

YOUNG COUNTRY

A MixTape Flick.

The Alliance

KENSHO, mid-20's, female, Japanese ancestry, Japanese accent.

MATSUMOTO, early-20's, male, Japanese ancestry, Standard American English accent.

YANKEE, early-30's, female, African ancestry, Standard American English & late 60's / early 70's urban soul code switch.

JOHNNY REB, late-20's, male, European ancestry, North Georgia Appalachian accent.

AFTEN, mid-20's, female, Asian ancestry, American Southern accent.

KOAN, 4, male, Yorkshire Terrier.

The Conspiracy

GENERAL YONAGUNI, mid-50's, female, Asian ancestry, Japanese accent.

CAPTAIN ANISAZI, early 30's, female, Asian ancestry, Mississippi Southern accent.

COUNT CHOCO, mid-40's, male, European ancestry, Russian accent.

LIEUTENANT LEYLINE, mid-20's, male, African ancestry, Standard American English accent.

Prophecy

SATORI (to be played by the same actress as KENSHO), mid-20's, female, Japanese ancestry.

SHOBOGENZO-SAN, mid-50's, male, Asian ancestry, any accent.

MARDUK, mid-30's, female, African ancestry.

What's Up

The Untold Story of Executive Order 9066:
Kensho's internment. The heart of Satori.
Country don't care 'bout the colour of your skin.

"The whole universe is on fire. Through what kind of samadhi can you escape being burned?"

- Zen Master Seung Sahn

FADE TO:

SOUNDTRACK: BEGIN "Japanese Traditional Music".

INT. MODEST CA HOME. BREAKFAST TABLE. DAWN. **AUTUMN, 1944-ISH.**

MATSUMOTO, jeans, white t-shirt, black leather jacket, greaser hair, seated across the table from KENSHO, blue yukata with Japanese flower designs.

KENSHO

You had something you wanted to say?

MATSUMOTO

Yes. Yes I did. Of course I did...I wrote a note.

Kensho smiles, teases.

KENSHO

(in Japanese) Go ahead Matsumoto-san.

MATSUMOTO

Wait you know I can't under...no now I'm going to get through this letter I wrote just for you.

Kensho bats her eyelids. Waits.

Matsumoto brings the letter in front of his face.

MATSUMOTO (CONT'D)

Dear Kensho...

Looks at Kensho.

MATSUMOTO (CONT'D)

I can call you Kensho right?

Kensho gets playfully impatient.

KENSHO
If you must...now go. Before I
change my mind.

Matsumoto, surprised.

MATSUMOTO
About what?

KENSHO
About what you're about to ask.

MATSUMOTO
About what I'm about to...

Kensho smiles.

KENSHO
...yes I will...how do you say
it...ah yes I will go steady with
you Matsumoto-san.

MATSUMOTO
You'll go stead...

KENSHO
I will be your girlfriend.

Kensho reaches her hands across the table. Matsumoto
reciprocates. A moment.

MATSUMOTO
Well that sure wasn't how I planned
it my head.

They both laugh. Honest. Intimate.

KENSHO
Let's go!

The two young lovers exit.

SOUNDTRACK: END "Japanese Traditional Music".

CUT TO:

SOUNDTRACK: BEGIN "I'm Tryin'" by Trace Atkins.

EXT. MANZANAR JAPANESE-AMERICAN INTERNMENT CENTER. DAY.
OPENING CREDITS.

Matsumoto and Kensho walk, hand in hand, though the
internment camp, passing the morning activities at Manzanar.

Steep mountains in the background. Snow-caps. An eagle.

The morning breeze blows Kensho's hair into her face.
Matsumoto, cautious, reaches in to touch Kensho's hair.

Kensho, suddenly aware of her surroundings, withdraws her hand from Matsumoto's, places her own hair behind her ear, makes a subtle eye gesture to the side of the road.

Matsumoto turns to see SHOBOGENZO-SAN speaking with a friendly checkpoint guard. Nametag: JOHNNYREB.

Shobogenzo-san instructs.

SHOBOGENZO-SAN

There are two kind of trust. Some people you can trust to do the right thing.

JOHNNY REB

Yes sir.

Matsumoto waves to Johnny Reb. Johnny Reb nods. Shobogenzo smiles at Kensho. Kensho, still walking, bows slightly.

SHOBOGENZO-SAN

Others you can trust to be themselves...and that you can work with.

Shobogenzo returns his focus to Johnny Reb.

SHOBOGENZO-SAN (CONT'D)

But that first kind of trust, the all the way trust, that's worth more than gold.

Kensho and Matsumoto, now out of sight of Shobogenzo, clasp hands again. Kensho beams. Matsumoto blushes.

EXT. MANZANAR. SCHOOL HOUSE. DAY.

Kensho and Matsumoto, hand in hand, walk to the open schoolhouse door.

INT. SCHOOL HOUSE. DAY.

YANKEE, standing at the front of the class, instructs a group of 10-15 children (ages 8-12). Thanksgiving Pilgrim & Native American costumes.

YANKEE begins the American Pledge of Allegiance.

YANKEE
I pledge allegiance...

The class, placing their hands on their hearts, joins in.

CLASS (IN UNISON)
...to the flag of the United States
of America.

Kensho and Matsumoto, hand in hand, appear at the entrance.
YANKEE makes eye contact.

CLASS (CONT'D)
And to the republic for which it
stands, one nation, under god...

Matsumoto raises his girlfriend's clasped hand.

YANKEE understands, places her hand on her heart. Aww :)

CLASS (CONT'D)
...indivisible, with liberty and
justice for all.

Smiles all around. A child makes a loud Native American call
with his hand and mouth. The class joins in.

EXT. MANZANAR US ARMY RECRUITMENT CENTER. AFTERNOON.

Kensho and Matsumoto walk hand in hand. Matsumoto holds
Kensho's parasol, shielding her from the desert sun.

Kensho walks KOAN, holding his leash. KOAN behaves, walking
happy, slightly behind Kensho.

Kensho delivers Matsumoto to the front entrance. Matsumoto
hands Kensho her parasol. Kensho bows, looks up, bats her
eyelids. Matsumoto smiles deeply.

MATSUMOTO
I won't be long.

KENSHO
Take your time Matsumoto-san. It is
a big decision. You must choose
wisely.

Matsumoto tries to lighten the moment.

MATSUMOTO
Yes mam. I know.

Kensho folds her parasol, leans it against the wall, steps forward, straightens Matsumoto's collar.

KENSHO

Whatever is your decision. I am
your back.

Kensho signals with her hand to Matsumoto's back.

Matsumoto laughs.

KENSHO (CONT'D)

My English is not correct?

Matsumoto, patience. Kindness.

MATSUMOTO

I have your back too Kensho. All
the way.

Matsumoto squeezes Kensho's hand, walks into the army
recruitment center alone.

EXT. MANZANAR. WOMEN'S BATHING AREA. TWILIGHT.

Kensho and Koan walk towards the entrance to the women's
bathing area.

AFTEN approaches the main bathing area just as Kensho and
Koan approach. Aften, wrapped in a large bath towel, dries
her hair with another bath towel. Aften, catty.

AFTEN

So he's got you walking his dog now
for him? I guess you're just a
little bit easier to train than I
ever was. Hey there Koan.

Koan growls at Aften.

AFTEN (CONT'D)

I guess old habits die hard.

Kensho, looking down at the ground, contemplates.

KENSHO

Old soldiers just fade away.

Aften, confused.

AFTEN

What?

Kensho, dead stare, intent.

KENSHO
Good day Aften-san.

Kensho turns away from the bathing area, back towards the main camp.

Aften calls after her.

AFTEN
Bye bye sloppy seconds! They never
forget their first babydoll!

Kensho tempers her fury.

SOUNDTRACK: END "I'm Tryin'".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Oje Mujer" by Raymix.

EXT. MANZANAR FIRE DEPARTMENT. EVENING.

Lights turn off inside the fire department. Johnny Reb locks the front door, checks the garage door, and sets two large folded cardboard boxes by the door.

INT. YONAGUNI BUNKER. EVENING.

Sealed bunker. No exterior windows. Dim lighting.

GENERAL YONAGUNI, seated in the center of the room. Command console. Yonaguni observes a large map of Allied and Axis power positions in Europe and Asia.

LIEUTENANT LEYLINE, headphones, seated at a communications console, removes one headphone, addresses General Yonaguni.

LIEUTENANT LEYLINE
General Yonaguni, we've intercepted
a transmission from the Zhongshan
mountains. It's weak, but it's a
name. A whisper really.

General Yonaguni turns in her command chair, faces Lieutenant Leyline.

GENERAL YONAGUNI
The first hard intelligence we've
had in months.

Lieutenant Leyline gulps, stutters in the direct gaze of absolute power.

LIEUTENANT LEYLINE
Yes mam. The name. Satori.

General Yonaguni turns, fierce, to CAPTAIN ANISAZI, standing.

GENERAL YONAGUNI
It's her. I told you we'd find her.

CAPTAIN ANISAZI
Madame there are so many uncharted regions in the disputed territories to the East.

GENERAL YONAGUNI
It's her. I know it's her. Satori. Enlightenment. The key we've been seeking. The Source you understand!

Captain Anisazi deflects.

CAPTAIN ANISAZI
Yes mam.

General Yonaguni turns back to the command map, points to China, then France.

GENERAL YONAGUNI
Prepare the Red Army for a surface attack. The little moustached Hun will have to wait for Bastogne. There will be nothing to stop us this time. Enlightenment, the fountain, youth.

General Yonaguni's face relaxes. Yonaguni turns her chair to the other side of the room, makes eye contact with COUNT CHOCO, well dressed, professional, standing in the shadows.

General Yonaguni nods. Count Choco receives the message.

COUNT CHOCO
(to himself)
And so it begins.

Count Choco surveys the room. Yonaguni turns agains to face the map.

Count Choco addresses the back of Yonaguni's head.

COUNT CHOCO (CONT'D)
Madame now that you have what you
need I'll take my leave.

General Yonaguni raises her hand to dismiss Count Choco.
Count Choco turns to leave the room.

