michael is larger now. His gi fits but it's tattered and stained with the blood and sweat of years of training.

He fights an older, larger boy with intensity, but the larger boy grabs him by the front of the gi and slams him to the hardwood floor.

END FLASHBACK.

EXT. CITY - NIGHT

The schoolgirl carries Michael as if he was an infant. She walks past a vagrant who stares up at her bloodstained face.

SCHOOLGIRL

Some guys just can't handle their  
liquor.

FLASHBACK.

INT. DOJO - DAY

Michael is a teenager. A tattered black belt holds together his gi. He fights three grown men and defeats them. Michael smiles with pride.

Osamu Sensei walks behind him and whacks him in the back of the head with his bamboo staff.

OSAMU SENSEI  
Pitiful. So slow.

END FLASHBACK.

EXT. CITY - NIGHT

The Schoolgirl drops Michael into the trunk of his own car. The back of his head hits the edge of the trunk.

FLASHBACK.

INT. MICHAEL'S ROOM - NIGHT

Michael studies at an old desk in a Spartanly furnished room that is lined with books.

Osamu Sensei enters the room and hands Michael a beautiful envelope.

OSAMU SENSEI  
I'm sending you away. Since you  
can't learn from me, maybe someone  
in Japan can beat some sense into  
you.

MICHAEL  
I will do my best. Thank you,  
Sensei.

OSAMU SENSEI  
Don't embarrass me too much with  
your poor technique.

Michael bows.

MICHAEL  
I'll miss you too.

EXT. JAPANESE DOJO - DAY

Michael walks up the path to the dojo. He smiles wide when he sees the dojo sign hanging by the door. He slips off his backpack and his shoes and steps inside.

INT. JAPANESE DOJO - DAY

Michael walks barefoot through the throngs of training students toward the Master of the school who sits atop a dais.

Some of the students stop training when they see an American amongst them.

Michael walks straight to the Master. He bows formally and extends an envelope toward the Master with both hands.

The Master takes the envelope and reads.

His eyes get large and he springs to his feet.

MASTER

That dog Osamu has sent a gaijin to challenge me. Fine! I will mail you back to him in pieces.

MICHAEL

Huh? I didn't know. I meant no offense. I'm sure this is a joke.

Michael kneels and bows his head.

MASTER

Ha! It figures Osamu's student would be a coward too.

Michael looks up angrily.

MICHAEL

Forgive my poor Japanese. I meant to say your school is shit, and Osamu-sama has sent his worse student to prove this point.

INT. JAPANESE DOJO - LATER

Michael, still in his blue jeans, squares off against the Master as the entire dojo looks on.

OLDER STUDENT

Kamite!

Michael hits the Master with a punch to the stomach. Before the Master can fall, Michael kicks him in the face sending him flying backwards into his students.

The students stare stunned as their Master lies unconscious on the floor.

YOUNGEST STUDENT  
Shigoi! So fast.

Michael turns and leaves.

EXT. JAPANESE DOJO - DAY

Michael puts on his shoes and slings his backpack over his shoulder.

He looks up and down the street.

The OLD FARMER, a rugged looking Japanese man, and KIKO, a teenage girl as skinny as the bamboo that grows in the forest behind her, sit on the other side of the road selling vegetables out of a cart. Michael hardly notices them even though their clothes are from a less modern Japan.

MICHAEL  
(muttering to himself)  
All this way for that. Where am I  
supposed to go now?

Michael kicks the dojo sign breaking it in half.

The Old-Farmer laughs.

OLD FARMER  
Just like a bad kung fu movie.  
What's the matter? Someone kill  
your master?

Michael is momentarily taken aback by the farmer's perfect English.

MICHAEL  
My teacher is okay. I just had to  
beat up a false master for  
insulting him.

OLD FARMER  
Wow, you must be some fighter.

MICHAEL  
I'm not. I'm just lost and hungry  
with no place to go.

OLD FARMER

Hmmm, very well, Karate-man. If you can beat the girl, I will give you some food and a place to stay.

The young girl gets into a fighting stance. Her eyes are fierce. She isn't even the slightest bit scared of Michael.

Michael walks across the road and stands in front of the girl but doesn't raise his hands.

MICHAEL

(asking the girl)  
Do you have rice at your house?

Kiko lowers her hands.

KIKO

Hai.

MICHAEL

Then consider me defeated.

OLD FARMER

Osamu said you caught on fast. Come along. We'll get you some rice.

The Old-Farmer and Kiko climb into the back of the cart.

The Old-Farmer motions for Michael to pull the cart.

OLD FARMER

Rice is not free.

EXT. STONE GARDEN - DAY

Kiko clings to Michael's back as he does kick after kick. To add to his burden, he wears thick, metal sandals that slow his feet.

Michael sweats profusely. Kiko giggles as if she's having the time of her life.

The Old Farmer focuses his attention on several carp in a small pond next to the garden but still comments on Michael's training.

OLD FARMER

Faster. Lower. More focus.

KIKO

Yeah, faster Miku-kun.

MICHAEL  
My name is Michael.

Kiko twists his ear, but Michael can do nothing about it.

MICHAEL  
Kiko-chan, when we're done, you're  
going to get it.

Kiko moves her arms to where she is choking Michael.

KIKO  
That's then. This is now.

She twists his other ear.

KIKO  
Now go faster.

INT. OLD FARMER'S HOUSE - NIGHT

Michael sits formally across from the Old Farmer at a low table. Kiko sets a large bowl of rice and whole cooked fish in front of them.

MICHAEL  
Fish again? Every night it's fish.

KIKO  
I like fish, and I always get my  
way.

As Michael moves to grab his rice bowl, Kiko playfully punches him in the chest.

MICHAEL  
Hey!

OLD FARMER  
Kiko! I've taught you better than  
this. When you punch someone keep  
your shoulder low, your elbow close  
to your body.

Kiko nods and punches Michael again.

KIKO  
Like that.

OLD FARMER  
Mmmm, better.

EXT. STONE GARDEN - DAY

Time has passed. Kiko doesn't look like a skinny, awkward girl any longer; the bamboo has magically transformed itself into a blossoming flower.

Michael and Kiko follow the Old Farmer into the garden. The Old Farmer picks up a broom and throws it to Kiko.

KIKO

I don't want to sweep. I want to train.

OLD FARMER

Not everyone is meant to be a master of the naginata. Maybe if you try hard you can master the broom.

KIKO

I will master the naginata.

OLD FARMER

You're too wild. Now shut up while I train Michael.

KIKO

No, old man. I won't give up.

OLD FARMER

Very well. If you can touch me with the straw of the broom, I will sweep and you can train.

Kiko feints to the right and jumps back to the left with a beautiful spinning attack, but the Old Farmer simply steps back to avoid it.

Before Kiko can attack again, the Old Farmer rips the broom out of her hands and smashes her in the back with the broom.

Kiko goes flying from the blow and scrapes her hands on the stones as she catches herself. The Old Farmer throws the broom down by her and turns his attention back to Michael, but Kiko gets up slowly and pulls a rock out of her palm.

KIKO

Do you think I would give up so easily?

Kiko attacks the Old Farmer from behind. Again he rips the broom from her hands.

This time he bends her over with a blow to the stomach, and then whacks her in the face sending her staggering backwards where she falls on her ass a few yards away.

Again the Old Farmer throws the broom down by her.

OLD FARMER  
Sweep, girl.

Kiko holds her stomach on the stone floor. Her face is red from the swat in the face, but she gets up slowly.

KIKO  
I'm not hurt. I'm perfectly fine.  
Don't underestimate me, old man.

Kiko attacks again with renewed fervor. A couple of times she almost touches the Old Farmer, but he is able to weave and dodge out of the way.

She tries a thrust and misses. The Old Farmer grabs the shaft of the broom and kicks her in the stomach.

OLD FARMER  
Now sweep. Don't pester us  
fighters anymore.

Kiko picks up the broom and starts sweeping.

KIKO  
(mumbling)  
Stupid, old man.

OLD FARMER  
What was that?

Kiko just turns her back and sweeps.

The Old Farmer steps in front of Michael.

OLD FARMER  
Begin.

Michael pounces back and forth looking for an opening. The Old Farmer just stands there looking bored.

As Michael gets close, the Old Farmer moves his foot like he's going to do a roundhouse kick. Michael takes the time to note the position of the Farmer's foot before the Old Farmer punches him in the jaw and knocks him to the stones.

OLD FARMER  
Don't think. Don't watch. Fight.

MICHAEL

Yes. I know.

OLD FARMER

Improve if you know so much. I think you know nothing.

Michael bows his head.

OLD FARMER

Michael, what style is best?

MICHAEL

Our style.

The Old Farmer backhands him.

OLD FARMER

Foolishness. You know nothing. Stay here and meditate on the correct answer.

As the Old Farmer storms off, Michael kneels on the hard stone and begins to meditate.

Kiko has stopped sweeping and is watching them. The Old Farmer glares at her. She bows her head and starts sweeping faster as the Old Farmer walks past her. But, she sweeps for just a moment longer before running up the steps to make sure the Old Farmer is out of earshot. She runs back to Michael.

KIKO

Miku-kun, hey Miku-kun.

Michael does his best to ignore her, but she tickles his ear with the broom.

MICHAEL

Damn it, Kiko. Not now. I must concentrate.

KIKO

Oh, always so serious, always do as your told like an obedient dog. Fine, I won't tell you my secret.

MICHAEL

Just keep it to yourself. Why must you be so bothersome?

Kiko throws down her broom and storms out of the garden. She stops at the steps that lead out.

KIKO  
Hey, stupid.

Michael looks up.

KIKO  
There is no style.

Kiko runs away.

MICHAEL  
You better get back here and sweep.  
You're going to get another  
beating.

KIKO  
I don't care. I hate you both.

Michael picks up the broom and begins to sweep.

EXT. MEADOW - DAY

Kiko works hard at a Kata, her movements fluid and graceful.

Michael walks down the hill and watches for a moment.

MICHAEL  
I swept so the Old Farmer wouldn't  
beat you up.

Kiko ignores him and keeps her intensity.

MICHAEL  
I don't recognize this Kata.

KIKO  
I made it up.

Michael smiles.

KIKO  
Don't smile at me. I hate you.

MICHAEL  
I'm sorry I called you bothersome.  
I didn't mean it.

KIKO  
Don't be sorry. It's true. I'm  
little bothersome Kiko. That's why  
my parents didn't want me. Maybe  
that's why the old man makes me  
sweep. I hate sweeping.

Kiko does a few more moves of the kata with lots of focus.

KIKO

But, I'll show him. I made this kata just to beat him. I will beat him and then I'll say 'sweep, old man, sweep' and he will have to be proud of me.

MICHAEL

Teach me this kata, please.

KIKO

I can't.

MICHAEL

Because you hate me?

KIKO

Because this kata is different every time.

Michael looks confused.

MICHAEL

Then it's not a kata. I don't even understand.

KIKO

That's why the old man beats you so easily. You're just an obedient dog.

MICHAEL

He beats you too, and you're as wild as those monkeys in the mountains.

KIKO

Of course, he beats me. He's stronger and faster and his technique is perfect. But, he's not as strong and fast as you. Too bad you are too busy doing what you're told to surpass him.

END FLASHBACK.

EXT. CRIME SCENE - NIGHT

Yellow tape blocks off the street as cops move about the destruction that the Schoolgirl has inflicted on the city.

An unmarked car pulls up and DETECTIVE MARKS, 40ish and a little too casual to be a cop, steps out.

DETECTIVE MARKS  
What the hell?

Officer Jones, a stout man, thick with muscle and skin the color of a cappuccino, runs up wearing a blue uniform that barely fits around all the muscle.

OFFICER JONES  
Detective, they've been waiting on you.

EXT. ALLEY - NIGHT

Jones leads Marks into the alley.

DETECTIVE MARKS  
What is that?

OFFICER JONES  
Used to be Officer Stevens.

DETECTIVE MARKS  
Tape off this area. I don't want anyone walking around here.

OFFICER JONES  
There's more.

DETECTIVE MARKS  
More?

EXT. STREET - NIGHT

Marks looks into the window of the cop car smashed into the telephone pole and stares at the headless corpse slumped over the steering wheel.

DETECTIVE MARKS  
Head's missing?

OFFICER JONES  
No. It's over there. What's left of it.

Marks takes a step in the direction Jones pointed, but stops when Jones doesn't follow.

OFFICER JONES

One time was enough to look at that  
shit.

EXT. STREET - NIGHT

Marks looks down at the face on the street. The shattered  
skull seems like a deflated balloon made out of human flesh.

Michael's corduroy blazer lays a short distance away.  
Detective Marks picks up the blazer and puts it under his  
arm.

Jones approaches but doesn't get too close.

OFFICER JONES

Sir.

DETECTIVE MARKS

Yeah, kid.

OFFICER JONES

What happened here?

DETECTIVE MARKS

I've no idea.

OFFICER JONES

They say you can reconstruct any  
crime scene, know what happened  
just by looking.

DETECTIVE MARKS

I don't guess there's any  
witnesses?

OFFICER JONES

Kinda. There's a homeless guy in  
the back of my car. Says he saw  
the whole thing.

DETECTIVE MARKS

Why don't you ask him what  
happened?

OFFICER JONES

I did.

DETECTIVE MARKS

And.

OFFICER JONES

And, I don't believe little girls  
can fly.

INT. COP CAR - NIGHT

COCKROACH, the old homeless man that the Schoolgirl walked  
by, sits in the back of the cop car.

Detective Marks opens the door, gets in, and hands the dirty  
old man a flask.

DETECTIVE MARKS

What did you see?

COCKROACH

A brave man tried to fight her, but  
he was just a man.

DETECTIVE MARKS

Tried to fight who?

COCKROACH

The quick one. The one that moves  
faster than men can see.