GENERAL YONAGUNI
Count Choco.

COUNT CHOCO
Madame?

GENERAL YONAGUNI
Don't stray too far. We may need
your services yet again.

COUNT CHOCO
Thy will be done.

Count Choco exits the room.

INT. ELEVATOR. NIGHT.

Rapid movement upwards. A long ride.

Count Choco stands alone in the elevator, contemplating.

COUNT CHOCO
(to himself)
This agreement keeps getting worse
every day.

The elevator speaks, feminine.

ELEVATOR
I'm sorry sir that you are having a
bad day.

Count Choco chuckles.

COUNT CHOCO
Elevator. What does one do when
stuck between a rock and a hard
place, when every choice is bad?

The Elevator lights flash and change colors.

ELEVATOR
I'm sorry I don't know that.

The lights returns to normal.

COUNT CHOCO
Of course you don't love.

(beat)

ELEVATOR
T minus 30 seconds to surface
arrival.

Count Choco straightens his outfit.

COUNT CHOCO
Copy that.

The elevator continues to speed upwards.

INT. MANZANAR FIRE DEPARTMENT. FIRE CHIEF'S OFFICE. NIGHT.

The elevator doors open into the Fire Chief's office. Count Choco steps out of the elevator, surveys his office.

Framed photo of Count Choco and U.S. President Franklin D. Roosevelt. Fireman's helmet. A big plate of chocolate chip cookies, half eaten.

Count Choco removes his executive suit jacket, picks up a fireman's jacket from the desk in the center of the room, dons the fireman's jacket, ruffles his hair, steps across the room in front of a mirror.

Count Choco stares at his reflection.

COUNT CHOCO
(in Standard American English)
Good evening mam. Why yes I am the
chief. Chief William Whatley if you
please.

Count Choco stares at his reflection, adjusts.

EXT. MANZANAR FIRE DEPARTMENT. EVENING.

Count Choco, dressed in blue collar clothes, exits the fire station from the back door.

Choco walks the driveway to the main dirt road, picks up the two cardboard boxes left by Johnny Reb, walks across the street to an old pickup truck, places the cardboard boxes in the bed of the truck.

EXT. SIERRA NEVADA MOUNTAINS. MOONLIGHT.

The pickup truck pulls to a stop. Engine cuts, lights out.

Silence. Moonlight.

Count Choco surveys the night landscape, whistles.

A whistle returns. Choco whistles again, a different tune. Again, the tune is returned.

SATORI, clad in black ninja gear, emerges from the shadows, re-sheathes her samurai sword.

Count Choco gives a half-hearted deferential bow. Satori stands with fists down, at attention.

COUNT CHOCO
They're getting close.

SATORI
Mmm.

COUNT CHOCO
I have one last mission for you.
Then I release you of your bond.
You will be free to waste your time
with all the peasant boys you like.

SATORI
Mmm.

Count Choco angers, steps to the side, then cools.

(beat)

Count Choco turns his head to the spot where Satori stood moments earlier. She has vanished.

COUNT CHOCO
Good conversation.

Count Choco walks to the truck, checks the rear. The boxes have also vanished.

SOUNDTRACK: FADE OUT "Oye Mujer".

CUT TO:

SOUNDTRACK: BEGIN "Starlight" by BABYMETAL.

EXT. ZHONGSHAN MOUNTAINS. RED ARMY TERRITORY. NIGHT.

Satori, clad in ninja gear, samurai sword on her back, edges around a large tree. Satori's face is covered in black ninja chic, only her eyes are visible.

Satori's eyes survey the landscape. Several large campfires blaze ahead in the distance.

Laughter. TWO RED ARMY SOLDIERS drink cheap Chinese whiskey. One soldier cleans his bayonet. The other soldier lies on his back watching the stars.

Satori approaches the first drunken soldier from behind, wraps her arm around his neck, trapping him. The soldier passes out as Satori gently brings him to the ground.

SATORI
(in Japanese, English subtitles)
When you awaken you will not
remember this false self brother.

Satori, hands prostrate, gives a subtle bow of the head.

The stargazing soldier, still reclined, looks at Satori in fear. Satori turns her head to meet his eyes.

Satori stares, squints, softens, brings her finger to her mouth, ssshhhh. The soldier nods. Satori vanishes.

EXT. COMMAND TENT. BATHROOM. NIGHT.

A RED ARMY OFFICER sits on a makeshift toilet, reading an early 1940's comic book.

The Officer reaches on the floor to rip a page of parchment from an ancient manuscript (Nagarjuna's Fundamental Wisdom of the Middle Way). Other crumpled manuscript papers, brown with feces, crumpled in the corner.

The Officer's hand starts to tear a page. A sword blade slices his hand, delicately. Satori, upside down, descends from the shadows above, wraps her arms around The Officer's neck and head. As The Officer passes out, Satori speaks.

SATORI
(in Japanese, English subtitles)
May your next birth in the chaos
realm purify your soul.

Satori releases The Officer, who falls to the floor.

Satori, kneeling on the floor, places the ancient parchment into her ninja shoulder bag, makes a disgust face at the smell in the air, places her hand over her nose.

EXT. RED ARMY CAMP. FOREST EDGE. NIGHT.

Satori, samurai sword across her back, surveys the forest, the distant camp fires receding in the background.

Satori relaxes, quickly checks the manuscript in her bag.

CAPTAIN ANISAZI, holding a samurai sword, appears from behind a tree ten yards ahead.

CAPTAIN ANISAZI
Still chasing the old ways? The
general wants her prize. The
fountain of youth. What the old
ones call Satori. You know where it
is.

LIEUTENANT LEYLINE appears fifteen yards away on the opposite side of Satori, cradling KOAN in his arms.

LIEUTENANT LEYLINE
And you're going to tell us where
the Satori relic sleeps.

Satori shakes her head no.

Koan barks playfully.

CAPTAIN ANISAZI
(to Lt. LEYLINE) Do it.

Satori's eyes, anguish. A death whimper from Koan.

Captain Anisazi laughs. Satori, infuriated, charges.

Lt. Leyline and Cpt. Anisazi circle Satori. Satori leaps, chops a long piece of bamboo from the forest, sheathes her sword.

Satori spins with her wooden weapon. Leyline charges, shouldering his rifle w/bayonet, taking aim. Satori intercepts, taking out Leyline's legs. Leyline drops hard, unconscious.

Cpt. Anisazi lunges at Satori, slicing a stomach opening on Satori's ninja outfit. Satori counters with her wooden weapon. Anisazi intercepts, slicing Satori's weapon, and Satori's arm. Satori unsheathes her sword.

Walks back, defensive. Anisazi advances slowly. Satori retreats, vanishing into the forest.

Anisazi approaches Leyline as he re-emerges into consciousness. The two large boxes from earlier (from outside the fire station) sit opened and empty several yards away.

The Red Army weapons storage tent explodes in the background, along with several other large pieces of machinery.

The remaining Red Army stargazer safely watches in the middle of the explosions, unharmed.

SOUNDTRACK: FADE OUT "Starlight".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Most People Are Good" by Luke Bryan.

INT. MANZANAR GATHERING HALL. DAY.

Wedding festivities. Decorations are raised. A happy party.

INT. GATHERING HALL. DAY.

Matsumoto, dressed in military dress uniform, stands waiting at the altar. KOAN beside him, his hind legs suspended in a Japanese hand crafted buggy. KOAN, barks, rolls forward :)

Matsumoto looks down the aisle. Here comes the bride.

Kensho, wedding gown, traditional, angelic, her arm linked with Shobogenzo-san, who leads her down the aisle.

Matsumoto meets eyes with Aften in the audience. Aften smiles, thumbs up. Matsumoto smiles.

Kensho reaches Matsumoto, looks up bashfully, simple smile.

Shobogenzo-san shakes hands with and then hugs Matsumoto.

SHOBOGENZO-SAN
(to Kensho) Take care of my son.
You must take care of each other.

Kensho bows slightly.

MATSUMOTO
Yes sir.

Shobogenzo-san returns the bow, deeper.

INT. AT THE ALTAR. DAY.

Kensho recites her vows in the presence of Shobogenzo-san, Matsumoto, Yankee, and Johnny Reb.

KENSHO
(in Japanese, English subtitles)
Matsumoto-san. Grant. Our meeting
is a mystery, but your heart is
not. Your soul is a flower. Your
original face shines me. I pledge
my love.

Kensho's eyes meet Matsumoto's.

KENSHO (CONT'D)
(in English) I am your back.
Always.

Matsumoto beams. Shobogenzo, proud. Aften, in the audience, wipes a tear.

INT. AT THE ALTAR. MOMENTS LATER.

Matsumoto recites his vows.

MATSUMOTO
Kensho. What can I say...my father
has something he says
sometimes..."Whattayagonnado?"...

Kensho, curious. Matsumoto, now confident, proceeds.

MATSUMOTO (CONT'D)
Sometimes something finds you and
it's what you've been looking for
but when it hits you. Wow. It's not
what you imagined at all. It's
better. It's better because it's
beyond you. You're smart. You're
tough.

Kensho chuckles.

MATSUMOTO (CONT'D)
And I love you all the way. All the
way you understand?

Kensho smiles.

KENSHO
I trust you too Grant.

SHOBOGENZO-SAN

I now pronounce you man and wife.
You may kiss...

Kensho beats Shobogonzo to the punchline and, with joy, moves in to kiss Matsumoto.

Shobogenzo, Johnny Reb and Yankee celebrate. Koan barks.

INT. MANZANAR GATHERING HALL. NIGHT.

Johnny Reb and Yankee dance.

YANKEE

Oh boy the anguish in that poor
couple's future. Him shipping out,
her staying at home not knowing.
Brave girl.

Johnny Reb teases.

JOHNNY REB

What you don't believe in love?
Destiny? Magic?

YANKEE

I'm all for magic, but when the
show's over.

Johnny Reb shakes his head.

Kensho and Matsumoto, twirling together on the dance floor,
pass Johnny Reb and Yankee.

KENSHO

(to Yankee) Stay in magic babydoll!

Kensho and Matsumoto continue across the dance floor.

Johnny Reb to Yankee.

JOHNNY REB

See, stay in magic babydoll.

Yankee softens. Johnny Reb pulls her closer. Their lips
approach. Yankee laughs, pulls her head to the side, teases
Johnny Reb.

YANKEE

Boy you better behave yourself.
You're stepping up to a whole other
league if you finish that gesture.

Johnny Reb chuckles.

EXT. PRIVATE TENT. MANZANAR BOUNDARY. NIGHT.

Matsumoto and Kensho prepare to enter their wedding tent.
Kensho pauses.

KENSHO
Promise me something Grant.

Matsumoto takes Kensho's hands.

MATSUMOTO
I've already promised my love.
Everything.

Kensho smiles, releases Matsumoto's hands, enters the tent.

Matsumoto waits.

KENSHO
You may enter Matsumoto-san.

Matsumoto opens the tent flap. Kensho, the bow and ribbon on her yukata removed, turns to Matsumoto, begins to open one side of her blue yukata, meets eyes with Matsumoto.

Kensho's eyes foreshadow consummate love.

SOUNDTRACK: FADE OUT "Most People Are Good".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Medusa" by Tom Tripp.

INT. YONAGUNI BUNKER. EVENING.

Dark red lights illuminate the walls. General Yonaguni stands, judgmental over Lt. Leyline, kneeling.

GENERAL YONAGUNI
What you call "feedback" I call
unsolicited and uninformed opinion.

Leyline pleads.

LIEUTENANT LEYLINE
General if you will just give me a
chance to be heard, I'm sure you'll
understand...

Yonaguni checks her reflection. Displeasure, rage.

GENERAL YONAGUNI

You were meant to use the dog as
leverage! Hold it. Get her secrets.
Now we have nothing!

Yonaguni, her back turned, unsheathes her samurai sword.

LIEUTENANT LEYLINE

She will never tell. If you would
just give me a chance to be
heard...

Yonaguni, swift with the sword, ends Lieutenant Leyline
cleanly (off camera). Leyline falls gently to the floor.

GENERAL YONAGUNI

You have been heard Lieutenant.

Captain Anisazi, standing to the side of the conflict, snaps
to attention.

GENERAL YONAGUNI (CONT'D)

Bloody man!

Yonaguni spits on Lieutenant Leyline's clothing, directs
Anisazi.

GENERAL YONAGUNI (CONT'D)

Get his boots.

Cpt. Anisazi removes Leyline's right boot. General Yonaguni
unsheathes a hunting knife. Anisazi removes Leyline's sock to
reveal his foot. Six toes.

General Yonaguni removes the sixth toe.

Cpt. Anisazi eyes the big battle map on the center wall. East
Asia's Red Army territory has shrunk to a considerably
smaller area. Blue has taken over.

CAPTAIN ANISAZI

One strike from her and the entire
Pacific theatre turns. Curious
isn't it?

General Yonaguni slices the sixth toe from Leyline's left
foot.

GENERAL YONAGUNI

Almost as if someone were helping
her.

Yonaguni rises, studies the map.

INT. MANZANAR. WOMEN'S BATHING AREA. NIGHT.

Kensho, alone in the women's area, bathes in the traditional Japanese fashion. Six toes on each foot.

EXT. WOMEN'S BATHING AREA. LATE NIGHT.

Kensho, dressed, clothed in loose, modest meditation outfit, delicately walks the moonlight path.

EXT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho approaches the modest dojo entrance, kneels, opens the dojo door in the traditional fashion, enters, close the door, completes the ritual.

INT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho meditates by candlelight.

INT. SHOBOGENZO DOJO. SUNRISE.

Kensho meditates. Candles have burned out. Shobogenzo-san approaches, performs the ritual, sits.

Kensho and Shobogenzo-san meditate side by side.

INT. SHOBOGENZO DOJO. MORNING.

Shobogenzo-san speaks.

SHOBOGENZO-SAN
You have been my best student.

Kensho bows.

KENSHO
Thank you sensei.

SHOBOGENZO-SAN
You will stop the fight now that
you are with my son? This is your
wish?

Kensho reaches into her bag, retrieves the Zhongshan mountain sacred texts, places the parchments before Shobogenzo-san.

KENSHO
Yes sensei.

SHOBOGENZO-SAN
This completes the collection. All
except the ones in your head.

KENSHO
Yes sensei.

Shobogenzo-san contemplates the image of the Buddha.

SHOBOGENZO-SAN
Remember the ten ox-herding images.

Kensho scans the ceiling, decorated with the ten ox-herding
pictures (jugyu).

SHOBOGENZO-SAN (CONT'D)
Both bull and self have been
transcended. No more training do
you require.

Kensho speaks.

KENSHO
Yes sensei.

Shobogenzo-san turns to face Kensho.

SHOBOGENZO-SAN
The source reached does not
guarantee smiles upon return to the
world. Your enemies will not stop
until they have what they think
they seek. But you are strong.
Beware the witch. Lust is strong.
But you are stronger sensei.

Shobogenzo bows towards Kensho. Kensho remains unmoved, bows
to the image of the Buddha.

KENSHO
Yes Shobogenzo-san.

Shobogenzo-san smiles. The student has become the master.

SOUNDTRACK: FADE OUT "Medusa".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Devil Got My Woman" by Gregg Allman.

INT. YONAGUNI BUNKER. PRIVATE QUARTERS. DAY.

Count Choco, seated, confides in Cpt. Anisazi.

CAPTAIN ANISAZI
You still have powerful feelings
for this woman.

Count Choco continues the flirtation.

COUNT CHOCO
Woman? She was a child. And I hate
her with all my heart.

Cpt. Anisazi slyly chuckles, approaches Count Choco.

CAPTAIN ANISAZI
She didn't take to your grey magic
master?

Anisazi runs her fingers through the greying hair on the
sides of Choco's head.

COUNT CHOCO
She went for something weaker.

CAPTAIN ANISAZI
Let her experience the wilderness
for a while, without your
protection. In the meantime...

Anisazi walks seductively towards her inner chamber.

Choco appreciates the view. Anisazi turns her head back.

COUNT CHOCO
Are you coming?

INT. CPT. ANISAZI'S INNER CHAMBER. AFTER THE COMFORT.

Count Choco, shirtless, his arm around Anisazi, t-shirt,
reclines in Anisazi's bed.

Anisazi comforts Choco with loving strokes of her fingers
across his chest, arms, neck.

Choco confides further.

COUNT CHOCO
You and the witch were right.

Anisazi licks her lips.

CAPTAIN ANISAZI
About what baby?

Count Choco takes a deep breath, exhales.

COUNT CHOCO
Satori. What you seek. It is with
her. The woman in the camp. The
meek one.

Anisazi looks deep into Count Choco's eyes, with love?

CAPTAIN ANISAZI
Thank you Count.

Anisazi gets out of bed, dresses.

COUNT CHOCO
Where are you going?

Cpt. Anisazi turns on a dime, changes her entire countenance.

CAPTAIN ANISAZI
I have what I need from you. Count
Choco. (laughs mockingly). I knew
it was her, but we didn't have
confirmation. Now I have it, and
now I have all I need from you
little man.

Anisazi, still dressing in her command gear, exits.

Count Choco hangs his head in disbelief, shame.

INT. YONAGUNI BUNKER. COMMAND ROOM.

General Yonaguni stares at the large map of global conflict.

Anisazi storms into the room.

CAPTAIN ANISAZI
We were right. It is her. She has
the secret.

General Yonaguni, unmoved.

CAPTAIN ANISAZI (CONT'D)
The girl in the camp...the
Zhongshan mountains...the dog...the
secret. We were right!

Yonaguni corrects, firmly.

GENERAL YONAGUNI
I heard you the first time Captain.

(beat)

CAPTAIN ANISAZI
I don't understand.

Anisazi signal to the map.

CAPTAIN ANISAZI (CONT'D)
All this was to find her. The
internment, the American fleet, the
little man, Red Army...all for her.
And now we have her...

Anisazi points to the ceiling in frustration.

CAPTAIN ANISAZI (CONT'D)
...right above us and you won't
act. Execute this bitch so we can
complete the prophecy and fulfill
the destiny of the hundred and
forty four thousand!

General Yonaguni, unmoved.

GENERAL YONAGUNI
You are forgetting one thing my
impatient little gnat. When we
ended Lieutenant Leyline we
disturbed the order.

CAPTAIN ANISAZI
We?

General Yonaguni, ruthless.

GENERAL YONAGUNI
Yes we. Or perhaps you'd prefer to
survive on your own in the
wilderness again. Perhaps you've
forgotten your life before I found
you?

Cpt. Anisazi checks herself, shows deference.

CAPTAIN ANISAZI
No mam. Thy will be done.

EXT. ZHONGSHAN MOUNTAINS. MOONLIGHT.

Count Choco begins a journey through the wilderness, treading
the path less travelled.

Count Choco walks, shoeless. Six toes on each foot.

SOUNDTRACK: FADE OUT "Devil Got My Woman".

FADE TO:

SOUNDTRACK: BEGIN "Velvet" by MYIYU.

INT. MANZANAR BARRACKS. DAY.

Yankee straightens Johnny Reb's green army military uniform.
She sheds a tear.

YANKEE

Why did you have to go and do this?
Sign-up? Fight?

Johnny Reb, confident for the first time at the sight of love
in Yankee's eyes.

JOHNNY REB

May I write you?

Yankee grabs Johnny Reb tight, squeezes him.

YANKEE

You better do more than write. You
better take care of yourself and
come home in one piece.

Yankee pulls back, places her hands on Johnny Reb's
shoulders.

YANKEE (CONT'D)

Come home to the woman who loves
you.

Johnny Reb, stunned, looks deep into Yankee's eyes. Johnny
Reb and Yankee share their first kiss.

INT. SHOBOGENZO DOJO. DAY.

Kensho, in her blue yukata, stands before her husband, fusses
over his uniform, touches his face.