DETECTIVE MARKS

Did your eyes see? Can you give me  
a description of her?

COCKROACH

I saw. She look right at me...with  
those eyes.

Cockroach takes a long pull from the flask.

DETECTIVE MARKS

She saw you and left you alive?

COCKROACH

The lioness don't hunt the  
cockroach.

Cockroach tries to hand the flask back to Marks. Marks waves  
it away.

DETECTIVE MARKS

You keep it.

Marks knocks on the glass and Jones opens the door. Marks  
starts to step out.

COCKROACH

Hey, cop.

Marks looks back.

COCKROACH

Don't go looking for her.

DETECTIVE MARKS

Why not?

COCKROACH

Cause, you might find her.

Marks nods, steps out, and slams the door behind him.

OFFICER JONES

Well.

DETECTIVE MARKS

He's telling the truth. He's also insane.

OFFICER JONES

So how do we find out what happened?

DETECTIVE MARKS

The 911 call. The man who called in said, 'Look for an old, brown Toyota. So we find the old, brown Toyota and the man that fits into this jacket.

EXT. STREET - NIGHT

The Schoolgirl drives Michael's Toyota. The engine of the car whines as she pushes the old car beyond its limits.

She speeds right through a series of pot-holes causing the car to be jostled hard and sparks to fly up from the bottom of the car.

INT. TRUNK - NIGHT

Inside the trunk Michael is tossed around by the Schoolgirl's erratic driving.

FLASHBACK.

EXT. STONE GARDEN - DAY

More time has passed. If Kiko was blossoming before, now her beauty is in full bloom, and her loose clothing does little to hide the curves beneath it.

She sweeps the stone floor of the garden as the Old Farmer throws Michael to the stone floor. The sky is dark over head with storm clouds. A few drops of rain fall on the Old Farmer.

The Old Farmer looks up at the sky and just walks away. Kiko and Michael look at each other and smile. She throws down the broom and runs toward the meadow. Michael jumps up and follows.

EXT. MEADOW - DAY

The rain is coming down by the time they reach the meadow, making their clothes cling to their bodies.

KIKO

I love rainy days. We can really do some training without that old man to bother us.

Michael jumps into the opening first.

MICHAEL

Watch this. This is sure to beat that Old Farmer.

Michael does a series of beautiful moves that are almost technically perfect.

KIKO

That will never work. Be more crazy. Here I'll teach you a new kata for defeating an army of bad guys. It's called kick a thousand bad guys in the nuts.

Kiko starts a series of blocks coupled with low kicks, but she talks with every kick.

She blocks and kicks low.

KIKO

Take that bad man.

She blocks and kicks low again.

KIKO

Now you need ice for you nuts.

She blocks again and does a low back kick.

KIKO

Don't try to sneak up on me. Now,  
you've got no nuts.

Michael laughs so hard he has to drop to a knee.

Kiko pauses and stares at Michael.

KIKO

Oh, laugh at me will you. Maybe  
you need your nuts kicked.

Michael stands and backs away.

MICHAEL

You stay away from my nuts, Monkey  
girl.

Kiko charges him. Michael runs still laughing.

MICHAEL

You'll never catch my nuts.

Michael runs up the steep hill with Kiko in pursuit. As  
Michael reaches the summit, Kiko slips on the wet grass.

Michael turns and catches her by the wrist before she can  
slid down the hill.

As he pulls her to the summit, the top of her gi falls open.  
Michael sees down the front of her shirt to see droplets of  
rain slid down the curve of her white breasts.

It is a sight that freezes him like a stone. Kiko follows  
his gaze and smiles victoriously.

KIKO

The great monk Takuan Soho said "If  
one puts his mind in the action of  
his opponent's body, his mind will  
be taken by the action of his  
opponent's body".

Michael doesn't seem to hear her. It's as if he's just  
realized Kiko is no longer a little girl.

Kiko kicks at his nuts at about half speed. Normally,  
Michael would have blocked it easily, but being mesmerized as  
he is the kick lands flush to his groin.

Michael falls over and rolls down the hill.

As he tumbles down, Kiko runs after him.

KIKO  
Sorry. Sorry. Why didn't you  
block?

Michael comes to a stop at the bottom of the hill, holding  
his groin.

KIKO  
Why didn't you block?

MICHAEL  
The monk was right.

INT. MICHAEL'S ROOM-JAPAN - NIGHT

Michael holds a pack of ice to his groin.

The Old Farmer stands in the entry way.

OLD FARMER  
I still don't understand why you  
didn't block.

MICHAEL  
I was distracted.

OLD FARMER  
Distracted? By what?

Michael looks down as Kiko comes into the room carrying a  
tray of food.

KIKO  
He was distracted by a bird.

OLD FARMER  
A bird?

MICHAEL  
I like birds.

OLD FARMER  
Ha! Forget about birds. It is not  
for us to fly. Better to keep your  
eye on your opponent if you ever  
want children of your own.

The Old Farmer leaves as Kiko sets down the tray.

Michael glares at Kiko, but she just smiles at him.

KIKO

Don't be angry, Miku-kun. Just think, I could have told that old man the real reason I was able to defeat you. Think if I told him you were not defeated by a bird but by a pair of supple breasts.

Michael still glares at her.

KIKO

I'm sorry, Miku-kun. I didn't mean to hurt you. I truly thought you would block. How was I to know you were so mesmerized by me?

MICHAEL

Mesmerized? By you? Don't think so.

KIKO

Ha! So you just let me kick you in the nuts? Is this what you're saying?

Michael looks away.

MICHAEL

I shouldn't have looked at you like...that. You're my little sister.

Kiko pulls a small mirror off the wall and sits by Michael's side. Their reflections show side by side.

KIKO

I don't see a family resemblance.

MICHAEL

I shouldn't have looked at you like that. I won't look at you like that again.

KIKO

Fine. Look at me how you will. I will always have the memory of today and how you looked at me like a woman.

MICHAEL

Don't talk like that.

KIKO  
Always so serious. Just relax and  
eat your food.

From the hallway, the Old Farmer peaks into the room unseen. He scowls as he watches Kiko caring for Michael. Worse still, she did not make fish.

EXT. STONE GARDEN - DAY

Michael does the forms to strict perfection.

KIKO  
Back to those again?

Michael ignores her.

KIKO  
Got tired of having fun already?

Michael continues to try to maintain his strict forms, but his eyes shift to glance at her. His kata becomes sloppy at the distraction but he continues on.

KIKO  
Fine! Do your stupid kata. I'll  
go to the meadow by myself.

As Kiko stomps away, Michael keeps up his forms until she is gone. Then, he stops and sighs deeply.

END FLASHBACK.

EXT. DESERTED WAREHOUSE - NIGHT

Michael's car screeches to a halt, halfway on the sidewalk, halfway on the street in front of a deserted warehouse. The Schoolgirl gets out and opens the trunk.

Michael is still unconscious and bleeding. The Schoolgirl wipes the congealing blood from his chin and licks her finger like someone tasting the meringue of a pie.

SCHOOLGIRL  
Mmmm, sweet.

The Schoolgirl leans into the trunk. A tongue too long to be human comes out and licks Michael's face as she kisses and licks the blood off of his face.

FLASHBACK.

INT. MICHAEL'S ROOM JAPAN - NIGHT

The shoji slides open and the light from the hallway lights Kiko as she slips into the room like a ghost in her simple white night gown.

She slides the door shut and makes her way by moonlight alone to Michael's side. She lightly touches his face and kisses his lips tenderly.

Michael moans. His arms go naturally around her.

MICHAEL  
(Whispering sleepily)  
Kiko.

At the sound of her name, she kisses him hungrily.

Michael's eyes pop open wide. He grabs her by the shoulders and pushes her away, holding her at arms length.

MICHAEL  
Have you gone mad?

KIKO  
Yes. But it is a sweet madness.

MICHAEL  
You have to get out of here.

KIKO  
I'm not your sister. I'm not a little girl.

MICHAEL  
Just leave. If we get caught...

KIKO  
Fine.

Kiko gets up and goes back to the shoji. She slides it open but stops.

KIKO  
You ever wonder why you came here?

MICHAEL  
I came here to train.

KIKO  
No. I mean...I don't know what I mean. But my mother gave me away; your father died.

(MORE)

KIKO (cont'd)  
So many things had to happen so you  
and I could be together.

MICHAEL  
What are you talking about?

KIKO  
Fate.

MICHAEL  
It's going to be our fate to get  
beaten to death if the Old Farmer  
catches you in here.

KIKO  
You always do as you should, like a  
good obedient dog. It's why you  
lose fights. It's why you will  
lose at life.

Michael jumps up.

MICHAEL  
What do you want from me? What?

KIKO  
Everything, Miku-kun. Everything,  
and for you to be strong enough to  
help me claim what fate has given  
us.

Kiko extends her hand toward Michael. He contemplates for a moment then turns his back to her.

She tries to leave but makes a sobbing noise and has to lean on the door frame to keep from collapsing.

Michael turns. It is too much for him to bear, watching her weep. He pulls her roughly back into the room and wipes away her tears. He kisses her mouth so passionately that her eyes grow wide, almost afraid at what she has unleashed.

MICHAEL  
Always have to get your way, don't  
you?

Kiko giggles, and they kiss freely.

As they start to sink to the floor, the shoji slides open so fast and hard that it's knocked out of its grooves. The Old Farmer stands in the entry way. He steps into the room and turns on the light.

OLD FARMER

This is how you repay me for taking you into my home?

MICHAEL

It's not what you think.

Michael lowers his head for a moment, then looks the Old Farmer in the eyes.

MICHAEL

No. That's a lie. It is what it looks like. I love her.

OLD FARMER

She's a little girl, my little girl.

KIKO

I'm not a little..

OLD FARMER

Shut up. You're as much to blame as Michael. But, I thought you would know better Michael. You are just two stupid children. This is not love. It's foolishness.

KIKO

What would a cold, old man like you know about love?

OLD FARMER

I would know more than a stupid, little slut.

MICHAEL

Stop. Stop saying such things to each other.

OLD FARMER

You are both so stupid. I can't believe this foolishness.

MICHAEL

Not foolishness, but fate.

The Old Farmer grabs Michael by the front of his shirt and slaps him repeatedly.

OLD FARMER

Fate! Fate! I'll show you your fate.

The Old Farmer throws Michael down and goes to kick Michael, but Kiko blocks the kick.

The Old Farmer turns on her in a rage and starts slapping her.

OLD FARMER  
You little ingrate.

MICHAEL  
Master, stop. Don't hit her.  
Please. Stop!

The Old Farmer draws back his hand again but Michael grabs his wrist.

MICHAEL  
I said stop.

The Old Farmer strikes out at Michael, but he leaps out of range.

OLD FARMER  
One last lesson then.

The Old Farmer attacks. For the first time in his life Michael doesn't think. He lets his body react. The Old Farmer tries a kick. Michael pounces back just out of range and launches a counter kick of his own. As the Old Farmer's kick falls short, Michael's long legs give him the range to send a side kick smashing into the Old Farmer's stomach. The blow sends the Old Farmer flying backwards and crashing through the shoji.

The Old Farmer comes up fast. Both fighters are lost in the rage of the moment. Michael throws a fury of punches and kicks that would overwhelm almost any fighter, but the Old Farmer is wily enough to avoid most. But, eventually the Old Farmer must block one of Michael's kicks. Even though the Old Farmer blocks the kick, it's powerful enough to send the smaller man flying down the hallway.

The Old Farmer has trouble getting up and cradles his injured arm. Michael comes out of his rage at seeing the Old Farmer hurt.

MICHAEL  
Master.

Michael runs to his side and tries to help him up. The Old Farmer pushes him away.

OLD FARMER

It seems you have completed your training. Yet another reason for you to leave my house.

The Old Farmer walks away as Michael collapses to his knees.

Kiko runs to his side.

MICHAEL

What have we done?

EXT. PATH - DAY

Michael walks away from the Old Farmer's house with his backpack on. Kiko runs after him carrying her own bag.

KIKO

Wait! Wait for me.

MICHAEL

Kiko, you can't come.

KIKO

You don't have to go to some stupid monastery. We can go to the USA. We could be like normal people and forget all this martial arts foolishness.

MICHAEL

I thought you hated speaking English.

KIKO

I was just being troublesome.

MICHAEL

I'm going to complete my training. I'll come back for you afterwards.

KIKO

Why train? Who are you planning to fight?

MICHAEL

You're not getting your way this time.

KIKO

So, I'm supposed to stay here with the grumpy, old man while you go have your adventure.

MICHAEL

If you really want me, just wait here. I'll come back. It's only three years.

Kiko starts to cry.

KIKO

Three years. I don't want you to be gone that long. I'll die of loneliness.

MICHAEL

Stop being so dramatic. When I come back, he won't be so angry. He'll see our feelings aren't foolishness, but love in the purest, love that can last.

KIKO

Am I proving this to him or to you?

MICHAEL

Kiko.

KIKO

Fine. I'll wait like you want, but you better not be late.

Kiko runs down the path back toward the Old Farmer's house. Michael looks for a moment like he might call after her, but then turns and walks away.

EXT. MOUNTAIN TOP - DAY

Michael, grimy from a long journey, climbs an impossibly steep, stone staircase that leads to a mountain top monastery.

EXT. MONASTERY - DAY

Michael walks through an open gate and into the yard of the monastery. None of the orange-robed monks seem to notice or care about his presence. Most are too busy meditating to notice him.

Michael looks around and walks straight up to the oldest monk. He kneels formally before the Old Monk and waits to be acknowledged, but the Old Monk never looks up.

Day turns to night, and night turns to day again, but still the Old Monk sits still as a statue.

It's morning again when Michael's exhaustion is getting the best of him. He begins to nod off to sleep. The Old Monk's eyes pop open.

OLD MONK  
Yes. What do you want?