MATSUMOTO

We knew this moment was coming. And
we've talked about it. We agreed
it's the right thing...the only
thing as you said it.

Kensho nods, smiles, sheds a tear.

MATSUMOTO (CONT'D)

Tell me I'm wrong to do this. Tell
me different and I promise you I'll
run with you over those mountains
behind us and never looks back. I
love you all the way you
understand.

Kensho smiles.

KENSHO

I am your back.

They both laugh, then sadden.

INT. YONAGUNI BUNKER. YONAGUNI'S PRIVATE CHAMBER. SUNSET.

Red lights illuminate the walls. General Yonaguni lies naked,
on her stomach, on a massage table. A white towel drapes her
bottom.

Cpt. Anisazi, dressed in a white leotard & yoga pants,
massages General Yonaguni from above with her feet.

GENERAL YONAGUNI

We will wipe men from the face of
the Earth. That was my promise to
you.

Anisazi soothes.

CAPTAIN ANISAZI

And you have kept your promise
madame. When the global conflict
kills the men of all tribes our
time to rule will arrive at last.

General Yonaguni excites as the thought of global domination.

GENERAL YONAGUNI

A new aristocracy. Led by the
chosen few with the mark of
excellence.

Yonaguni wiggles her toes. Six toes.

GENERAL YONAGUNI (CONT'D)

The next evolution.

The women begin to excite, chatter.

CAPTAIN ANISAZI
The only men allowed to remain
shall be those of our kind.

Captain Anisazi massages deep into Yonaguni's lower back with
her foot. Six toes.

GENERAL YONAGUNI
(like a serpent) Yes. All others
shall die in battle.

CAPTAIN ANISAZI
Only those bred to serve will be
allowed to remain.

GENERAL YONAGUNI
(devilish) Yes.

Captain Anisazi gets ahead of herself.

CAPTAIN ANISAZI
Who's your matriarch?

General Yonaguni matches.

GENERAL YONAGUNI
Who's your matriarch?

Captain Anisazi laughs, evil. Yonaguni cackles.

EXT. MANZANAR INTERNMENT CENTER. SUNSET.

Kensho and Yankee watch as the bus carrying Johnny Reb,
Matsumoto, and other recruits, pulls away from the internment
center.

Yankee waves to Johnny Reb. Kensho and Matsumoto lock eyes.

The bus departs. Aften approaches Kensho and comforts her.
The ladies return to their daily routines as the bus
disappears into the distance.

SOUNDTRACK: END "Velvet" by MYIYU.

CUT TO:

SOUNDTRACK: BEGIN "I Lived It" by Blake Shelton.

EXT. ARMY TRAINING CENTER. DAY.

Johnny Reb and Matsumoto run the obstacle course. DRILL
SERGEANT opines.

DRILL SERGEANT
In conflict, in battle, fury
dominates. Fury will strengthen
you, but it numbs your wits.

Matsumoto climbs the obstacle wall. Johnny Reb follows.

DRILL SERGEANT (CONT'D)
Tame fury and you will be without
weakness.

Drill Sergeant boots a straggler in the rear.

DRILL SERGEANT (CONT'D)
You will be indestructible. You
will not fight. You will prevail!

Johnny Reb rolls his eyes. Matsumoto, once serious, now
chuckles.

EXT. ARMY TRAINING CENTER. DAY.

Nature run in PT gear. A company of men runs to the
instruction of Drill Sergeant.

DRILL SERGEANT
We're the men of infantry we're
riders of the night...

THE MEN (IN UNISON)
...we're dirty sons of bitches,
we'd rather shag than fight. So
aydee aydee aydee oh, who the hell
are we.

A man stumbles. Matsumoto assists.

EXT. MANZANAR INTERNMENT CENTER. DUSK.

Kensho walks from the assembly hall to the schoolhouse,
quickly turns, runs to the bushes, vomits.

Kensho, consternation.

EXT. RIFLE FIRING RANGE. DUSK.

Johnny Reb examines the target. Drill Sergeant looks with
binoculars at Johnny Reb's work. All bullseyes.

Matsumoto, sighting his rifle at the target, takes pause,
looks to the West. Matsumoto, consternation.

EXT. MANZANAR. DUSK.

Yankee runs from the schoolhouse to meet Kensho.

Kensho, still recovering, looks up at Yankee.

Yankee smiles knowingly. Kensho smiles, then consternation.

YANKEE

It will be ok babydoll. There is
never a perfect time for life to
begin.

Kensho looks East with concern.

YANKEE (CONT'D)

It's daddy will come home don't you
worry.

Kensho corrects.

KENSHO

His.

Yankee, calms, inquires.

YANKEE

His?

Kensho stands.

KENSHO

Yes, his.

Yankee excites!

YANKEE

Oh girl a boy! A little baby boy?
Oh, I'm so happy for you two.

Yankee enthusiastically hugs Kensho.

KENSHO

Yes, it is written.

Kensho shrugs. Yankee teases.

YANKEE

It is written...always so serious
girl...come on we've got to
celebrate love!

Yankee twirls. Kensho laughs.

INT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho meditates.

INT. SHOBOGENZO DOJO. LATER.

Kensho meditates. Shobogenzo-san sits beside her.

KENSHO

You will be a grandfather.

Shobogenzo-san, delighted, looks at Kensho.

KENSHO (CONT'D)

A baby boy.

Shobogenzo-san, content.

SHOBOGENZO-SAN

Then the prophecy is fulfilled.
Your son, my grandson, a gift from
the old ones. The one who will
bring balance.

Kensho, strong.

KENSHO

The witch is near.

Shobogenzo-san.

SHOBOGENZO-SAN

It is no longer safe for you here.

Kensho nods, bows to the image of the Buddha.

SHOBOGENZO-SAN (CONT'D)

We will find a way.

Shobogenzo-san, jokingly, applauds his student. Kensho
laughs. Friendship.

INT. TRAINING CENTER. BARRACKS BATHROOM.

Johnny Reb and Matsumoto clean the toilets with toothbrushes.

JOHNNY REB

When did you know?

Matsumoto, stops, smiles.

MATSUMOTO

Her eyes. The first time she looked
at me...it just...it leveled me.
Something inside said this is it.
And I thought, no, tried to fight.
But there she was. My angel.

Johnny Reb chuckles.

JOHNNY REB

It is what it is.

Matsumoto, mature, smiles, questions his friend.

MATSUMOTO

When did you know?

Johnny Reb puts his toothbrush down.

JOHNNY REB

Well shit...

Johnny reb laughs at himself.

JOHNNY REB (CONT'D)

...I think I just figured it out
right now.

Matsumoto shakes his head, laughs.

MATSUMOTO

It figures that you'd sort your
love life in the middle of a
latrine. And it's Yankee, a
schoolteacher.

Johnny Reb jumps up, excites.

JOHNNY REB

Damn Yankee! Who would of thunk it?

Matsumoto, teases.

MATSUMOTO

She is something special.

Johnny Reb puts his fists up.

JOHNNY REB

Watch it there...that's my Yankee
you're talking about. Who wears the
pants in your relationship?

Matsumoto considers.

MATSUMOTO
Fair point.

The men laugh.

INT. MANZANAR BARRACKS. NIGHT.

Aften brings a glass of water to Kensho's sleeping cot.
Saltine crackers (US Army Ration) on a small plate. Chocolate
bar.

Aften comforts Kensho, smiles.

INT. MANZANAR BARRACKS. LIGHTS OUT.

Kensho snuggles up in her cot, relaxes, looks upwards to
heaven, smiles, touches her stomach, smiles, closes her eyes.

SOUNDTRACK: FADE OUT "I Lived It".

FADE TO BLACK:

"Enlightenment isn't quite right. Understanding is the more proper translation."

- Siddhartha Gautama

CUT TO:

SOUNDTRACK: BEGIN "Palm Of My Hand" by ZHU.

INT. YONAGUNI BUNKER. YONAGUNI'S PRIVATE CHAMBER. NIGHT.

Yonaguni sleeps, restless in bed.

INT. ZHONGSHAN MOUNTAINS. MEDITATION HUT. NIGHT.

Count Choco sleeps, restless in bed.

INT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho makes an offering with incense.

INT. YONAGUNI BUNKER. EVENING. NIGHT.

Yonaguni, lost in a nightmare, turns in bed.

EXT. IMPERIAL JAPAN. BEFORE THE CONFLICT. NIGHT.

Yonaguni, clad in geisha attire, walks the streets of the old city, with Count Choco at her side.

INT. TEA HOUSE. KYOTO. NIGHT.

Yonaguni, younger, softer, in yukata, performs a tea ritual for Count Choco, younger, softer, seated across the table.

Count Choco bows in acceptance.

INT. TEA HOUSE. HOURS LATER.

Yonaguni leaves the room momentarily. Count Choco, stares out the window, contemplating life.

Kensho, younger, dressed in peasant's clothes enters the room, rags in one hand, a washing pail in the other.

Count Choco, lovestruck, immediately takes notice.

Kensho looks at the ground, clears the table in front of Count Choco, looks up briefly in awe at Count Choco, makes quick eye contact, quickly deflects her gaze again.

Kensho exits the room. Choco's eyes remain fixed on Kensho and, later, the spot where Kensho exits.

Yonaguni returns from the powder room, composed, fixes her gaze on the wandering Count Choco. Yonaguni turns her eyes to the spot where Kensho exited.

Yonaguni's eyes. Jealous, fury, then composed.

Yonaguni returns to the table, smiles at Count Choco, resumes the ritual.

YONAGUNI

I once knew a master. One of the
old ones.

Count Choco, distracted.

COUNT CHOCO

Mmmm.

Yonaguni impresses.

YONAGUNI

He was a patron, yes, but for me it
was more. Like a protector. I
pledged my heart, the way silly
young girls do. After my mizuage he
strayed. As all men will.

Count Choco reflects.

COUNT CHOCO

Mmmm.

Yonaguni continues.

COUNT CHOCO (CONT'D)

I asked him why I wasn't enough to
satisfy him. Why my love, my
complete love, couldn't satisfy his
longings. I didn't know then, but I
do now.

Yonaguni, seductive.

COUNT CHOCO (CONT'D)
Did you enjoy the service this
afternoon Count Choco?

Count Choco remembers Yonaguni's passion.

COUNT CHOCO (CONT'D)
Mmmm.

Yonoaguni smiles.

YONAGUNI
Good because it's the last.

Yonaguni's countenance rapidly changes.

YONAGUNI (CONT'D)
That was your last time. The gates
of Eden are closed now. Forever. Do
you know what he said, my patron? I
asked him why I wasn't enough. He
told me. Lust is never sated.

Yonaguni's face tightens, hardens, as she throws a pot of tea
into Count Choco's face.

Count Choco, stunned.

Yonaguni crashes a ceramic plate on the table.

Yonaguni checks herself, calms, arranges the shattered pieces
of the plate in front of her.

YONAGUNI (CONT'D)
The damage is done. Goodbye Count.

Yonaguni rises, exits the room in the traditional fashion.

EXT. JAPANESE GARDEN. SOLITARY PATH. DAY.

Kensho, clad in her blue yukata, walks the path, slightly
behind Count Choco.

Kensho examines the flowers, laughs, smiles.

Count Choco, entertained, comforted, takes pleasure in the
moment.

COUNT CHOCO
Promise me it will always stay like
this.

Kensho giggles, smiles, looks at the flowers. She looks deeper.

KENSHO
I am your gateless gate.

Count Choco, smiles, then saddens as wisdom comes upon him.

COUNT CHOCO
Seasons change. Water flows. The
night sky maddens the raven's
breast. A light shines. My doorway
to the all. My little
enlightenment, my little Kensho.

Kensho delights at Count Choco's poetry, holds him tight.

COUNT CHOCO (CONT'D)
I will give you a better life
little Kensho. This is my pledge.

Kensho, innocent, smiles lovingly at Count Choco.

INT. SHOBOGENZO DOJO. LATE NIGHT.

Adult Kensho meditates by candlelight.

EXT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho, clad in simple meditation clothes, exits the Dojo, walks to the edge of the encampment, a brown paper package in her hand.

EXT. MANZANAR INTERNMENT CENTER. EDGE OF CAMP. NIGHT

Kensho's blue yukata, draped across a large bush, burns.

Kensho's watches.

KENSHO
Lust is never sated.

Kensho bows.

INT. ZHONGSHAN MOUNTAINS. MEDITATION HUT. NIGHT.

Count Choco meditates, opens his eyes, nods in understanding.

COUNT CHOCO
 I release you little kensho. May
 you find satori. You have my
 blessing.

Count Choco bows to the image of the Buddha.

EXT. MANZANAR INTERNMENT CENTER. NIGHT.

Kensho receives the message, smiles.

INT. YONAGUNI BUNKER. YONAGUNI'S PRIVATE CHAMBER. NIGHT.

Yonaguni awakens. Yonaguni's eyes. Lust, envy, fury, pain.

SOUNDTRACK: FADE OUT "Palm Of My Hand".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Highwayman" by The White Buffalo.

INT. SHOBOGENZO DOJO. SECRET ROOM. NIGHT.

Shobogenzo-san reads aloud, in English, from a sacred text,
 translating from Japanese as he speaks aloud.

SHOBOGENZO-SAN
 In being buddhas and zen adepts, it
 is necessary to be
 the...flowing...the Ocean seal
 concentration.

Shobogenzo-san reflects, adjusts his posture, prepares for a
 longer read than anticipated.

EXT. FRENCH COUNTRYSIDE. NIGHT.

A campfire. Military rations. Johnny Reb sharpens his knife.
 Matsumoto stargazes.

JOHNNY REB
 The legend of Satori.

Matsumoto lets out a long sigh.

MATSUMOTO
 She's out there somewhere. Looking
 up at those same stars.

Johnny Reb clears his throat.

JOHNNY REB
The legend of Satori?

Matsumoto sighs, full of longing.

MATSUMOTO
Fine...whatever man just do it.

Johnny Reb prepares, elevates, pontificates.

JOHNNY REB
The Legend Of Satori. As told by
yours truly, Johnny Reb, in the
country of the Franks, in the year
of our lord 1944-ish.

Matsumoto chuckles. Johnny Reb becomes more serious, accepts
the task of storytelling with appropriate gravity, respect.

EXT. ZEN GARDEN. NIGHT. MOONLIGHT.

Moonlight illuminates the manicured zen garden.

Satori, clad in black ninja gear, performs sweeping
movements. She notices a rustle in the bushes. Alarm, battle
ready.

JOHNNY REB (V.O.)
Satori was a ghost who did not know
who she was.

An opponent, in full Samurai battle gear, red helmet & face
mask, approaches. Satori perceives her opponent.

JOHNNY REB (V.O.)
She wandered round these parts just
plying her trade keeping company
with the wind and communing with
the chitter chatter of chickens and
children. She saw many things that
felt just not quite right. And she
could not make peace with her heart
try though she might. One day she
left home in search of that road
that calls us all. And like that
she was gone.

Satori and her opponent trade sword strikes, each perfectly
deflecting the others' strikes. Gradually, the two begin to
move in unison as one element.

JOHNNY REB (V.O.)
No one ever heard from her again.
Hmm. The wake from her life
dissipated into nothing but swirls
and eddies carried on in memories
of other currents. But.

A standstill. Satori & her Opponent disengage, each take several steps back. Satori bows.

The Opponent removes its helmet to reveal the eyes of Satori, red cloth protects the remainder of the warrior's face.

JOHNNY REB (V.O.)
It is said by the old ones that
Satori still lives. That she is
always and always has been what she
forgot before that journey. And
though Satori sleeps she can awaken
within you if you only listen to
the rhythm of the silent song.

Satori, dressed in full red ninja gear, exits the zen garden, two samurai swords slung across her back.

EXT. FRENCH COUNTRYSIDE. NIGHT.

Johnny Reb, whispers in the night, the fire now dim.

JOHNNY REB
Until then she whispers behind we
soldiers of fortune, the order
amidst the chaos, protecting those
who serve life with integrity.

Matsumoto impressed.

MATSUMOTO
(to himself) I am your back.

Johnny Reb ends his reverie.

SATORI
Yes sir. That's Satori.

Johnny nods with gravity. The campfire illuminates the night.

INT. SHOBOGENZO DOJO. SECRET ROOM. NIGHT.

Shobogenzo-san continues his translation of the ancient text, reading aloud as he finishes.

SHOBOGENZO-SAN

There is a time of speaking, a time
of experiencing, a time of acting.
Virtue lies in traveling on the
bottom of the deepest ocean. This
is ocean seal concentration.

Shobogenzo-san, content, replaces the ancient text in a
secure hiding place. Blows out a candle.

INT. ZEN GARDEN. MOONLIGHT.

Satori, face covered, clad in red ninja gear, contemplates
her reflection in a pool of water.

Satori's eyes sharpen, look forward.

SOUNDTRACK: FADE OUT "Highwayman".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Xanadu" by Rush.

INT. MANZANAR INTERNMENT CENTER. BARRACKS. SPRING. DAY.

Yankee and Kensho fold clothes. Kensho, looking six months
pregnant, sits in a chair, folding undergarments. Yankee
stands, buttons and hangs a man's shirt.

YANKEE

It's...you know...it's...you don't
know what they're doin'. I mean you
know they're not doing what they're
not supposed to be doin' so it's
not that you don't know. But really
you don't know what they're doing.
Now. Tomorrow. The next day.

KENSHO

Yes.

YANKEE

How do we do this?

Kensho nods.

KENSHO

Yes.

Yankee, chuckles, then consternation.

EXT. ITALIAN COUNTRYSIDE. FOREST. SPRING.

Johnny Reb and Matsumoto, share a foxhole, discuss.

JOHNNY REB

What are you doing after the war?

MATSUMOTO

Same thing I'm doing right now.

JOHNNY REB

Which is?

JOHNNY REB (CONT'D)

Whatever comes next.

The two young men laugh.

Just outside their foxhole, ARMY MAJOR, late-30's, male, European ancestry, and ARMY CAPTAIN, early-30's, male, European ancestry, walk by, deep in discussion.

ARMY MAJOR

Central command intercepted a transmission from the California coast...

ARMY CAPTAIN

...must be a nip spy...thought the camps were taking care of that.

ARMY MAJOR

Captain, please. Civility. Regardless, the transmission is only one word over and over and over again.

The Major and Captain stop to examine the line, standing just over Johnny Reb and Matsumoto's foxhole.

ARMY CAPTAIN

What's the word? Bonsai?

The Major flares.

ARMY MAJOR

Bonsai is a tree. And no it wasn't Banzai. Marduk. That was the word.

ARMY CAPTAIN

Marduk?

ARMY MAJOR

Central command can't make heads or tails of it, but put good ol' army intelligence on it and what could go wrong right?

Then men laugh.

Johnny Reb looks up from his foxhole.

JOHNNY REB

I know who Marduk is.

The Major and Captain, no reaction.

ARMY MAJOR

Beg your pardon captain?

ARMY CAPTAIN

Didn't say anything sir.

Johnny Reb pipes up again.

JOHNNY REB

It was me sir. Private Harmon.

The Major looks down into the foxhole, eyes Johnny Reb and Matsumoto, judges in the affirmative.

ARMY MAJOR

Well speak your peace son.

Johnny Reb climbs out of the foxhole, The Major offers a hand. The Captain offers his hand to Matsumoto, who accepts assistance.

Johnny Reb and Matsumoto sit on the edge of the foxhole. The Major takes a knee. The Captain stands guard.

JOHNNY REB

Well. Right. So, Marduk. Marduk was the false idol of the ancient Babylonians, the one the Israelites called Merodach. The Babylonians took Marduk as their supreme deity and prospered under her watch. But Marduk is not god, she is devil of the deep, the one who makes the Whore of Babylon seem almost nostalgic, sweet. Marduk offers many riches, security, comfort, but at a price. A life of expediency and a slow cooking fury always bubbling just beneath the surface.