Michael comes awake.

MICHAEL  
I've come here to perfect myself.

OLD MONK  
We don't take students here.

MICHAEL  
If you give me a chance, you will see I am not an ordinary student.

OLD MONK  
Very well. Show me one of your kicks and I will allow you to stay.

Michael nods and tries to stand, but he has been kneeling too long. His legs simply won't work. Michael uses his arms to push himself up, but his legs cannot support him and he falls flat on his back.

The Old Monk pounces to his feet and turns to a middle aged attendant.

OLD MONK  
See that he is fed and cared for.  
When his strength returns send him on his way.

MICHAEL  
Wait.

The Old Monk turns to see Michael still on his back, but his leg is extended as if he has thrown a kick.

MICHAEL  
You didn't say I had to be standing.

The Old Monk laughs.

OLD MONK  
I guess I didn't.

The Old Monk looks to his attendant. The attendant shrugs.

ATTENDANT

He's got good spirit.

The Old Monk turns back to Michael.

OLD MONK

What style do you practice?

MICHAEL

There is no style.

The Old Monk looks at some younger monks.

OLD MONK

Take his things and burn them. He  
won't need them anymore.

Some young monks grab Michael and drag him away. Others take  
his backpack to be burned.

EXT. MONASTERY - DAY, SEVEN YEARS LATER

Michael sits next to the Old Monk. Michael's head is shaved  
and he wears an old robe like everyone else. The Old Monk  
and Michael look on as a squad of young monks train with  
different weapons.

MICHAEL

Lao's technique is much improved,  
but he's too aware of it.

OLD MONK

Why do you stay here when your mind  
is always someplace else?

MICHAEL

What else should I do?

OLD MONK

Go back to the world. You are too  
full of passion to give it up.

MICHAEL

I'm afraid to go back.

OLD MONK

A woman?

MICHAEL

I was supposed to return in three  
year. I promised but...

OLD MONK  
You fear she wouldn't have waited.

Michael nods.

MICHAEL  
I wouldn't have been able to take  
it.

OLD MONK  
This is the only thing you cling to  
in the world of illusion. Go to  
her. At very least you owe her an  
apology. If you find her suckling  
another man's child, you can return  
here.

MICHAEL  
And if she's still waiting?

OLD MONK  
Then, you're going to be in big  
trouble.

Michael smiles and nods.

MICHAEL  
You leave immediately, but humble  
the prideful on your way out.

Michael takes off his orange robe. The last seven years of  
training have made his body look like steel wrapped in a thin  
layer of skin.

He jumps amongst the many monks and gives them a pounding  
even though they are armed with various weapons.

EXT. PATH - DAY

Michael walks down the path to the Old Farmer's house.

The Old Farmer shows his age as he sits on the steps throwing  
bread crumbs to large carp.

OLD FARMER  
What took you so long?

MICHAEL  
I was afraid.

OLD FARMER

Mmm, I was afraid too. When I threw you out, I thought I was stopping two stupid children from ruining their lives, but the deeper truth is I was afraid you would both abandon me.

The Old Farmer gets up slowly.

OLD FARMER

Such a silly old man. You didn't want to leave me, just love each other. I apologize Michael. Maybe if I was wiser, I would be watching your children play and laugh in the yard. Now, I have only the silence of the carp.

MICHAEL

Where is she?

OLD FARMER

Don't know. She sat here for three years watching that path for you, but you never came. It's my fault. I should have never made you doubt her.

MICHAEL

It's my fault.

OLD FARMER

Nonsense. I was the one that separated the two of you. Funny isn't it. I was the man who inflicted painful training on her, knocked her down and whacked her head when she was bad. Yet, I got so angry when you kissed her. Fear, Michael, a pathetic old man's fear caused my worst nightmare to come true. Not only am I alone, but so are my children.

MICHAEL

Master, don't blame yourself. If I would have returned...but I was too afraid, afraid you still hated me, but more afraid that you were right.

OLD FARMER

Ha. Who would have thought such fighters as you and I would be so afraid of a woman? Go find her, find her and bring her back. Let me see things put right before I die.

END FLASHBACK.

EXT. DESERTED STREETS - NIGHT

The Schoolgirl grabs Michael by his shirt and drags him out of the trunk and towards an abandoned warehouse.

INT. WAREHOUSE - NIGHT

The Schoolgirl drags Michael across the rough concrete floor by one leg toward the middle of the room where a single dim bulb casts a small sphere of light. Michael groans.

One by one eight others step out of the shadows. These "people" range greatly in gender and race, but they have one thing in common, extreme beauty.

LAVENDAR, a "man" in a perfectly tailored suit with jet black hair contrasting his fair skin, wears a sprig of lavender in his lapel that matches his striking eyes.

LAVENDAR

What's this?

SCHOOLGIRL

Everyone else gets to have a champion in this dumb contest. Why not me?

LAVENDAR

Everyone else has put years of effort into finding a champion.

SCHOOLGIRL

Then my victory will be all the sweeter.

A tall blonde in a gown that is way too formal for the grungy surroundings steps forward and places a hand on Lavendar's shoulder.

BLONDIE

None will stand before my Giant.  
What does it matter if you let her  
play?

A huge man, seven and half feet tall and all muscle steps out  
of the shadows and stands behind Blondie.

GIANT

I'll kill him first if you wish.

BLONDIE

Step back! No one spoke to you.

The Giant bows his head like a scolded child and steps back  
into the shadows as Michael begins to stir. He tries to push  
himself to his feet.

LAVENDAR

Turn him. The tournament will  
begin soon.

Goldie, a "man" with ebony skin and eyes like polished gold,  
steps up.

GOLDIE

Don't waste your blood, little one.

SCHOOLGIRL

A side wager then?

GOLDIE

You name it.

SCHOOLGIRL

One of your eyes.

GOLDIE

Very well, but, if your man doesn't  
win, your ass is mine for the next  
century.

SCHOOLGIRL

Done.

Just as Michael is making it to his feet, the Schoolgirl  
crashes into him and bites into his neck. Michael struggles  
to break her grip as his blood runs down his neck.

Michael falls still. His eyes close, and his mouth hangs  
slightly agape.

The Schoolgirl wipes the blood off of her lips with the back  
of her hand.

SCHOOLGIRL

That's sweet stuff.

She runs her tongue across her razor sharp teeth, nearly slicing it in half. Blood gushes out as she grabs Michael and kisses him deeply. The blood over flows and runs out of the corners of his mouth. His eyes pop open.

The Schoolgirl allows herself to be pushed away. Michael rolls to his hands and knees and gags on the blood. He coughs and dry heaves.

SCHOOLGIRL

Resist all you like. The blood is a gift that will not be refused.

Michael twitches and convulses. His fingers claw at the concrete floor. Every muscle in his body tightens.

Michael relaxes. He sees better in the darkened room. He sees the elder vampires with crystal clarity.

He sees the faces of the fighters that stand behind them, an eclectic group of fighters ranging from a massive sumo-wrestler to a woman in the orang vestments of an Asian Nun hiding her face in the shadows of her cowl.

Michael springs to his feet, looking like a cat surrounded by a pack of wild dogs.

SCHOOLGIRL

Cool, huh?

MICHAEL

What did you do to me?

SCHOOLGIRL

Don't ask stupid questions. You know what you have; these others want to take it from you.

Michael looks at his own hands. He sees more detail. He hears the heartbeat of the others. Hears the click of a rat's claws as it scurries through the wall.

MICHAEL

I don't want this.

Carl, a bored looking Elder, pulls out a gold pocket watch.

CARL

One minute.

Michael continues to stare at his own hands and around the room at the Elders and their seven fighters.

SCHOOLGIRL

Hey. Get ready.

LAVENDAR

Time.

All the fighters standing behind the Elders flee, except for the giant and Michael. Michael looks at the Schoolgirl.

MICHAEL

You, what have you done to me?

The giant sprints across the warehouse and smashes Michael with a clubbing blow in the chest. Michael blocks but the blow is still powerful enough to send him flying across the room and crashing through the flimsy wall.

Before Michael can get all the way to his feet, the Giant smashes through the wall, tripling the size of the hole and catching Michael with a great upper-cut. Michael flips across the room until he bounces off a metal wall.

The giant laughs.

GIANT

Oh! The destruction I will reek across the ages. I was always a giant, but now I am a god.

The Elders slip gracefully in through the opening.

BLONDIE

Shut up and kill him. We've a busy night.

The Giant grunts and nods as he pulls a blade that looks like a five-foot long cleaver off his back.

Goldie gleams at the Schoolgirl.

GIANT

How I'm going to enjoy using your ass for the next century. It'll be like old times.

SCHOOLGIRL

I've been through worse.

Just as the Giant is about to slice Michael's head off, the Orange robed nun smashes through a window and stabs the Giant in the back repeatedly with a naginata.

The Giant screams and turns to defend himself. As quickly as she came, the nun jumps out of the window. The furious Giant moves to pursue.

BLONDIE

No. Finish this one first.

The Giant obeys. He brings down the blade to slice Michael in half, but Michael rolls out of the way and glides out of the Giant's range.

The blade sends fissures through the concrete foundation.

GIANT

Don't fight the inevitable. Relish in the fact that you should be the first in a long line of victims that will span eons.

MICHAEL

No one should live forever.

GIANT

Too bad there's nothing you can do about it.

Michael clenches his fists. The Giant sprints across the room and swings his blade, trying to slice Michael in half. Michael sinks beneath the blade, and it cuts into the metal wall behind him.

As the Giant tries to pull his weapon free, Michael kicks the Giant with a sidekick to the knee. The Giant's knee bends in the wrong direction.

The Giant screams and grabs his broken knee with both hands.

In one smooth movement, Michael pulls the massive blade out of the wall and uses the momentum to slice off the Giant's head.

Blood spurts with a whistling sound as the headless corpse falls to its knees. At the sight, Michael's pupils dilate. He drops the blade and pounces on the corpse, drinking the blood like a thirsty child would drink from a fountain.

When the blood runs dry, Michael lets the torso fall to the floor. He slides his tongue over his teeth and finds them pointed. He wipes the blood from his face and glares at the Schoolgirl.

SCHOOLGIRL

You look as though you're not feeling like yourself.

MICHAEL

Why? I helped you.

SCHOOLGIRL

I gave you the chance to walk away.

Michael charges her, but she is too fast for him. She slips across the room.

SCHOOLGIRL

You're not that tough yet. Maybe in a thousand years.

The other Elders leave the room. There are other fights to watch.

MICHAEL

I don't want this.

SCHOOLGIRL

Come now, Professor Schleger. You know we don't always get what we want.

MICHAEL

How do you know my name?

SCHOOLGIRL

When I tasted your blood, I tasted your mind.

MICHAEL

Then you should know I won't play in your sick little tournament. I've no interest in being immortal. I'll let one of the others kill me.

SCHOOLGIRL

The others will certainly oblige. But, think of this. If you don't become immortal, one of the others will. I know enough about you to know you won't let that happen. So you're not only going to be in the little sick tournament, you're going to win it.

MICHAEL

I drank your blood too. You've got more planned than just me winning. I don't know exactly what it is, but I almost...remember.

SCHOOLGIRL

My blood carries the memories of  
eons. It'll be impossible for a  
fledgling like you to grasp it.  
Your memories are like a puddle.  
Mine are the ocean.

The Schoolgirl picks up the Giant's severed head.

SCHOOLGIRL

I bet you can take his memories.

MICHAEL

Let's just say he was long over due  
to get decapitated.

The Schoolgirl chuckles.

SCHOOLGIRL

You're adorable.

MICHAEL

How do I find them?

SCHOOLGIRL

You'll feel them as easily as you  
used to feel hungry, but don't  
worry they'll probably find you.

MICHAEL

Each one I kill will make me  
stronger?

SCHOOLGIRL

Right. Be proactive. Can't sit  
back and let them kill each other.  
The remaining one would be too  
strong.

Michael nods.

MICHAEL

Just so we're clear. As soon as I  
get strong enough, you're dead.

SCHOOLGIRL

You'll have to survive the night  
first.

EXT. DESERTED STREETS - NIGHT

Michael wanders the empty streets. He puts a hand to his  
head and stops short.

FLASHBACK.

EXT. JUNGLE - NIGHT

The Schoolgirl runs through a tropical paradise barefoot and laughing as she chases after her adorable younger siblings. The full moon is so bright that everything is bathed in blue light.

END FLASHBACK.

EXT. DESERTED STREETS - NIGHT

Michael shakes his head and is back in the concrete jungle. He scans the area as if he was an alpha-wolf picking up the scent of a rival in his territory.

Out of the mist at the end of the alley steps the Orange clad nun.

MICHAEL

Why did you save me?

The Nun takes a step forward and throws back her hood.

MICHAEL

Kiko!

KIKO

Why didn't you come back for me?

MICHAEL

Kiko?

KIKO

Don't say my name.

She pulls out her naginata and starts toward him.

MICHAEL

Kiko, calm down.

Kiko blurs toward him. He lowers his hands and puts his head down.

MICHAEL

I deserve it.

Kiko stops the blade as it rest against his neck.

KIKO  
I could never kill you, Miku-kun.  
I'll let one of the others do it.

MICHAEL  
I've been looking for you.

KIKO  
How do you like what you've found?

MICHAEL  
I'm sorry, Kiko. I'm so sorry.  
The Old Farmer told me you waited.

Kiko turns so quickly her robe spins out around her.

KIKO  
Waited like an idiot.

MICHAEL  
No, Kiko. I'm the idiot.

KIKO  
True.

Kiko starts to walk away.

MICHAEL  
Wait. We've just found each other.  
Don't walk away.

KIKO  
It's too late for that. You taught  
me there is no together. Everyone  
lives and dies alone. So, I might  
as well live forever.

Kiko zips away leaving Michael alone in the alley.