MATSUMOTO

Marduk wields her power through
what the old ones called Imhullu, a
divine wind weapon, or what some in
the land of my ancestors now call
kamikaze, spirit wind of fury.

JOHNNY REB

The same divine storm that the
krauts call blitzkrieg, war of the
wind, Marduk battling herself as
she tries in vain to assuage her
anguish. A very old and very
powerful demon Marduk is.

MATSUMOTO

And a false idol to many a soul in
this world. She knows no race,
rank, nation, or color. Her only
code - expediency.

JOHNNY REB

Many shall serve Marduk. This war
is not armageddon. Armageddon comes
after after.

ARMY MAJOR

After after huh?

The Army Major breaks reverie, addresses the Army Captain.

ARMY MAJOR (CONT'D)

Captain...uh...ok why don't you uh
get this intel to HQ on up the
line.

The Army Captain, indignant.

ARMY CAPTAIN

Major, sir. You cannot.

ARMY MAJOR

Cannot? Son. You see these oak
leave? That means I can. You are
dismissed captain.

The Army Captain salutes, the Army Major grimaces. The Army
Captain exits.

ARMY CAPTAIN

Yes sir

The Army Major reflects.

ARMY MAJOR

Marduk.

The Army major rubs his beard, considering.

ARMY MAJOR (CONT'D)

Does Marduk have a weakness?
Something that can be exploited?

Johnny Reb signals for the Army Major to come closer.

Johnny Reb, Matsumoto, Army Major, proximity.

MATSUMOTO

She's always right.

The Army Major, gruff.

JOHNNY REB

That's her weakness. She's always
right.

Army Major reflects, ponders, realizes.

ARMY MAJOR

Thank you gentlemen. Your company's
coming off the line tomorrow 06:00.
I'll personally see to it that you
two gentlemen, and your friends,
get a hot meal tonight, and light
duty off the line for a bit.

Johnny Reb and Matsumoto, grateful.

JOHNNY REB

Thank you sir.

ARMY MAJOR

You're good men. Hang tight
gentlemen. This one's almost won.
Guess we'll have to see about that
ol' apocalypse another day now
private. Hmm?

The Army Major gives Johnny Reb a wink, exits,
unceremoniously.

EXT. ITALIAN COUNTRYSIDE. FOREST. NIGHT.

Johnny Reb and Matsumoto, seated together in their foxhole,
eat a hot meal together.

JOHNNY REB

Them servants of Marduk sure can
fix up a good old hot meal though
can't they?

U.S. Army Rations.

MATSUMOTO

She's always right huh? Kind of
like my 'ol lady back home.

Matsumoto laughs.

JOHNNY REB

If your 'ol lady back home heard
you talking about her like that.

MATSUMOTO

Like what? Saying she's always
right?

The men laugh.

MATSUMOTO (CONT'D)

You made Marduk up right?

Johnny Reb, deep reflection.

JOHNNY REB

Well. I guess that kind of depends
on how you look at it.

The night sky lights up with artillery.

MATSUMOTO

So much for light duty huh?

The men quickly ready their weapons.

JOHNNY REB

Reckon the ol' Italians got Marduk
on their side?

Matsumoto prepares to exit the foxhole.

MATSUMOTO

Reckon they do!

The night sky. Artillery stops. Both men look up.

INT. YONAGUNI BUNKER. EVENING.

A dark figure watches the main battle map. Lights go out in Italy. A sly smile.

General Yonaguni and Captain Anisazi enter the room, notice the dark figure, kneel, obsequious. Only the back of the dark figure is revealed.

GENERAL YONAGUNI
Madame Alpha Reverend of the
Directive Undertaking Kindness.

The dark figure examines her fingernails. Sketched into the fingernail art, letters: M.A.R.D.U.K.

MARDUK holds up a finger. General Yonaguni kneels deeper.

GENERAL YONAGUNI (CONT'D)
Madame your presence is an
unexpected...

MARDUK
...you may dispense with the
politesse.

Captain Anisazi speaks.

CAPTAIN ANISAZI
The spirit is within our grasp.
Satori, the girl, we will force her
to reveal her secret.

Marduk gives a click of the mouth. The rear of her head shakes in fury.

MARDUK
General you knew of this yet you
chose not to act?

General Yonaguni, envious of Anisazi's treachery.

GENERAL YONAGUNI
There were complications
madame...commercial deals that
needed...fires that had to be put
out.

Marduk, deep, firm, malevolent.

MARDUK
Or an old flame perhaps? I wonder
if your feelings on this matter are
clear?

General Yonaguni, meek.

GENERAL YONAGUNI
Crystal, Madame.

MARDUK
Good. Bring this traitor to me. The
one who shames the mark of the
beast.

Marduk's feet. Sandals. Six toes on each foot.

MARDUK (CONT'D)
All must serve. All must impress.

Marduk laughs, waving her hand, pointing her finger,
viciously, at the battle map.

MARDUK (CONT'D)
Look at them all. How they serve. I
wish, they move. Release your fury
children! Let thy vengeance pour!
Spout thy venom!

Captain Anisazi smiles, evil.

General Yonaguni, consternation, then fury.

INT. FOREST DOJO. NIGHT.

Satori, dressed in red ninja gear, kneels before a white
translucent Japanese screen. Only her mid-chest and above is
visible.

Count Choco, dressed in aikido gear, kneels behind Satori, on
the opposite side of the screen.

It is clear Satori is the revered master.

Count Choco addresses Satori.

COUNT CHOCO
The path of Marduk is clear. To
always be impressing. That path is
visible. But the other way is
foggy. Unclear.

Satori ponders.

SATORI
Hmmm.

Count Choco, searches his soul, calmly.

COUNT CHOCO
Perhaps it is a matter of faith?

Satori nods.

SATORI
HMMMMMMMM.

Satori begins to speak. Stops, exhales, begins to unwrap the red strips of fabric from her face, speaking and teaching as she gracefully removes the mask.

SATORI (CONT'D)
(in Japanese, English subtitles)
There was a soldier. An American and Japanese. One of the first, and last, of his kind. He charged. He was severely wounded in the belly. He charged again. His arm, raised to throw a live grenade, was shot by a sniper. Here.

Satori stops unwrapping her face. Signals with her hand to her elbow.

SATORI (CONT'D)
(in Japanese, English subtitles)
The bullet and blast severed his arm, but the grenade in his hand did not detonate. The arm was severed, but the nerves remained, keeping the hand locked in the safety position. A miracle.

Satori mimics the soldier's movement as she speaks.

SATORI (CONT'D)
(in Japanese, English subtitles)
This soldier retrieved the grenade from his dead arm only to charge again, launching that same grenade into an enemy position with his other arm, ending the assault. This same soldier was saved from a gunshot to the heart by two silver coins stored in his front pocket perfectly protecting his breast.

Satori signals with her finger to her heart.

SATORI (CONT'D)
(in English, no subtitles)
Chance? No.

Satori shakes her head.

Satori, intent.

SATORI (CONT'D)
(in English, no subtitles)
And what of the other soldiers? Was
not their cause as just? Whom did
they serve? We cannot say. But
coincidence does not suffice. These
things cannot just be. It did not
"just happen".

Satori adjusts, removes the remaining pieces of cloth from
her face.

SATORI (CONT'D)
(in English, no subtitles)
The signs are always there when you
look correctly. Fresh. Original.
Before you learned to see as Marduk
does. Then you shall be free.

Count Choco, bows, exits the dojo.

Satori sits, all cloth removed from her face, only her neck
and ear visible.

SOUNDTRACK: END "Xanadu".

FADE TO BLACK:

SOUNDTRACK: BEGIN "A Little Past Little Rock" by Lee Ann
Womack.

EXT. MANZANAR. AFTER THE WAR. SPRING. AFTERNOON.

The internment center shows signs it is being permanently
closed and residents are relocating.

A kitchen is cleaned. Army barracks are closed.

EXT. MANZANAR. INSIDE THE CAMP. BUS STOP. AFTERNOON.

A bus pulls up inside the internment center, Johnny Reb
quickly jumps out of the door before the bus comes to a halt.

Kensho and Yankee stand at the bus stop, waiting.

Johnny Reb calls ahead to Yankee.

JOHNNY REB

Ohhh mama. You are gonna give me
that sweet cherry pie tonight.

Yankee carries a pie to Johnny Reb.

YANKEE

Baby imma give it to you right now.

Johnny Reb laughs.

Kensho stands waiting, holding her baby boy. Aften holds a
parasol over Kensho & the baby.

Matsumoto exits the bus, his right arm in a sling.

Kensho, concern. Matsumoto gently removes the sling as he
walks towards Kensho, stretches his arm out tentatively,
smiles. His arm has full movement.

Aften smiles, waves, exits the scene to give husband and wife
privacy.

Kensho and Matsumoto greet one another, somewhat awkwardly.
Kensho hands Matsumoto his baby son.

A moment. Matsumoto, a tear. Kensho beams.

KENSHO

We are your back.

Kensho smiles. Matsumoto, joy. The family embrace.

MATSUMOTO

Never again. From now on we always
stick together. Always. Agreed?

KENSHO

My home is with you.

A happy moment. The baby coos.

EXT. MANZANAR BURIAL GROUND. DUSK.

Kensho, Matsumoto, and their baby stand over a simple grave
with simple, but beautiful, impersonal markings.

KENSHO

He died peacefully your father. I
was with him before he slept.

Matsumoto reflects.

MATSUMOTO
Thank you for that. It means more
to mean that you know.

KENSHO
And me as well.

Matsumoto, tears.

MATSUMOTO
Did he...did he meet?

Kensho, proud.

KENSHO
Yes he did. He met his grandson.
Met him and gave him his name.
Aniyunwiya Matsumoto.

Matsumoto chuckles.

MATSUMOTO
Cherokee. The original people. He
often spoke of his admiration for
their ways.

Kensho, satisfied.

KENSHO
It is a good name.

Matsumoto puts his arm around his wife.

MATSUMOTO
It is a good name. He has a good
mother. A good wife. A good woman,
with a kindhearted warrior spirit.

Kensho cradles her baby, Matsumoto pulls them closer.

MATSUMOTO (CONT'D)
You completed your lessons?

KENSHO
Yes Grant. It is only us now.

The couple walks away from the grave.

INT. SHOBOGENZO DOJO. SLEEPING QUARTERS. LATE NIGHT.

Kensho places baby Aniyunwiya into a cradle. Blows out a
candle.

INT. SLEEPING QUARTERS. LATE NIGHT.

Kensho and Matsumoto, in simple pajamas, lie together in bed.

Kensho, kind, firm.

KENSHO

We will speak of your adventures,
but only when you are ready. Rest.
Relax. You are home.

Matsumoto relaxes completely for the first time, plays with his wife's hair, kisses her forehead.

MATSUMOTO

Maybe tonight we could just, you
know, get to know each other again?
I mean it's been a while.
Everything still works of course,
but maybe tonight...

Kensho interrupts, playful, devilish.

KENSHO

...maybe not!

They both laugh, embrace, Kensho turns her head to kiss Matsumoto. The kiss deepens.

SOUNDTRACK: FADE OUT "A Little Past Little Rock".

FADE TO BLACK:

SOUNDTRACK: BEGIN "A Typical Japanese Love Song" by Lebigmac.

EXT. MANZANAR FIRE STATION. BACK ENTRANCE. NIGHT.

Captain Anisazi and Aften speak by moonlight.

AFTEN

Loving someone and being loved
means so much to me. I always make
fun of it but isn't everything we
do in life meant to...

Captain Anisazi interrupts.

CAPTAIN ANISAZI

...he will break you. Shatter your
heart into a thousand little pieces
the way he shattered a thousand
more little girls' before he got to
you. Your Count. Count Choco.

Anisazi laughs.

CAPTAIN ANISAZI (CONT'D)
Ha! Oh I forgot it's Chief Whatley now. Yes, yes of course. Your Chief Whatley is a fine man. Excellent Fire Chief. Fine man indeed.

Aften, confused.

AFTEN
Yes mam. Well anyway thank you but I'm not interested in the position.

Anisazi looks down at Aften's bare feet. Five toes.

CAPTAIN ANISAZI
You're probably right. Our organization wasn't really designed for your type. So long kiddo.

Anisazi brushes past Aften, heading towards the interior of the internment camp, now unguarded, gates unlocked.

INT. MANZANAR GATHERING HALL. NIGHT.

An illuminated disco ball decorates the hall. Future-themed farewell party.

Johnny Reb and Yankee do the hustle.

Aften, in a robot costume, does the robot. Count Choco, dressed as the fire chief bows to Aften, takes her hand.

Aften and Count Choco join Johnny Reb and Yankee in doing the hustle.

Other former Japanese-American internees and staff join in the dance.

Yankee calls Matsumoto and Kensho to the dance floor.

Kensho and Matsumoto, seated at the edge of the dance floor. An ELDERLY JAPANESE WOMAN holds the baby under Kensho's watchful eye.

KENSHO
(to Grant) You go ahead.

MATSUMOTO
Come on it will be fun. (to the elderly woman) You don't mind do you?

The woman smiles, cradles the baby.

ELDERLY JAPANESE WOMAN
You two lovebirds go ahead. This
night only happens once. Go!

Kensho relents, smiles. Grant takes her hand. They hit the dance floor. Kensho, surprisingly adept at the hustle, has to teach Grant the basic movements.

INT. MANZANAR GATHERING HALL. MINUTES LATER.

The crew gets excited. The party breaks into smaller groups.

Kensho checks the back of the dance floor with her eyes, sees her baby is safe with the woman, turns back to Matsumoto, still dancing alone.

Several mime performers in white face paint appear at the front of the hall, shifting the patrons' attention from the back to the front of the hall.

Kensho and Matsumoto lose themselves in a moment watching the comedy act.

MATSUMOTO
They're funny right.

Kensho smiles.

KENSHO
Mmmhmmmm. Very funny.

The couple hold hands, watching the show.

INT. MANZANAR GATHERING HALL. MOMENTS LATER.

Captain Anisazi, looking common, blends in with the crowd at the back of the hall, approaches.

Anisazi carefully sits beside the Elderly Japanese Woman, now asleep in her chair, still cradling the baby.

Anisazi quickly checks the baby's foot under the blanket. Six toes. Anisazi cradles the baby, smiles, moves to the music, stands, walks to the exit, blends with the crowd.

EXT. MANZANAR GATHERING HALL. NIGHT.

Captain Anisazi, cradling the baby, rushes into the open door of a 1980's style black Chevy van. General Yonaguni, wearing aviator sunglasses, drives.

The door shuts. The van accelerates quickly, exits the camp, driving towards the mountains.

INT. MANZANAR GATHERING HALL. MOMENTS LATER.

Kensho, still laughing, pulls Matsumoto by the hand towards the back of the hall, approaching the Elderly Japanese Woman, still asleep.

Kensho eyes the woman. Her eyes search the immediate surroundings. Panic. Kensho quickly checks the ground. Yankee and Johnny Reb approach. Panic spreads.

Grant runs towards the exit at the back of the hall.

EXT. MANZANAR GATHERING HALL. NIGHT. MOMENTS LATER.

Grant runs out of the hall towards the black van.

The van accelerates quickly, exits the camp, driving towards the mountains.

License plate: MARDUK

Grant continues to run. The car disappears in the darkness ahead.

INT. BLACK VAN. NIGHT.

Yonaguni drives, looks at the baby cradled in Anisazi's lap.

GENERAL YONAGUNI
The mark is there?

Anisazi confirms.

CAPTAIN ANISAZI
Yes. Six.

Yonaguni nods.

GENERAL YONAGUNI
This one replaces Lieutenant
Leyline.

(MORE)

GENERAL YONAGUNI (CONT'D)
The order of the hundred and forty
four thousand is restored.

Yonaguni smiles malevolently at the baby, tickles his face
with her finger.

GENERAL YONAGUNI (CONT'D)
We will train you as our own and
then one day when you are strong
enough we will release you back on
the devil from which you came. If
we will not know the secrets of
Satori we can be certain to know
just how to make sure each
remaining day of her life is filled
with anguish.

Captain Anisazi shivers, realizing the depths of depravity
Yonaguni's plan requires.

Anisazi checks her reflection in the mirror.

CAPTAIN ANISAZI
(to her reflection) Just you and
me. No turning back now.

General Yonaguni raises an eyebrow.

GENERAL YONAGUNI
Beg your pardon?

Anisazi turns to Yonaguni.

CAPTAIN ANISAZI
I was saying it is just you and me
now. We're the ones that will see
this through to completion.

General Yonaguni, satisfied.

GENERAL YONAGUNI
Indeed.

Captain Anisazi, still cradling the baby, lets out a big
exhale, leans forward, reaches out with her hand, twists a
dial on the dash, and turns off the radio. The music stops.

SOUNDTRACK: END "A Typical Japanese Love Song".

FADE TO BLACK:

SOUNDTRACK: FADE IN "Tennessee" by Drew Holcomb & The
Neighbors.

EXT. MANZANAR GATHERING HALL. MOMENTS LATER.

Kensho breaks down as the loss of her child begins to sink in. Panic gives way to brokenness. Rage. Despondence.

Matsumoto, equally broken, tries to comfort his wife.

Johnny Reb looks at his friends, unable to help. Aften and Yankee cry. Johnny Reb takes Yankee's hand.

A crowd starts to gather as partygoers exit the gathering hall. An OLDER JAPANESE GENTLEMAN moves the crowd back asking them for silence with his finger.

Kensho, kneeling on the ground, suffers.

The full moon goes black as dark clouds cover the night sky.

INT. MODEST FARM HOUSE. DAY.

Matsumoto shows Kensho the kitchen and living room. Kensho, darker, smiles with appreciation.

KENSHO

Thank you Grant. This is very nice.

Grant nods, steps away to give his wife some time alone.

Kensho stares out the window. Sadness. Loss. Composure. Shakes her head. Exhales. Deep exhale. Closes her eyes. Breathes. Begins to focus.

EXT. MODEST FARM. DAY.

Grant Matsumoto moves bales of hay. Removes his farmer hat, wipes sweat from his brow.

EXT. MODEST FARM HOUSE. DUSK.

Grant walks up to the modest home as the sun goes down.

Koan sits waiting on the porch, wagging his tail.

Grant's expression goes from consternation to playfulness as Koan gives him a brief respite from his grief.

INT. FARM HOUSE. DINING AREA. NIGHT.

Grant and Kensho dine in silence. Cornbread. Beans.

INT. FARM HOUSE. BEDROOM. NIGHT.

Grant, still in his clothes, asleep face down on the bed.

Kensho, a loving smile. Kensho approaches the bed and, with ceremonial care, removes Grant's worker boots and socks. Five toes on Grant's foot.

Kensho helps Grant out of his jacket, wipes his face clean with a warm washcloth, kisses him on the forehead and sits beside him for a moment.

EXT. FARM HOUSE. FRONT PORCH. LATE NIGHT.

Kensho, sits alone on the front porch. She struggles to restrain her tears.

A coyote howls. A cheshire moon smiles in the night sky.

EXT. FOREST MONASTERY. NIGHT.

Count Choco / Chief Whatley, seated outside a simple mountain hut, meditates in a black zen outfit.

Count Choco's eyes open. A whistle in the darkness.

Count Choco returns the whistle.

Satori, dressed in red ninja gear, two samurai swords on her back, emerges from the darkness.

COUNT CHOCO

You have broken your vow not to
fight?

SATORI

The old ways do not apply to those
without honor.

Count Choco stands, walks towards Satori.

COUNT CHOCO

We have a long history you and I.
The people of the korean peninsula
speak of something called cheong.
Mystic bonds of kinship that bridge
through time.

Count Choco hands Satori a small red folded envelope.

COUNT CHOCO (CONT'D)

I promise to always honor the
cheong between us. That is the
place where the child, Aniyunwiya
Matsumoto, sleeps. The witch and
her apprentice are there. You will
find them alone and without guard.