Someone lands behind Michael. He spins prepared to fight.

SCHOOLGIRL  
Relax. It's just me.

Michael lowers his hands.

SCHOOLGIRL  
Wow, you know her. What a  
coincidence.

MICHAEL  
Is it?

The Schoolgirl shrugs.

SCHOOLGIRL

Maybe it's not a coincidence, maybe  
it's fate.

MICHAEL

You were a person once and happy.  
I've seen it. But now you're a  
creature filled with centuries of  
hate.

SCHOOLGIRL

Soon my hatred will flow as strong  
in you as it does in me.

MICHAEL

Don't count on it.

SCHOOLGIRL

But I am counting on you. I'm  
counting on you to kill all these  
fledglings. Then, the real work  
will begin.

MICHAEL

You want to kill the other Elders.

SCHOOLGIRL

900 years is not long enough to get  
over some things.

FLASHBACK.

EXT. ISLE OF KNOWLEDGE/FOREST - NIGHT 800 YEARS AGO

In a small clearing, two young women circle each other. Both  
young women wear the tradition clothes of the tribe, which  
isn't much.

The battle mask they wear are solid white and they hold  
strange wooden weapons that bend around the bottom of their  
hands and run the length of their forearms.

The young women clash in fast, spinning attacks. It isn't  
long before one slips behind the other and whacks the other  
across the back.

The loser of the match yelps and falls forward.

DEFEATED GIRL

Must you always win?

The winner of the match pushes up her mask to reveal that she  
is the Schoolgirl.

SCHOOLGIRL

The gods have gifted me with speed.  
Who am I to disappoint them.

A twig snaps in the jungle under a clumsy footstep. The Schoolgirl looks in that direction.

DEFEATED GIRL

It's just your little brother and sister again.

SCHOOLGIRL

I know. Let's get them.

The Defeated Girl gets up slowly.

DEFEATED GIRL

I'm going home to rest.

SCHOOLGIRL

Then you'll miss all the fun.

She lowers her mask and yells in her deepest voice.

SCHOOLGIRL

What are you children doing in the forest?

Two adorable little children, a boy of six and a girl of five peak from either side of a tree.

LITTLE BROTHER

How do you always hear us, First Sister?

SCHOOLGIRL

I'm not your First Sister. I'm a forest spirit, and I'm hungry.

LITTLE SISTER

But we don't have any food.

SCHOOLGIRL

That's fine. I'll eat your faces.

The little children scream and run through the forest as the Schoolgirl chases them.

EXT. ISLE OF KNOWLEDGE/BEACH - NIGHT

The children break out of the forest and onto the beach. They both freeze and stare out to sea.

A large, black ship rocks back and forth with the gentle waves not far from a cliff.

LITTLE SISTER

What is it?

Little Brother doesn't answer. He just stares at the ship with wide-eyes.

The Schoolgirl runs up behind them.

SCHOOLGIRL

Aha. I caught...

Her words trail off as she sees the ship. She pushes up and masks and stares with as much amazement as her two siblings.

LITTLE BROTHER

What is it, First Sister?

The Schoolgirl grabs them by the back of their necks.

SCHOOLGIRL

Quickly, back to the city.

As the Schoolgirl herds them back toward the city, Lavendar and Goldie dressed in the clothes of the time step from the thick foliage.

Lavendar looks down at the footprints in the sand.

LAVENDAR

Shall we?

GOLDIE

I thirst.

INT. STONE STRUCTURE - NIGHT

The stone dwelling is Spartanly furnished but immaculate. MOTHER, a tall beautiful woman with long braids to her waist, cooks at a stone hearth built into the wall.

On the wall behind Mother hangs two weapons like those the Schoolgirl was training with, but these are steel and razor sharp. Above them hangs a battle mask painted to resemble some type of demon.

The Schoolgirl pushes her two siblings inside.

SCHOOLGIRL

Mother, there was something on the ocean.

LITTLE BROTHER

It was a big as the temple, but it  
was built on the waves.

MOTHER

Nonsense. It would sink.

SCHOOLGIRL

But...

MOTHER

Silence, girl. I don't want to  
hear anymore stories.

The Schoolgirl goes to say something else, but her mother  
glares at her. The Schoolgirl bows her head and ushers her  
siblings inside.

EXT. ISLE OF KNOWLEDGE/CITY - NIGHT

Lavendar and Goldie stand on a cliff overlooking the city.

LAVENDAR

Amazing.

A city of large stone houses surround a massive stone  
temple. The architecture is exotic and functional. Large  
statues of the city's gods guard the entrance to the city.

LAVENDAR

Who would have thought such a place  
would be in the middle of the  
ocean?

GOLDIE

I can't wait to destroy it.

LAVENDAR

When are you going to get all of  
this destruction out of your  
system?

Goldie doesn't answer. He steps toward the city.

EXT. CITY GATES - NIGHT

Lavendar and Goldie stand at the feet of the two stone gods  
that stand silent vigil over the city.

Goldie jumps onto the platform on which the statue stands.  
He overturns the statue with a slight bit of effort.

The statue crashes to the ground and breaks into large pieces.

LAVENDAR  
Is that necessary.

GOLDIE  
No one stands taller than us.

Lavendar sighs like a parent exasperated by an unreasonable preteen.

Goldie pounces across the path and smashes his shoulder into the stomach of the female god. She falls like a timber and breaks apart.

At the sound of the crashing statues, two spearmen run to the ready. They stop and stare at Lavendar and Goldie.

LAVENDAR  
Good evening, gentlemen. Lovely night isn't it.

Goldie strips off his fancy clothes to reveal a chiseled ebony body and a primitive loin cloth.

Goldie launches himself at the spearmen and begins to tear them apart. Lavendar sits on the head of a broken god and watches the carnage with the interest of someone watching a game of checkers.

The screams of dying men cause more warriors to come. As Goldie throws people around and smashes them like insects, a few young men arrive and join the fray. They use large slings to pitch stones at Goldie who easily avoids the stones.

One of the young warriors fires a stone at Lavendar. He catches the stone without looking and throws it back at the boy. The stone shatters the boy's shin.

As the boy screams and tries to crawl away, Lavendar gets up and strips down to his undergarments. He walks calmly over to the boy, jerks him up by his long black hair, and feeds.

Lavendar drops the dead body and wipes the blood from his chin.

LAVENDAR  
Now, this is an interesting place.

INT. STONE STRUCTURE - NIGHT

The Schoolgirl watches Mother put on her leather armor as her two siblings huddle in the corner. Outside they can hear the destruction and the screams.

SCHOOLGIRL

They didn't call for you yet.

Mother doesn't answer her as she laces up a pair metal studded shin-guards.

THE SOUND OF A GONG echoes through the city.

Mother moves faster. She goes to a wall and pulls down a scary, tribal mask and a pair of exotic blades.

The School girl grabs her training blades and her mask.

MOTHER

No, girl. Your mask isn't even painted yet. You'd be in the way.

SCHOOLGIRL

Mother...

MOTHER

Stay here, girl. Keep the children safe. Swear it.

SCHOOLGIRL

I swear it, mother.

Mother runs into the night.

LITTLE BROTHER

Is she coming back?

SCHOOLGIRL

Of course she's coming back.

Little Brother nods and does his best to hold back tears.

SCHOOLGIRL

And her blood runs through your veins so you mustn't be afraid.

Little Brother nods again but the sounds of dying men do make him afraid. The Schoolgirl brushes his tears away.

SCHOOLGIRL

Come now. Mother is a priestess of the blade. Who could beat her?

EXT. CITY - NIGHT

Goldie is coated in a sheen of blood and sweat. The loin clothe he wears has been stained solid maroon by his victims blood.

The spearmen that haven't been broken in half begin to back away as 12 female warriors run toward the battle. The women all wear the exotic masks and weapons that mark them as Priestess of the blade.

LAVENDAR

Women warriors. Fantastic.

The women surround Goldie and attack. They are marvelous fighters that attack in fast spinning attacks, but Goldie is super-human.

Lavendar pounces onto the top of a columned building and watches from above.

LAVENDAR

Don't kill them all. I want some of that blood.

Goldie glances up at Lavendar and Mother is able to scratch him across the chest with her blade.

Lavendar laughs.

LAVENDAR

Better pay attention. One of those girls will kill you.

Goldie loses it. Now, his usual cruelty is mixed with the anger and embarrassment of being cut by one of the woman. He starts to slaughter the woman warriors.

Before Goldie can kill them all, Lavendar drops amongst the fighters and pulls one of the women back to the top of the building. She fights frantically, but Lavendar pins her down and bites deeply into her neck.

As Goldie continues the destruction below, Lavendar looks out across the city.

LAVENDAR

Amazing and in the middle of nowhere.

EXT. ISLE OF KNOWLEDGE/TEMPLE - NIGHT

The city around the temple lay in ruins. Bodies litter the walkways and the steps leading to the pinnacle of the temple.

Goldie and Lavendar sit atop the temple as the defeated survivors of their carnage bring them tribute.

An old priest lays dead at Lavendar's feet as he examines a large, leather-bound text.

LAVENDAR

They have their own language and myths. It's like nothing I've seen before.

Goldie looks bored.

GOLDIE

These tributes are shit.

Goldie picks up a jewel encrusted scepter.

GOLDIE

What are we supposed to do with this?

LAVENDAR

Sell it and live well.

Goldie throws down the scepter into a pile of treasures and looks to a procession coming up the stairs.

The procession leads the Schoolgirl who is done up in a thin white gown and adorned in flowers.

GOLDIE

Finally, a gift that can be used.

The Schoolgirl shakes in fear as she is led before the new dark lords of the city.

Lavendar looks up from his book.

LAVENDAR

Yes, that is nice.

As they bring her before them, the Schoolgirl leaps at Goldie and tries to stab him with a blade she had hidden.

Goldie easily disarms her and pins her against his body.

SCHOOLGIRL  
You killed my mother. I'll kill  
you.

LAVENDAR  
Well, she seems upset.

GOLDIE  
Apparently, one warrior still lives  
amongst these cowards.

Goldie throws her down by her knife. She picks it up and  
attacks him.

LAVENDAR  
Stop toying with her.

The Schoolgirl lunges forward. Goldie holds out his palm,  
letting the blade sink through his hand. Goldie wraps his  
fingers around hers and breaks a few of her fingers. The  
Schoolgirl releases the blade. The Schoolgirl looks to the  
men watching her.

SCHOOLGIRL  
It bleeds. Help me kill it.

No one moves to help her. She gets up and attacks on her  
own. Goldie spins her around and bites into her neck and  
drinks deeply.

He drops the Schoolgirl barely alive to the steps.

GOLDIE  
I'm going to turn her so she can  
live through what I'm going to do  
to her.

LAVENDAR  
Have your fun. I'm going back to  
the ship.

Lavendar walks away with a group of defeated men carrying all  
his plunder for him.

Lavendar turns.

LAVENDAR  
Don't kill them all.

Goldie nods. He kneels over the Schoolgirl and pulls the  
blade out of his hand, letting his ancient blood drip into  
the Schoolgirl's mouth.

As she begins her change, Goldie drags her into the temple.

INT. TEMPLE/HOLDING CHAMBER - LATER

The Schoolgirl lays in the fetal position on the floor of a stone room that has thin slits carved into the wall.

The blood stains on the her dress bear witness to the perverse tortures Goldie had inflicted on her.

The stone door of the holding chamber is rolled open. The Schoolgirl pounces to her feet. She looks feral and hungry.

Two small shapes are pushed into the room, and the door rolled closed behind them.

SCHOOLGIRL

No, not them.

The Schoolgirl flees to the back wall as far as she can from her little siblings.

LITTLE BROTHER

First sister.

SCHOOLGIRL

Stay back.

LITTLE BROTHER

What's the matter with you?

Little sister just stands there sobbing.

LITTLE BROTHER

Mother's not coming back. I saw her in the street.

Little Brother eases toward her.

SCHOOLGIRL

Get back.

LITTLE BROTHER

Stop it. You're scaring second sister.

The Schoolgirl turns and smashes her fist against the stone walls, trying anything to get away from her siblings. She pounds the stones until her hands are bloody.

Little Brother walks to her and hugs her thigh. She stops pounding the wall.

LITTLE BROTHER

Why didn't the gods protect us?

The Schoolgirl throws him across the room.

SCHOOLGIRL  
Stay back!

LITTLE BROTHER  
First sister, you're the only  
priestess left. You have to kill  
them.

SCHOOLGIRL  
I will. I'll get them. I'll be  
strong. I'll become vengeance, but  
I'll also become one of them.

She flies across the room at her little brother.

EXT. OUTSIDE THE HOLDING CHAMBER - NIGHT

The stone door stands still as the muffled screams of Little  
Sister come from the cell. Then all is quiet.

EXT. BEACH - NIGHT

Goldie and Lavendar oversee the survivors as they load their  
plunder into the ship.

LAVENDAR  
You didn't kill too many did you?

GOLDIE  
No, but the killing isn't done.

LAVENDAR  
You fed enough. You're not to kill  
anymore.

GOLDIE  
I wasn't speaking of myself.

INT. HOLDING CHAMBER - NIGHT

The stone door of the chamber is rolled open. A man peers in  
to see the Schoolgirl cradling the broken bodies of her  
siblings and sobbing.

INT. TEMPLE/OUTSIDE HOLDING CHAMBER - CONTINUOUS

The guard looks to two others.

GUARD

Close it. Quickly.

The two men push at the large stone, trying to roll it shut. Just before it can close all the way, the bloody hands of the Schoolgirl shoot through the small opening. The large stone comes to a sudden halt as she grips the stone and throws it back.

The Schoolgirl emerges.

SCHOOLGIRL

Which of you put them in with me?

The men run, showing their guilt, but they don't get far.

EXT. CITY- NIGHT

The Schoolgirl walks through the ruins of her city.

A group of men run up. One points at her.

MAN

She's tainted.

SCHOOLGIRL

My fight is not with you, cowards.  
Run away.

The Schoolgirl turns her back on them. One of the men throws a javelin that pierces her stomach.

The Schoolgirl falls into the bodies and next to a priestess of the blade wearing a red mask. It's Mother.

SCHOOLGIRL

Mother, I'm sorry. I broke my  
promise to you.

The men start to move away, but the Schoolgirl stands, holding her mother's blades. She breaks the shaft of the javelin and pulls the rest out.

The men turn to fight her. She puts on her mother's mask.

SCHOOLGIRL

Those who stand in the way of my  
vengeance, shall not stand.

EXT. SHIP - NIGHT

As the ship sails away from the Isle of Knowledge, Lavendar stands at the helm.

A shape runs quickly along the edge of the cliff.

There's a splash a short distance in front of the ship. A moment later the Schoolgirl climbs over the stern and jumps onto the deck.

She wears the leather garment of a blade-dancer and has a leather bag slung across her back.

She glares at Goldie and Lavendar just for a second then kneels before them as she utters her first English word.

SCHOOLGIRL

Masters.

EXT. ROOFTOP - NIGHT

Kiko lands in the middle of the roof. It seems deserted but she pulls her naginata and gets in a fighting stance.

KIKO

Three against one, not very fair.

Three other fighters step out from various hiding places, the SOLDIER, DOUBLE-MACHETE, and LONG SWORD.

KIKO

Not very fair at all...for you three.

Kiko charges Long Sword. He charges back. They both swing their weapons as they pass.

Kiko turns to face the other two as Long Sword drops his weapon and grabs his stomach to try and push back in his intestines.

Double-Machete, a female fighter with short brown hair, long boots, and a split skirt for ease of movement shakes her head.

DOUBLE-MACHETE

Ah, no. Work together. Don't let her kill us one by one.

KIKO

Yes, let me kill you all at once. It'll be a lot faster.

The Soldier who is in all black except for the polished stainless steel shin-guards wears a bullet-proof vest that has a high metal collar to protect his neck. A black helmet tops off his protective gear.

The outfit doesn't leave many weak spots, and the pump shotgun he wears across his back and the two handguns at his waist show he has shown up to win. He holds a katana ready.

Double-Machete pulls two blades, and they ease toward Kiko. Long Sword, still holding his intestines, stands and readies himself.

LONG SWORD

Just a scratch.

The three fighters attack. Steel flashes as Kiko defends herself. They try to box her in against a wall to contain her movements, but she fights her way through, slicing the thigh of the already injured Long Sword.

Kiko gives them a smirk. The fight begins anew. The Soldier is a formidable opponent, but the other two seem like mere annoyances to Kiko.

Kiko catches Long Sword with the staff of her naginata. A kick to the chest of the Double-Machete sends her flying across the roof and crashing into some A-C units.

The Soldier and Kiko face off. Neither backs down. As the fight ensues Kiko drives The Soldier toward the edge of the roof. She penetrates his defenses with a thrust of her weapon. But the wide blade is unable to penetrate The Soldier's high-tech armor.

She uses the leverage to push The Soldier to the ledge. He digs in before he can be pushed off and spins the shotgun on his back forward.

BOOM!

The blast blows Kiko backwards. The naginata flies from her hands as she slides across the rooftop.

Double-Machete pulls herself free of the twisted Ac-unit, picking up one of her blades as she leaps into the air. She arcs the blade toward Kiko's head.

Kiko slaps her hands together, catching the blade between her palms. She kicks Double-Machete in the stomach and sends her flying again, but, while Kiko is distracted, The Soldier comes down on her and slams his katana into Kiko's stomach, pinning her to the roof.

KIKO

Ah! Motherfucker.

The Soldier pulls another blade and raises it to strike off Kiko's head. Before the Soldier can deliver the death blow, a foot crashes into his head hard enough to shatter the visor of his helmet and send him flipping across the roof.

The Soldier regains control of his body before going off the roof. His face shows through the broken visor as he stares at Michael.

Kiko grimaces as she gets up, the blade still impaling her.

Double-Machete sees her chance and charges Kiko. Kiko just stands there.

As Double-Machete swipes wildly at her, Kiko pulls the blade out of her body and ducks out of the way. In one graceful movement, Double-Machete is almost chopped in half. She falls to her knees, holding her stomach.

Kiko pivots and takes off her head. Her head goes flying across the roof. Before it can land, Kiko is drinking her blood.

Kiko stands looking more like a monster than a nun.

Long Sword looks at Michael and Kiko and realizes it's two on two.

LONG SWORD

Let's get out of here.

The Soldier pulls the two handguns off his hips and fires at Michael and Kiko simultaneously. Kiko uses the decapitated corpse as a shield, but the bullets easily go through and knock Kiko down.

Michael does his best to dodge the bullets with a series of balletic movements, but one of the bullets nick him, knocking him off balance before another bullet strikes him full in the chest.

As Kiko and Michael are stunned...

LONG SWORD

Now, let's get out of here.

The Soldier nods. They both run to the ledge of the building, but the Soldier lets Long Sword get slightly in front of him.

Just as Long Sword is about to spring across to the next building, the Soldier slices off his head from behind.

The head and corpse fall separately toward the concrete. The Soldier free falls after it, catching the corpse and feeding on the way down.

Just before impact, the Soldier releases the body and lands gracefully on his feet as the corpse lands on top of a car, shattering the windows. The head splats on the concrete.

EXT. ROOFTOP

Kiko pushes the corpse off of her and stands. Her robe is full of holes, but she seems fine.

Michael gets up holding his chest. He digs a finger into the hole in his chest and pulls out the big lead slug. The wound gushes blood.

Kiko kicks the torn corpse toward him.

KIKO

Have a drink. You'll be good as new.

Michael looks sadly at the corpse, but still sucks whatever blood he can from it.

As Michael feeds...

KIKO

So strange to see you here. I've always imagined you sitting on a mountain top lost in the bliss of nirvana.

MICHAEL

Each time I almost reached such a place, one thought held me to this world.

KIKO

You blame me for everything.

MICHAEL

I'm not blaming you, but that day in the rain...

KIKO

Too late to worry about what might have been. One, maybe both of us, will die tonight.

MICHAEL

Kiko, you've always said it was fate that brought us together. What if you were right? Maybe we are supposed to put an end to this evil?

LAVENDAR

(off screen)

Exactly what do you mean by that?

Michael turns to see the Elders standing a few feet away like silent specters.

GOLDIE

Sounds like they're planning a little coup de tat. We should kill them now.

SCHOOLGIRL

Oh, you would like that. Eliminate my champion and force me to lose. I don't think so.

LAVENDAR

The whole point of this little tournament is to entertain ourselves and what could be more interesting than this.

BLONDIE

Old lovers reunited, but only one will live to NOT see the sunrise. Now that's drama.

GOLDIE

I don't like it. She's up to something.

Lavendar shrugs.

LAVENDAR

She's always up to something.

SCHOOLGIRL

I'm going to wear your eye like a jewel once my sweet professor kills your useless fighters.

GOLDIE

Sire. Please let me kill them. She's up to something. I can sense it.

SCHOOLGIRL

And I can sense your fear. What's the matter? Afraid your little cheater is going to get killed despite his armor and dishonorable weapons.

GOLDIE

She plots against us.

LAVENDAR

Your proof?

Goldie bows his head and takes a step back.

LAVENDAR

As for you two, if you wish to work together, you're more than welcome. There are no rules, but one.

BLONDIE

If you two are the last left, you will fight to the death, or we'll destroy you both.

Lavendar addresses his pack of immortals.

LAVENDAR

I hope it does come down to them.

BLONDIE

My money is on the nun. She defeated this man long ago.

Lavendar chuckles.

LAVENDAR

We shall see, but I'll wager when the time comes he'll fight.

MICHAEL

You know, we can hear you?

LAVENDAR

Oh, sorry. How rude of me. What's your opinion of all this? Who will win?

MICHAEL

Kiko always gets her way.

The Elders laugh. The sound of sirens approach.

LAVENDAR

Let us be on our way.

A few of the Elders collect what is left of the bodies and leave so fast they seem to almost vanish.

KIKO

Miku, we better go.

Michael nods but doesn't move.

KIKO

The important thing is that one of us wins. We can't let one of the others win.

MICHAEL

Something is always more important than us.

KIKO

How dare you say that to me after I sat on that path waiting for you.

MICHAEL

You're right. This is all my fault, but now we need to find a way to be together.

KIKO

We aren't back in the mountains when the world was just us. We've no choice now.

MICHAEL

No choice? Why? Because a few...

KIKO

Gods, Miku, they're gods.

MICHAEL

They're monsters.

KIKO

Whatever. They could kill us with little effort. But, think how powerful one of us could be with endless centuries to train. We could make things right.

Michael doesn't answer.

KIKO

When one of us is gone. It won't stop the way we loved each other.

MICHAEL

I just can't believe it's too late for us to live the life we were supposed to.

Kiko laughs.

KIKO

One of us will have to live for both, and, Miku-kun, make no mistake. It's going to be me.

EXT. SEWER - NIGHT

A manhole cover squeaks open. The Soldier drops into the sewer. He pulls off his busted helmet and looks at it angrily before dropping it into the murky water.

He steps to a cubby hole and pulls out a military bag. Inside the bag is a new helmet and cases of ammo. As reloads the clips of his handguns, he spins quickly and points the gun behind him.

He relaxes when he sees Goldie there.

GOLDIE

I want those two dead.

SOLDIER

I didn't show up to lose.

GOLDIE

Can you beat them by yourself?

The Soldier shrugs as he pulls some grenades out of the bag and attaches them to his armored vest.

SOLDIER

They're both the real thing. That guy almost kicked my head off.

GOLDIE

Maybe you shouldn't have killed your only ally.

SOLDIER

Someone was going to get his blood. Might as well be have been me.

GOLDIE

My point is no one will be quick to ally with you again.

The Soldier kneels before Goldie.

SOLDIER

Sire, as long as I have you, I need no other.

GOLDIE

I think you're on to something.

EXT. STREET - NIGHT

An unmarked police car pulls to a halt in the middle of a narrow street.

Marks gets out and looks at the car with the roof caved in. The windshield is shattered and covered with blood.

Marks looks across the top of the car and sees Officer Jones.

DETECTIVE MARKS

You again?

OFFICER JONES

Busy night.

DETECTIVE MARKS

Where's the body?

OFFICER JONES

Don't know. Guess someone took it.

Marks looks up toward the rooftop.

DETECTIVE MARKS

Anyone check the roof?

OFFICER JONES

You're going to love this.

EXT. ROOFTOP - NIGHT

Marks stands on the rooftop amongst bloodstains, spent shells, and general destruction. Marks leans down and examines a broken blade sticking out of the rooftop and surrounded by a blood stain.

MARKS

Very interesting.

OFFICER JONES  
What's interesting?

MARKS  
This fucking samurai sword sticking  
out of giant blood stain.

EXT. STREET - NIGHT

Michael follows behind Kiko as she walks with purpose.

MICHAEL  
I can't believe you're not talking  
to me.

KIKO  
I don't want to get attached.  
You'll get killed tonight. I might  
even have to do it myself.

MICHAEL  
Right, but no need to give me the  
cold shoulder in the meantime.

KIKO  
You've got some nerve. Leaving me  
on that path for years and now you  
expect me to be pleasant.

MICHAEL  
Sorry. I guess you're right. But,  
at least I get to see you again.  
That's something.

KIKO  
Shut up. We're here.

A long line of people wait to be picked to enter a club as  
the bass of the music is barely muffled by the wall.

Kiko steps toward the club, but Michael grabs her shoulder  
and pulls her back.

MICHAEL  
We aren't exactly dressed for the  
occasion.

Kiko looks down at her nun's robe, torn, charred black by  
shot gun blast, and stained with blood. Michael's attire is  
even worse.

KIKO

It'll have to do. There's a creature in there that needs killing.

MICHAEL

We'll never get in dressed like this, but I have an idea.

Kiko sees a nicely dressed couple staggering away from the club and moves toward them. Michael pulls her back again.

MICHAEL

No. That's not my idea.

INT. UPSCALE CLOTHING SHOP - NIGHT

Mannequins in expensive clothing hold silent vigil over the racks of garments.

The glass of the front window explodes as Kiko and Michael jump into the store. The alarm starts blaring before the shattered glass can fall.

Kiko looks around at all the lovely outfits.

KIKO

I've always imagined you'd take me shopping for nice things, but in my dream we always used the front door.

Michael quickly grabs a basic suit off the rack.

MICHAEL

Please hurry. I don't want to have to deal with a bunch of cops.

KIKO

Always ruining my fun.

EXT. WAREHOUSE - NIGHT

Detective Mark's car pulls next to the cruiser Officer Jones is leaning on.

As Marks gets out of his car, Officer Jones points at the old, brown Toyota.

OFFICER JONES

Found it.

DETECTIVE MARKS

And the man the Jacket belongs to?

OFFICER JONES

No where to be found, but the car belongs to a Professor of Asian studies by the name of Michael Shleger.

DETECTIVE MARKS

Really? What's a Professor doing driving a piece of shit like this?

OFFICER JONES

I made some calls. Apparently, he does mostly volunteer work, teaching English to foreigners.

DETECTIVE MARKS

And his record?

OFFICER JONES

Not even a parking ticket.

DETECTIVE MARKS

A veritable boy-scout.

OFFICER JONES

Yeah, well maybe he's got a badge in killing cause there's a huge blood stain and a giant sword inside.

DETECTIVE MARKS

Bodies?

OFFICER JONES

None, but from all the blood someone definitely died.

DETECTIVE MARKS

Earlier, did you say giant sword?

OFFICER JONES

I did, and it's some Conan-ass shit.

EXT. NIGHTCLUB - NIGHT

Michael in a dapper suit and Kiko in a beautiful dress covered by a long black coat to conceal her weapons walk up to the bouncer of the club.

KIKO

Let us in.

The doorman jumps at Kiko's command and opens the door for them.

INT. CLUB - NIGHT

As the lights pulsate in time with the music. Kiko and Michael's eyes catch the light and reflect it back unlike the normal humans dancing around the club.

Another man surrounded by beautiful women has eyes that reflect light the same way. This man dances with a carefree zeal that seems to keep the squad of women mesmerized.

The man stops dancing and makes eye contact with Kiko and Michael. He smiles at them and waves them to join him.

Kiko and Michael approach him from different sides.

MICHAEL

Let's take this outside.

DANCING DAN

I'd rather dance.

KIKO

We'll kill you right here if we have to.

DANCING DAN

Oh, so serious. Tell you what. If you two dance with each other, I'll take a walk with you.

MICHAEL

Huh?

DANCING DAN

Dance, sucker, dance. Just one dance, and I'll go outside.

MICHAEL

It'll beat killing him in front of all these people.

Kiko shrugs.

Her and Michael start to dance awkwardly and without any sort of passion.

DANCING DAN

No. No. That won't do. Dance  
like you mean it.

Kiko gives Dancing Dan a dirty look but begins to move with more freedom. Slowly the rhythmic beat of the music starts to wear away their stoicism like a artist's patient chisel can wear away stone.

Years of pent of passion for each other start to emerge and overflow.

Kiko and Michael start to dance with passion. Touches and gazes are exchanged. The song ends and the next begins. Kiko and Michael go right on dancing. They start to rub against each other.

Michael leans his face towards her. Kiko suddenly pulls back and looks around.

KIKO

Ah, he tricked us. He's gone.

EXT. NIGHTCLUB - NIGHT

Kiko and Michael rush out of the club, but Dancing Dan is leaning against a wall waiting on them and smiling.

They walk to him.

DANCING DAN

You seemed so into each other. I  
couldn't bear to interrupt.

MICHAEL

Let's walk this way.

They walk into a deserted alley.

EXT. DESERTED ALLEY - NIGHT

KIKO

We'll do this the honorable way.  
Which one of us do you want to  
fight?

DANCING DAN

Oh, I don't fight.

MICHAEL

That's going to make killing you  
awfully easy.

DANCING DAN

It would be easy even if I fought back. I'm not trained like the others.

KIKO

Why join the tournament then?

DANCING DAN

I wanted to know what it would be like, the power, the strength, but I knew it wouldn't last.

Kiko pulls her Naginata out of her coat.

KIKO

You're right about that.

DANCING DAN

Look, I'm not a threat to you. You can go kill the others and come back for me later.

KIKO

Sorry, we can't do that.

DANCING DAN

Hey, had to ask.

Dancing Dan drops to his knees and prepares to die.

DANCING DAN

Just do me a favor will you? Remember my name and that I tasted life.

KIKO

And died bravely.

Kiko swings the naginata and takes off his head.

Michael looks on sadly as Kiko feeds with relish. Kiko looks up at Michael.

KIKO

I don't understand why one of the elders would choose this guy as a fighter.

Both Kiko and Michael. Look to the end of the alley.

The Elder Carl walks toward them.

CARL  
He was my friend.

Carl walks by them and picks up the body with care. He starts to walk away, but stops to turn and glare at Kiko. It's a look that says "I'll get you for this". Carl disappears into the darkness.

Michael looks disappointedly at Kiko.

KIKO  
What?

MICHAEL  
You just murdered him.

KIKO  
He knew what he was getting into,  
and trust me. He lived a full  
life.

MICHAEL  
Yeah, but you just killed him like  
he was nothing.

KIKO  
Miku-kun, there will be only one  
winner. So what if he was  
pleasant. He still had to die.

MICHAEL  
Is that what you'll say about me?

KIKO  
If it comes to that. We wouldn't  
even be in this mess if you would  
have been man enough to keep your  
promise.

Michael turns his back.

MICHAEL  
You think I don't know that.

Kiko raises her weapon. Michael feels the attack and springs forward just in time to avoid having his head taken off.

MICHAEL  
So, that's the way it is?

KIKO  
You're my biggest threat now.

MICHAEL

I was never a threat to you. I would have died for you.

KIKO

Died? You wouldn't even keep your promise. You left me...all alone. I won't make the same mistake and trust in you again.

MICHAEL

I'm sorry for all I've done to you, but to kill me with my back turned?

KIKO

You killed me. A slow death as my spirit withered waiting for you.

Kiko screws her staff together.

KIKO

Now, it's your turn to die.

MICHAEL

Why didn't you just kill me before?

KIKO

I needed you then, but I can kill the remaining three by myself. Besides, your presence is upsetting me.

Michael nods sadly.

KIKO

I'm not the stupid, little girl you left on that path. I've changed a lot.

MICHAEL

I preferred you before.

Kiko attacks. Michael defends himself. They go back and forth in a brutal fight, but Michael soon knocks her weapon away and starts to pound her. He gets her in an arm lock and pulls her head back to bite into her neck.

But before he ends her life, he sees their reflection in a window. Kiko's eyes are closed, and she has a blissful, yet bloody, smile on her face.

Michael pushes her away roughly.

MICHAEL

You won't get your way this time.  
You're going to win this  
tournament.

Kiko laughs.

KIKO

How did you know?

Michael points at the glass reflecting their images.

MICHAEL

Apparently, that bit about not  
being able to see our reflections  
is incorrect.

KIKO

Damn.

MICHAEL

That was a good bit of acting.

KIKO

I wasn't acting. I meant  
everything I said, except for the  
part about killing you. I could  
never kill you. I still love you.  
Damn you to hell, you motherfucker.  
I can't help it.

Michael picks her up.

MICHAEL

We'll find a way...together.

The elders appear on the rooftops above Kiko and Michael and  
look down on them.

KIKO

They only show up for one reason.

MICHAEL

There's going to be a fight.

Big Sumo and the Kenshi appear at either end of the alley.

Kiko collects her weapon.

KIKO

I'll help you kill these guys, then  
you're taking my blood.

Big Sumo fixes his eyes on Michael. The Kenshi notices Big Sumo's intention.

KENSHI

Ah, I have to kill the woman. How embarrassing. Hey, woman. This tournament is for killers. Go play house or something.

Kiko glares at Kenshi and steps toward him.

MICHAEL

Easy. Don't let him get your mind on something other than the fight.

Kiko nods and starts to walk toward the Kenshi. As the Kenshi and Kiko begin, Big Sumo walks toward Michael.

BIG SUMO

I'm going to squeeze the blood out of you like a fruit.

MICHAEL

Looks like you've had enough already.

Big Sumo hits his stomach.

BIG SUMO

All muscle.

Instead of charging Michael, Big Sumo smashes into a wall. Michael pauses at the strategy, but jumps before the wall at his side explodes outward.

Michael flips and lands gracefully on a fire escape. Big Sumo jumps after him, but Michael launches himself back downward and meets Big Sumo halfway with a foot to the throat.

Big Sumo flips over from the blow but catches Michael's ankle.

Big Sumo lands on his feet and whips Michael's body into the concrete.

Michael's body bounces off the ground. Big Sumo catches him by both ankles and smashes him into a brick wall. The wall shatters, but Big Sumo holds fast to his ankles. Big Sumo pulls him out of the wall and kicks him in the stomach.

Michael's body folds around the big foot before being rocketed down the alley.

Michael flies past Kiko and Kenshi battling furiously. Michael lands hard and spits up some blood. Kiko knocks the Kenshi back.

KIKO

But, he's so fat.

MICHAEL

It's all muscle.

Michael springs to his feet and charges back toward Big Sumo. Big Sumo just stands there with his hands on his hips.

Michael launches a flying kick. Michael's foot sinks into Big Sumo's stomach, but then Big Sumo thrust out his stomach and throws Michael backward.

Michael flips and lands on his feet. Big Sumo charges, but Michael puts a sidekick right back into the huge stomach. This time Big Sumo is pushed back, but the maneuver takes its toll on Michael as well.

Michael rubs his hip. Big Sumo smiles as if to say "well done".

MICHAEL

Okay, that's the last time I attack your center.

BIG SUMO

A fine idea, but this is not just a stomach. It's a shield.

Michael attacks, dodging and weaving Big Sumo's blows and occasionally landing a few of his own but with little effect.

BIG SUMO

Think I'll get tired? Maybe if I was still a man.

MICHAEL

I'm not a man either.

Michael takes his attacks up to the next level. Big Sumo is actually getting knocked around as Michael focuses his attacks on Big Sumo's extremities. It looks as though Michael will soon be victorious, but Big Sumo catches one of Michael's ankles and slams him to the ground.

Michael bounces up and is caught in bear hug. As Michael is being crushed by the tree-like limbs. Big Sumo leans closer to rip out Michael's neck with his fangs.

Michael tries to lean back and kicks Big Sumo repeatedly to break free, but Big Sumo's grip will not be broken.

Just as Big Sumo's fangs are about to rip into Michael's neck, Big Sumo's is decapitated.

The headless bulk collapses onto Michael and he starts to drink the blood. He pushes the great body off of him and is startled to see The Soldier.

Michael, rejuvenated by Big Sumo's blood, charges The Soldier. The Soldier easily knocks him through a wall and runs toward the battle between Kiko and Kenshi.

Michael emerges from the wall just in time to see The Soldier reach them.

MICHAEL

Kiko, get down.

Kiko drops to the concrete as the Soldier swings his long blade. The blade takes off a bit of her hair but misses her. Kenshi is not so lucky. He tries to block the blade, but his sword is snapped in two as The Soldier's blade takes off his head.

Kiko grabs the Kenshi's body and springs onto a fire escape where she feeds in relative safety. Kiko wipes her mouth and drops back to the alley. She lands and kicks the Kenshi's broken blade to Michael. He catches it.

KIKO

You've got no chance against the two of us.

The Soldier shrugs before he attacks. He goes back and forth between Kiko and Michael until both of them are Knocked flat on their backs.

Michael and Kiko get up.

KIKO

Hmmph!

MICHAEL

Just stay focused.

KIKO

Shut up. You get knocked on your ass too.

Both Michael and Kiko attack with fervor. Their attacks are a marriage of grace and deadliness, but the Soldier seems to have taken his fighting to the next level.

He moves between blades in balletic avoidance, before striking out with his own blade and stabbing Michael deep in the shoulder of his sword arm.

Michael throws the broken sword into his other hand and is just able to block the next strike and jump out of range.

LAVENDAR

Goldie's fighter is doing well.  
Too bad he's not here to see it.

The Schoolgirl looks around suspiciously.

LAVENDAR

Odd isn't it. Not like him to miss  
any violence.

The Schoolgirl watches carefully as the Soldier knocks Kiko down the alley and moves in on Michael. With graceful strength, the Soldier disarms Michael and knocks him down the alley.

The Soldier runs at Michael with intent to take off his head. Just as the Soldier is about to deliver the death blow, The Schoolgirl launches herself into the fray with a vicious kick to the chest.

Even though the Soldier was struck by an Elder, he maintains control of his body and lands on his feet some yards away.

The Schoolgirl keeps up her attack, and the Soldier does an excellent job of avoiding her as she tries to rip his helmet off.

LAVENDAR

Stop!

Everyone obeys.

LAVENDAR

What is the meaning of this?

SCHOOLGIRL

That's Goldie and you know it.

LAVENDAR

Go on. Take off the helmet.

The Soldier looks for an escape route, but the other elders move in to block his path.

The Solider bows his head and takes off the helmet to reveal that he is Goldie.

Blondie laughs.

BLONDIE  
Goldie, you cheater.

LAVENDAR  
How could you?

Goldie points at the Schoolgirl.

GOLDIE  
She's up to something. She can't  
be allowed to win.

SCHOOLGIRL  
You're just trying to save your  
eye.

LAVENDAR  
Where's your fighter.

The Soldier, the real one, jumps down from the roof. He's  
not wearing a helmet.

SOLDIER  
I'm here.

LAVENDAR  
Get ready to fight.

The Soldier bows to Lavendar.

SCHOOLGIRL  
My Professor is already injured.

LAVENDAR  
Goldie, take care of it.

GOLDIE  
I will not.

Lavendar glares at Goldie. Goldie bows his head in  
submission and steps to Michael's side and extends his wrist.

Michael looks warily at Goldie.

SCHOOLGIRL  
Go on. Get a good taste of ancient  
blood.

Michael bites into Goldie's wrist and feeds heartily. He  
becomes renewed almost instantly.

Michael stands. He looks stronger than ever.

Michael wipes the blood from his mouth.

MICHAEL  
You're the foulest of creatures.

GOLDIE  
Quite possibly.

Lavendar points at Kiko.

LAVENDAR  
She's hurt too.

Goldie walks to Kiko and extends his other wrist.

Kiko feeds until Goldie yanks back his wrist and pushes her away. She smirks as he glares at her.

LAVENDAR  
Two hours to sunrise and three  
fighters left. Let the side bets  
be placed. It's time to call it a  
night.

Lavendar looks at the three remaining fighters.

LAVENDAR  
And for two of you it's time to  
call it a life.

Kiko and Michael start to move toward the Soldier.

GOLDIE  
Wait! It's not fair.

SCHOOLGIRL  
You dare to speak of fairness?

BLONDIE  
Well, this is a little anti-  
climatic.

ANOTHER ELDER  
Agreed.

TALL ELDER  
This is a tournament. They should  
fight one at a time.

SCHOOLGIRL  
Oh, now we're going to worry about  
rules?

LAVENDAR  
Carl, you decide.

Carl smirks at Kiko.

CARL  
Very well. The winner of the two  
lovers fights the Soldier.

SCHOOLGIRL  
That's bullshit.

LAVENDAR  
That's the way it is.

SCHOOLGIRL  
But...

LAVENDAR  
Since when is my word questioned.

The Schoolgirl gives Lavendar a fake smile and a little bow.

The Schoolgirl slips over to Michael.

SCHOOLGIRL  
You're the only one that can beat  
him.

MICHAEL  
She could.

Michael and Kiko move to the center and square off.

KIKO  
Still believe we are meant to be  
together?

MICHAEL  
I do. There's always a way.

KIKO  
Looks like your have to settle for  
keeping me in your heart.

MICHAEL  
You know how we got here?

KIKO  
Because you're an idiot.

MICHAEL  
We're here because I didn't believe  
in you.

(MORE)

MICHAEL (cont'd)

Let's not make the same mistake  
twice. Do your best in this fight,  
and we'll be together forever.

KIKO

Miku-kun, I would never...

MICHAEL

Have faith in me like you did that  
day in the rain.

Kiko sheds a few tears, but throws off her cloak and readies  
her weapon.

KIKO

I always knew you'd find me.

MICHAEL

How could I have done otherwise?

KIKO

Obedient Dog or Wild Monkey, let's  
find out who's the best.

Michael and Kiko begin a fight to the death. The fight is a  
splendid display of martial prowess, but, in the end, Michael  
gets behind her. He locks her head in the bend of his arm  
and bites deeply into her neck. Her blood courses through  
his veins.

Michael's eyes dilate as he see flashes of himself through  
Kiko's eyes.

FLASHES OF KIKO'S MEMORIES

Michael breaking the sign the first day they met.

Michael helping her up after the Old Farmer has knocked her  
down.

Kiko hanging onto Michael's back as he does kicks. She rests  
her face lovingly against him.

Kiko watching as Michael sweeps so she wouldn't get in  
trouble.

Kiko watching Michael do forms in the rain.

END MEMORY SEQUENCE

Michael lays her body down gently and kneels over her gently  
crying and clinging to her.

The Schoolgirl steps to his side.

MICHAEL

She loved me. She never stopped loving me or doubted me.

SCHOOLGIRL

You still have one left to beat, professor.

Michael doesn't respond. He clings to Kiko.

MICHAEL

Sorry. I'm so sorry.

The Schoolgirl rushes forward and rips Michael away from Kiko. She grabs Kiko by the wrist and ankle and flings her impossibly far into the city.

Michael charges the Schoolgirl, but she easily holds him down.

SCHOOLGIRL

You still have someone to fight, and it isn't me.

Michael nods, and she lets him up.

Goldie throws the Soldier his helmet.

GOLDIE

Now's the time to beat him. He's distracted.

Michael locks eyes with Goldie.

MICHAEL

You think I killed her so this piece of shit could live forever.

The Soldier slips on his helmet.

SOLDIER

Time for you to die.

MICHAEL

Pathetic. Your last words will be a cliché.

Michael charges the Soldier. The Soldier pulls his handguns, but Michael dodges most. The bullets that do hit him are ignored.

He makes it to the Soldier and breaks all his weapons. Michael is ferocious. Michael gets him down and pounds the Soldier until his helmet is in shatters.

The Soldier even tries to submit, but Michael continues the beating and eventually twists off the Soldier's head and feeds.

SCHOOLGIRL  
Now, that was an ass-kicking.

CARL  
Rather anti-climatic.

SCHOOLGIRL  
Oh, but the best is yet to come.

She turns to Goldie and pulls out a small blade.

SCHOOLGIRL  
Time to pay up.

Goldie takes a step back.

GOLDIE  
Back up, bitch.

LAVENDAR  
You made the bet.

GOLDIE  
I'll pay, but she's not getting the pleasure of cutting it out.

Goldie uses his own fingers to pull out his eye. He tosses it to the Schoolgirl without so much as a flinch.

The Schoolgirl shows off the eye like a new piece of jewelry.

SCHOOLGIRL  
Everyone like my new charm?

BLONDIE  
Very nice. Can I have the other one, Goldie.

GOLDIE  
Fuck off.

The Schoolgirl grabs Michael's hand.

SCHOOLGIRL  
Come along, Professor. You've earned a reward.

Michael moves to follow her, but..

GOLDIE  
Wait. I claim him

SCHOOLGIRL  
He's mine. You can't claim him.

GOLDIE  
I can. I'm still your Elder.

The Schoolgirl looks to Lavendar who shrugs.

LAVENDAR  
Rules are rules.

Michael steps bravely to Goldie's side.

GOLDIE  
You've just won yourself an  
eternity of pain.

SCHOOLGIRL  
This is bullshit.

LAVENDAR  
Everyone's first hundred years is  
tough.

The Elders start to file away without so much as a goodbye.

Michael follows Goldie.

EXT. CITY - DAY

The sun rises over the top of the skyscrapers as Detective Marks surveys the latest crime scene.

He looks around at the broken wall and torn fire escape. A couple of large bloodstains mar the concrete.

OFFICER JONES  
Well?

DETECTIVE MARKS  
Well, what?

OFFICER JONES  
Well, what happened?

DETECTIVE MARKS  
How in the world would I know?

Officer Jones smirks.

OFFICER JONES  
Why don't you deduce something?

DETECTIVE MARKS  
I think you mean induce, because we must infer what happened from the large details of what we see.

OFFICER JONES  
So what happened?

DETECTIVE MARKS  
Some people died, bled more than is humanly possible, and then someone whisked the bodies away.

OFFICER JONES  
I could have told you that.

Detective Marks shrugs.

DETECTIVE MARKS  
Now we just need to figure out who, how, and why.

OFFICER JONES  
How are you going to do that?

DETECTIVE MARKS  
I'm going to sleep on it.

EXT. PARKING LOT- NIGHT

The sun sets on a cellar door and brings on full night.

Storm clouds roll in as lightning flashes and thunder rumbles in the distance. A storm is approaching.

The cellar door explodes outward. Goldie emerges.

GOLDIE  
Come along. Your training begins.

Michael jumps from the cellar.

Goldie walks quickly away but stops when he realizes Michael is not following.

GOLDIE  
Looks like I'm going to have to give you a lesson right away.

MICHAEL

It's going to be you that gets a lesson tonight.

GOLDIE

It will be eons before you could do something like that by yourself.

MICHAEL

I'm not by myself.

A form jumps from the rooftop and a woman dressed in a schoolgirl's uniform lands by Michael's side. It looks like the Schoolgirl, but, when the woman looks up, it's Kiko.

Goldie's one eye grow wide.

FLASHBACK

Michael and Kiko fight. Michael pulls her close and bites into her neck.

Kiko smirks and bites into Michael's shoulder.

END FLASHBACK.

The Schoolgirl wearing her mother's armor and blades appears on the other side of the parking lot.

SCHOOLGIRL

He would never kill her. If you weren't such a monster you could have figured that out.

Goldie's one eye goes up in thought.

FLASHBACK.

Michael's arm drips blood after he has fed on Kiko.

END FLASHBACK.

GOLDIE

So that's your plan? Build an army of the righteous undead.

SCHOOLGIRL

My plan is the same as always. You must die.

The Schoolgirl puts on her mother's battle mask.

Goldie charges Kiko and Michael. They separate, launching themselves into the air to avoid the Elder's charge.

But Goldie is too fast. By the time Michael lands, Goldie is waiting for him. As Michael's feet touch the concrete...

BOOM!

Goldie hits him with a clubbing blow that sends him flipping across the parking lot until his momentum is stopped by a van. The van caves in around him.

Goldie watches as Michael pushes the metal of the van off of him as if it was an aluminum can.

GOLDIE

Now, you'll see real power, boy.

Goldie becomes a barely visible blur as he charges. Michael barely has time to get ready for the blow, but Kiko jumps into Goldie's path.

Goldie stops almost instantly, causing the asphalt to bevel. He switches directions so fast that Kiko loses him.

As she looks around, Goldie puts a shoulder into her back and sends her flying into a wall.

Goldie turns back to Michael but sees the Schoolgirl in his path.

GOLDIE

These are the best allies you could find?

SCHOOLGIRL

You're weak. You lost blood and haven't eaten.

GOLDIE

Come see if I'm weak.

The Schoolgirl pulls two blades that have finger grips like brass knuckles. The blade curves around her hand and goes up the back of her forearm until the tip goes just past the elbow.

The Schoolgirl takes the time to glare before charging. The distance between them is covered in an instance. A brutal ballet of speed and violence begins.

Michael's pupils dilate as he watches the fight trying to find the pattern in Goldie's movements. Goldie moves incredibly fast in 45 degree angles to avoid the Schoolgirl's blades.

Michael launches himself into the fight. Moving almost as fast as the two Elders, Michael throws a roundhouse kick where he expects Goldie to be. Goldie arrives as suspected, but catches Michael's ankle and swings Michael like a sword at the Schoolgirl. The Schoolgirl jumps over Michael and kicks Goldie in the wrists, forcing him to release Michael.

As the fight between the two Elders rages, Michael sails across the parking lot, but he controls his body and digs his fingers into the concrete to pull himself to a stop and runs right back toward the fight.

Kiko gets there just before him and gets knocked aside, but she is enough of a distraction for Michael to slam into Goldie's back and send him stumbling across the concrete.

The Schoolgirl follows the tumbling body. As soon as Goldie rolls to his feet, the Schoolgirl swings a blade at his neck. Goldie is just barely able to jump out of the way.

Goldie springs away and rests for a moment as the three fighters form a triangle around Goldie.

SCHOOLGIRL

You call yourself a god. Ha!  
Looks like you're leaking some  
divinity.

Goldie turns to reveal a deep, pink gash in his ebony skin. But he doesn't look beaten. His face pulls into a snarl. His fangs get longer, and he drops on all fours, not like an animal but more like some type of demon with his legs bent at impossible angles.

Our three heros charge toward Goldie. Goldie turns back and forth so fast he seems to pop in and out of existence. His face is a mix of a snarl and a smirk. He looks so frightening it makes one wonder if these are the only three creatures in the world that would run toward him. They run so fast streams of debris get caught in their wake.

The three arrive at about the same time. Kiko and Michael get hit so hard they flip across the concrete like leaves caught in a strong wind. The Schoolgirl and Goldie begin a deadly dance of acrobatic moves.

The Schoolgirl knocks Goldie across the parking lot and into a car. As the alarm on the car starts to blare, Goldie snatches up the car to throw it.

EXT. OUTSIDE PARKING LOT - NIGHT

An older woman drives by the park lot. She hears the alarm of a car blaring and glances over.

A vehicle flies high into the air and comes down in the middle of the street. The old woman looks into the parking lot and sees two figures fighting but they are moving so fast she can't really see what's going on. She can only see the destruction they leave in their wake.

EXT. PARKING LOT - NIGHT

The fight rages on between the two elders with Kiko and Michael serving little more than a distraction.

INT. DINER - NIGHT

Detective Marks sits eating at a small booth. Just as his food is set down, his phone rings. He flips it open.

DETECTIVE

Marks.

He listens.

DETECTIVE

How very interesting. I'm on my way.

EXT. PARKING LOT - NIGHT

The battle rages on between the four fighters. The Schoolgirl uses her blades to perfection, but Goldie's wild, elusive moments make it difficult to do more than scratch him.

Kiko charges in and tries to impale Goldie with her weapon. Goldie spins, avoiding the weapon and smashing her with a clubbing blow.

Michael grabs one of the motorcycles and throws it at Goldie. Goldie catches it and uses it as a weapon/shield against the Schoolgirl.

The Schoolgirl has to jump on top of a camper to avoid being smashed. The Schoolgirl takes the time to glare at Michael. Michael shrugs.

Michael and Kiko charge in on Goldie. Goldie swings the motorcycle like he's trying to swat a couple of flies, but Kiko and Michael are able to avoid being smashed and eventually the cycle is smashed to bits and only a frame remains.

The Schoolgirl attacks from behind. Goldie smacks her with the remnants of the cycle and staggers her back.

Michael rushes in on Goldie and throws a punch. Goldie zips behind him and bends the frame of the cycle around his neck, choking him. Goldie continues to bend the metal around Michael's neck, literally trying to pinch off his head.

Kiko tries to save him, but Goldie swings Michael at her. The Schoolgirl rejoins the fight and Goldie has to release Michael who goes flying again.

Michael lands hard, but sits up and pulls the metal from around his neck.

THE SOUND OF SIRENS.

MICHAEL

Shit.

Michael rushes back to the fight to try and finish it before the cops arrive, but Goldie doesn't feel like dying so easily. He repels their attacks.

A lone cop pulls into the parking lot, but doesn't pull his weapon until he sees Kiko's and the Schoolgirl's weapons.

POLICE-MAN 1

Put those down.

KIKO

Get out of here, stupid.

MICHAEL

Please. Just back away. Leave this to us.

Goldie pulls up a chunk of concrete as easily as a man would pull up a handful of mud. He throws it and hits the cop in the forehead, killing him instantly.

Goldie laughs.

The sound of sirens grow thicker. Michael moves to stop them, but...

SCHOOLGIRL

Professor, no. I need you here.

Michael's torn.

SCHOOLGIRL

The greater evil is right there.

GOLDIE

The greatest evil.

Goldie charges them and the fight begins anew. More cops arrive and are ignored until one tries to break up the fight and is ripped in two by Goldie.

The remaining cops fire on all the fighters and the carnage is taken to the another level as it becomes a battle royale between the three factions.

Michael and Kiko try to just knock the cops out of the way, but the two Elders squash them like so many annoying insects.

EXT. OUTSIDE PARKING LOT - NIGHT

Detective Marks pulls up and gets out of his car and stares at the scene. It looks like the apocalypse has started in the parking.

A cop car flies over the fence. Detective Marks looks like he doesn't know quite what to do.

Michael gets hit so hard he goes flying over the fence and lands on the detective's hood. Michael gets right up and gets ready to pounce back toward the fight. He and Detective Marks make eye contact.

The Detective unsnaps his holster. Michael shakes his head no. The detective takes his hand away from his weapon.

As Michael readies himself to pounce back toward the fight...

DETECTIVE MARKS

Professor Schleger.

Hearing his name, stops Michael. He looks back at Detective Marks.

MICHAEL

If you want to make yourself useful, pull your men back and lock this area down. We'll do our best, but, if it wins, run like hell.

Michael jumps back over the fence.

The detective stands there for a moment watching the fight. It's evident this is not a fight between mortals.

He rushes to his radio.

DETECTIVE

Get everyone back. Set up a perimeter around the area. No one is to go into parking area.

This stops the oncoming cops from driving into the parking lot. Of all the cops that were already in the area only one is able to fall back to the perimeter.

Officer Jones runs to the detective.

OFFICER JONES

What the fuck are those things?

DETECTIVE

Preternatural beings of some sort.

OFFICER JONES

Huh?

DETECTIVE

They're monsters. You with it enough to make sure no one goes in there?

OFFICER JONES

If they go, they're fucking going by themselves.

EXT. PARKING LOT - NIGHT

Broken bodies and smashed vehicles litter the parking lot.

GOLDIE

Ah, just us again. Looks like they ran out of cops.

The four are about to face off again when they hear the chopper. They ignore the chopper as it shines its spotlight on the fight.

The Schoolgirl attacks in a series of stunning spinning maneuvers. Kiko moves in from the side and gets knocked away.

Goldie hops out of range of his three opponents.

The chopper circles over head, spotlighting Goldie. Goldie looks up. His eye is like a flashlight covered in gold gel.

A rifle-man leans out of the side of the chopper and fires.

Goldie zips to the other side of the chopper and lands by a motorcycle. He picks it up and throws it at the chopper like a discus.

The bike spins toward the chopper to quickly for it to be avoided. Just before it crashes into the chopper, Michael snatches it out of air. He lands still holding the cycle and throws it back at Goldie.

Goldie rushes forward and kicks the cycle straight up into the air. The bike shatters into large chunks that rocket straight up and into the blades of the chopper breaking the blades.

The chopper falls like a rock and blows up propelling all four fighters backward.

The Schoolgirl pounces to her feet and looks at Michael.

SCHOOLGIRL

Maybe you should stop throwing  
stuff at him?

Michael doesn't take the time to respond. He jumps through the flames of the burning helicopter and attacks Goldie. Even with Michael's renewed fervor, Michael is not able to penetrate Goldie's defenses.

The Schoolgirl and Kiko make a tandem attack, and the Schoolgirl is able to slice deeply into Goldie's ribs.

Goldie's anger increases. He claws Michael across the chest, and knocks the others away.

He stomps into the smouldering remains of the helicopter and pulls off one of the shattered chopper blades.

GOLDIE

I'm done playing.

The look on Michael's face says it all. This guy was bad enough without wielding a seven foot long blade.

Goldie launches into them, swinging the massive blade as if it was a rapier.

The others are pushed back, but Goldie does not let up.

As Kiko lands, Goldie strikes toward her back. She moves her weapon behind her to block, but the staff of the weapon snaps, and she is struck in the back with the broad side of the blade. Her body bends around the blade before she is thrown across the parking lot.

MICHAEL

Kiko!

Michael tries to run to her, but Goldie attacks. Michael struggles not to get killed as he staggers back to avoid a blow.

Goldie swings a downward blow that is meant to slice Michael in half. The Schoolgirl jumps to block the blow, but even her strength is not enough to deny the blade.

The helicopter blade shatters her weapons and her arms are knocked down to her sides. The blade keeps going and sinks into her shoulder and doesn't stop until it reaches her pelvis.

At the Schoolgirl falls, Goldie drops the big blade and pulls his eye from around her neck.

Goldie puts his eye back in. At first the eye droops lifelessly, then it focuses on Michael in unison with his other eye.

GOLDIE

I told you there was no way to beat me.

As the thunder booms, Michael gets his ass kicked all around the parking lot. Goldie slams him down on the roof of a cop car. The windows shatter as the roof caves in.

Michael rolls off onto the concrete and broken glass and spits up blood.

Goldie walks over to the prone Kiko.

GOLDIE

I'm not going to kill her. That would be too easy. I'm going to keep her as my little pet. I want you to die knowing that I'll be torturing her for the next century.

The rain comes suddenly and strongly. Michael gets up slowly, but eventually gets to his feet and stands up straight.

MICHAEL  
Get away from her.

GOLDIE  
What are you going to do about it?

MICHAEL  
I'm going to fucking kill you.

As Goldie and Michael stare each other down, the Schoolgirl pulls herself with one arm across the littered asphalt. The right side of her torso sticks out from her body at ninety degrees. Her exposed entrails leave a trail of blood and slime behind her like some type of horrible slug.

Goldie glances at the Schoolgirl.

GOLDIE  
Doesn't look like she'll be much help, and you'll never beat me alone.

MICHAEL  
I'm not alone. Kiko! Get up. I need you.

Kiko doesn't move.

GOLDIE  
She's not getting up. If she's conscious, she probably has the sense to know it's futile.

Michael ignores him.

MICHAEL  
Kiko, get up. We've come to far to let a guy like this prevent us from being together.

Kiko's eyes open, but she doesn't move. Tears flow from her eyes.

MICHAEL  
Kiko, I believe in you. I believe in us. We can beat this guy.

Kiko just cries harder as Goldie attacks Michael. The Schoolgirl slowly pulls herself across the parking lot.

Goldie isn't as effective as he once was. Michael's rage gives him the strength to almost match him. Even when Goldie is able to strike him, Michael controls his body and jumps back into the fight.

But soon the Elder is able to catch Michael and raise him over his head to snap Michael over his knee. But, before Goldie can bring him down, a foot smashes into Goldie's face and knocks Michael out of his grasps.

For the first time Goldie is knocked flat to his back.

Goldie rolls to his feet to see Kiko.

GOLDIE

You?

KIKO

Yes, me. I'm not hurt at all. I'm perfectly fine.

Kiko looks at Michael. They nod at each other. Kiko runs and collects the two parts of her broken weapon.

She gets into one of her weird stances.

KIKO

Wild monkey defeats monster.

Michael does his own stance.

MICHAEL

Obedient Dog protects his master.

Kiko glances over at Michael and smiles.

KIKO

Let's kill him.

They charge Goldie.

EXT. ELSEWHERE IN THE PARKING LOT - NIGHT

The Schoolgirl moves impossible slow until she reaches the corpse of a fallen cop. She feeds like a fiend. With a bit more strength, she crawls to a pile of corpses behind an overturned police car. She feeds until the light returns to her eyes. She grimaces as she grabs her torn shoulder and tries to force it back into place. It keeps drooping so she uses the utility belts of a couple of the cops to strap her torso back together. She sits up.

EXT. PARKING LOT - BACK TO THE FIGHT

Goldie gets knocked back by a punch from Michael, and has to jump out of the way of Kiko's blade.

Michael predicts the move and meets him with roundhouse kick that knocks him vertical to the ground and sends him flying.

Kiko jumps and intersects his path. As she sails underneath Goldie, she kicks him with both legs in the spine, sending him straight up into the air. Michael has already anticipated this move and launched himself into the air. Michael meets Goldie at his apex with an axe kick to the forehead that send Goldie back toward the concrete.

Michael falls with him. As Goldie bounces off the concrete, Michael uses the momentum to send a vicious punch into Goldie's skull.

Goldie's head is trapped between Michael's fist and the concrete. Small fissure run through the concrete away from Goldie's head.

Michael relaxes, but too soon. Goldie retaliates with a kick to the stomach that sends Michael flying. Kiko rushes in and slices at Goldie with her blade. He blocks it with the edge of his hand, but this allows her to slam the broken handle of her staff into his stomach.

Goldie backhands her and knocks her across the parking lot.

Goldie laughs.

GOLDIE

Very good, but I can't die.

KIKO

Stand still, and we'll see about that.

Michael follows Kiko's charge, but this time Goldie comes out ahead of the exchange. Kiko goes flying. Michael is thrown into an overturned police car so hard that the car falls back to its wheels.

Michael gets up to rejoin the fight.

SCHOOLGIRL

Professor.

Michael turns to see the Schoolgirl lying by an overturned motorcycle.

SCHOOLGIRL

Third times the charm.

Kiko weaves in and out with her blade occasionally slicing Goldie, but he continues to fight like some wild beast.

Michael screams as he charges across the parking lot with the large motorcycle raised over his head.

Goldie pushes Kiko back in time to catch the motorcycle before Michael can bring it down on him.

Goldie and Michael stand face to face in a battle of strength.

Goldie rips the bike out of his hands and kicks Michael in the stomach, sending him bouncing across the concrete.

Before Michael can even come to a stop, Goldie cocks back to throw the bike at him. We see the Schoolgirl clinging to the side of the bike Goldie can't see.

As Goldie launches the bike at Michael, the Schoolgirl drops off of the bike and falls toward Goldie.

Goldie senses her too late. His face seems to say "Oh shit".

The Schoolgirl falls onto his back and bites deeply into his neck. Goldie struggles to get her off, but she clings like a pitbull.

Eventually Goldie gets her off and throws her across the parking lot. But the damage is done. A large chunk is missing from Goldie's neck. The wound spurts blood.

Goldie tries to hold hand against the wound, but blood flows through his fingers.

GOLDIE  
I can't die. I can't.

SCHOOLGIRL  
Finish him.

Kiko and Michael see their chance and attack, but wounded animals are the most dangerous.

Goldie fights frantically. He hits Kiko so hard that she gets knocked out of one of her shoes. Goldie gets hold of Michael and tries to bite into his neck. Michael resists with all his strength and tries to back away, but Goldie will not release him and presses Michael against a wall.

Michael strains to push Goldie away, but suddenly smiles and lets Goldie bite deep into this shoulder.

MICHAEL  
Sucker.

Goldie hardly gets a taste of Michael's blood before Kiko comes out of the air and brings her broken blade down into Goldie's neck at a 45 degree angle.

Goldie howls as the blade sinks in almost to his sternum.

Goldie spins and pushes Kiko back.

Michael grabs the handle of the embedded blade and yanks it through Goldie's torso in the other direction.

Goldie grabs the blade protruding out of the front of his chest to stop the blades progress. Goldie's head is not attached by much.

Kiko rushes back in and hits Goldie in the ribs with a brutal kick. Michael lands a simultaneous kick to the side of Goldie's head.

Goldie's head comes off and rolls across the concrete. It comes to a rest right where the Schoolgirl lies on the concrete. She picks it up and looks into the eyes.

SCHOOLGIRL

See me.

The last thing Goldie sees is the Schoolgirl's victorious smile.

She smashes the head into the concrete and pulls out the golden eyes as trophies.

Kiko staggers over to Michael and helps him up.

KIKO

Okay?

MICHAEL

I'll live...forever.

KIKO

Not if you try to leave me again.

They make their way to the Schoolgirl and pull her to her feet.

SCHOOLGIRL

Thought we had lost for sure.

KIKO

That guy wasn't so tough.

THE SOUND OF APPLAUSE.

All three of them look up to see Lavendar walking through the destruction in a pristine suit.

LAVENDAR

I didn't think you and your two babies would be able to kill him.

Lavendar looks down at what is left of Goldie.

LAVENDAR

I stand corrected.

SCHOOLGIRL

We've no quarrel with you.

LAVENDAR

Liar. I should finish you all right now, but then I would be bored and melancholy. So come for me when you will. I'll be waiting.

Lavendar spins on his heels and walks into the night. The three breathe a collective sigh.

SCHOOLGIRL

Let's get out of here before he changes his mind.

As they go to leave, Detective Marks drives his car into the lot. He gets out with two guns ready.

DETECTIVE

You killed a lot of good men tonight.

SCHOOLGIRL

There's about to be one more.

Michael puts a hand on the Schoolgirl's shoulder and stops her.

MICHAEL

It was for the greater good. We've destroyed a great evil tonight. We mean you no harm, but if you get in our way...

DETECTIVE

I know. That's why I'm here. I'll help you get out of here if you promise not to kill anymore innocents.

SCHOOLGIRL  
Fuck the innocent.

MICHAEL  
We would appreciate a ride.

The Detective holsters his weapons and walks slowly to the Schoolgirl and picks her up.

DETECTIVE  
This way please.

EXT. OUTSIDE PARKING LOT - NIGHT

The car rest outside the perimeter of police at an intersection.

DETECTIVE  
Where to?

KIKO  
Japan.

EXT. OLD FARMER'S HOUSE - NIGHT

The Old Farmer lays with his eyes closed next to a coy pond. His position suggests he has fallen down.

Kiko leans over him.

KIKO  
Old man. Hey, Old man.

OLD FARMER  
Ki...Kiko.

KIKO  
What are you doing on the ground.

OLD FARMER  
Dy..dying.

Michael steps to Kiko's side.

OLD FARMER  
Am I dreaming.

KIKO  
Yes, but we are sharing your dream.

Michael and Kiko gently help the Old Farmer sit up. The Old Farmer uses the last of his strength to put Kiko's and Michael's hand together.

OLD FARMER

I'm glad I got to see you together  
before I died. Now, let me rest.

The Old Farmer closes his eyes a smile on his face.

MICHAEL

Sorry, master. But you can't rest  
just yet.

The Old Farmer's eyes flutter open.

OLD FARMER

What do you mean?

The Schoolgirl leans into the Old Farmer's field of vision and run her tongue across her razor sharp teeth.

SCHOOLGIRL

We've got work to do.

The Schoolgirl leans toward the Old Farmer.

FADE OUT.