Aften, dressed in a simple silk gown, appears from the door
of the hut, waves at Satori.

Satori nods to Aften, bows to Count Choco.

EXT. FARM HOUSE. NIGHT.

Kensho stands, her shoes removed, just beyond the front
porch. Six toes on each foot make imprints in the dirt.

KENSHO

Forgive me Shobogenzo-san. I must
do what must be done.

Kensho looks down from the sky, walks the path to the front
porch, enters the farm house.

FADE TO BLACK:

EXT. FOOTBALL FIELD. VISITOR END ZONE. NIGHT.

General Yonaguni, her face blackened with dirt and drying
blood, gasps. Yonaguni's eyes, terror.

Count Choco approaches, kneels beside the dying Yonaguni.

COUNT CHOCO

You have a chance. One last chance
at redemption.

Count Choco sits, cradles Yonaguni's head in his lap.

COUNT CHOCO (CONT'D)

This is the moment for you. Where
is the child?

Yonaguni gasps for air.

GENERAL YONAGUNI

I'm sorry.

Count Choco impresses.

COUNT CHOCO
Where is the child?

Yonaguni eyes take focus on Count Choco.

GENERAL YONAGUNI
Two thousand forty six.

Count Choco nods in understanding, sadness, speaks with gravity.

COUNT CHOCO
May your next birth in the chaos
realm purify your soul.

Yonaguni expires. Count Choco rises, wipes his bloody hands on his pants, exits the scene.

SOUNDTRACK: FADE OUT "Tennessee".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Amore" by BABYMETAL.

EXT. FOOTBALL FIELD. NIGHT. FIVE MINUTES EARLIER.

A moonlight high school football field.

Satori, clad in red ninja gear, one samurai sword drawn, approaches the fifty yard line.

Satori calls out loudly into the night.

SATORI
Matsumoto!

(beat)

SATORI (CONT'D)
Anuyunwiya Matsumoto!

Captain Anisazi, clad in battle gear, emerges from the shadows at the twenty yard line, samurai sword drawn.

Satori, eyes full of fury, charges, strikes with her sword.

Anisazi ducks, deflects, takes a step back, flips her hair out of her face, clenches her samurai sword with two tight hands.

Satori and Anisazi slowly circle each other, their eyes lock, Satori slowly moving closer.

Satori lunges forward and past Anisazi just as General Yonaguni's sword sweeps down from above, penetrating the ground where Satori stood a moment before.

GENERAL YONAGUNI

You just won't accept what you are
will you?

Satori steps backwards, draws her second samurai sword.

SATORI

I am Satori, that which you will
never know.

General Yonaguni, dressed in battle gear, stands.

Satori points one sword at Anisazi, the other at Yonaguni as they spread out, surrounding Satori at a distance.

CAPTAIN ANISAZI

We'll see about that!

Anisazi charges Satori. Satori deflects, charges Yonaguni. Yonaguni deflects, launches a counter attack that sends Satori to the ground.

Satori kicks herself up from the ground, spins backwards to deflect another attack from Anisazi.

GENERAL YONAGUNI

You are one of us.

General Yonaguni, eyes of steel, prepares to deliver a death blow into Satori's back. She raises her sword.

GENERAL YONAGUNI (CONT'D)

If you will not join us you will
die!

Yonaguni's strike is deflected to the side, missing Satori, as Count Choco, wielding a samurai sword, engages in battle, diverting Yonaguni's strike.

Satori attacks Anisazi, showing her war face.

SATORI

Aggggggggh!

Satori launches a sweeping blow from above, just missing Anisazi as she scrambles backwards. Satori's sword drives deep into the ground.

Satori looks up. Death gaze at Captain Anisazi. Satori stands, brings both hands tightly around her second samurai sword. Satori charges.

SATORI (CONT'D)

Agggggh!

Captain Anisazi retreats, running, sword in hand, off the football field.

Satori in close pursuit.

SATORI (CONT'D)

Agggggh!

Anisazi disappears into the shadows.

Satori, slows to a halt at the edge of the football field, listens, readies her samurai sword above her head, launches her sword ahead into the darkness.

The sword flies ahead into darkness. Metal clanks on the ground in the distance many moments later.

SATORI (CONT'D)

Agggggh!

Satori channels her rage back into her center, pushes her hair back from her face, turns back towards the football field.

EXT. THE FOOTBALL FIELD. END ZONE. MOMENTS LATER.

Count Choco and Yonaguni do battle. Choco deflects a blow from Yonaguni's sword as she rushes past him.

COUNT CHOCO

Tell us where you've put the child.

Yonaguni turns, lunges in attack once again.

GENERAL YONAGUNI

Traitor! I'd rather die!

Count Choco deflects Yonaguni's imprecise strike, moving to the side as her momentum pushes her past Choco and into Satori's waiting sword. Slice.

Satori, kneeling on the ground.

SATORI

(in Japanese, English subtitles)
That can be arranged.

Yonaguni stands, spits blood, kneels again.

Count Choco approaches Yonaguni, tenderly.

Count Choco kneels, places his hand on Yonaguni's knee.

FADE TO BLACK:

INT. WAREHOUSE. 2046 RUNNING CEDAR CREEK ROAD. NIGHT.

Satori, still in red ninja gear, approaches a cradle in the corner of the heated warehouse.

Satori cradles baby Aniyunwiya in her arms. The baby smiles. Satori chuckles.

EXT. FOOTBALL FIELD. PRESS BOX. NIGHT.

Marduk, shrouded in darkness, wearing aviator sunglasses, watches the football field from the press box.

MARDUK
(to herself)
If you want something done right.

Marduk stands, disappears in the darkness.

EXT. WAREHOUSE. 2046 RUNNING CEDAR CREEK ROAD. NIGHT.

Satori exits the warehouse cradling the baby.

Count Choco, in the driver's seat, opens the passenger side door of the black 1980's Chevy van from earlier.

Satori gets into the van, holds baby Aniyunwiya close.

The black van exits and disappears into darkness.

License plate: MARDUK.

SOUNDTRACK: FADE OUT "Amore".

FADE TO BLACK:

"Love God. Love People. Nothing Else Matters."

- The Gospel of Matthew

CUT TO:

SOUNDTRACK: BEGIN "Five More Minutes" by Scotty McCreery.

INT. MODEST FARM HOUSE. SUNDAY AFTERNOON.

Kensho, beaming in the soft daylight, cradles her baby in her arms. The baby smiles at Kensho. Kensho laughs.

Across the room, Grant teases Aniyunwiya, now 5 years old.

MATSUMOTO

Come on Annie. Sing your favorite song.

Grant, playful to Kensho.

MATSUMOTO (CONT'D)

The sun will come out...

Kensho kind, but firm, shakes her head no.

Grant laughs, playfully taps Annie on the back of the head.

MATSUMOTO (CONT'D)

Come on Annie let's teach you how to bat left-handed.

ANIYUNWIYA MATSUMOTO

All right!

Annie rushes out the door after Grant.

EXT. MODEST FARM HOUSE. FRONT PORCH. AFTERNOON.

Kensho, seated in a rocking chair, hair in a ponytail, rocks her newborn baby girl, smiling as she watches her baby fall asleep.

Kensho, a satisfied exhale. Kensho looks up to the front yard of the house.

EXT. MODEST FARM HOUSE. FRONT YARD. AFTERNOON.

Matsumoto teaches Annie how to throw a football.

MATSUMOTO

You've got to grip all of your
fingers around it like this.

Annie struggles to hold onto the ball with one hand as he stretches his fingers.

ANNIE

I can't do it.

MATSUMOTO

Not yet. You'll grow into. Just
keep trying and then one day you
won't even realize it and you'll be
throwing.

Grant helps Annie pull the ball back for a throw.

EXT. HIGH SCHOOL FOOTBALL FIELD. AFTER SCHOOL. YEARS EARLIER.

Teenage Matsumoto, running downfield in football practice
hear, catches a pass from Johnny Reb.

Johnny Reb and Matsumoto fist bump.

Matsumoto and Johnny Reb line up again at the line of
scrimmage.

JOHNNY REB

Hike!

Matsumoto takes off downfield at full speed.

Johnny Reb steps back with a three step drop, takes notice of
two women walking in the distance towards him.

Johnny Reb intentionally throws the ball out of bounds
forcing Matsumoto to chase the ball down off field.

The ball rolls to a stop in front of two young women, teenage
Yankee and Kensho.

Yankee looks playfully at Kensho, skips ahead towards Johnny
Reb.

YANKEE

Hey there Johnny Reb!

JOHNNY REB
Well hey there Yankee baby.

Yankee and Johnny Reb hug.

EXT. HIGH SCHOOL FOOTBALL FIELD. MOMENTS LATER.

Matsumoto stands shy, spellbound, in front of Kensho.

Kensho points to the ball.

KENSHO
Maybe you should get your ball.

Grant kicks the ground.

MATSUMOTO
You're new here.

Kensho nods.

KENSHO
Yes. Cultural exchange.

Matsumoto kills time.

MATSUMOTO
Cultural exchange.

Kensho puts her hand out.

KENSHO
My English name is Julie. And my
answer is yes.

Grant, intrigued.

MATSUMOTO
Yes?

Kensho, confident.

KENSHO
Yes. Yes you can take me to the
school dance next week.

Kensho reaches into her pocket.

KENSHO (CONT'D)
Here is my address. 2046 Running
Cedar Creek. You may pick me up at
dark. I like pink flowers.

Grant reflects.

MATSUMOTO

Pink.

KENSHO

Or red. If you're brave. Good night
Matsumoto-san.

Kensho puts out her hand. Grant, caught off guard, shakes her hand.

MATSUMOTO

It's just Grant. Grant.

Kensho, a sly smile.

KENSHO

Good night Grant.

Kensho walks ahead, catching up with Yankee, takes Yankee's hand, leading her away from Johnny Reb.

JOHNNY REB

I'm gonna hold you to that promise
you made for some sweet cherry pie.

Yankee, playfully bratty.

YANKEE

When you're earned it Johnny Reb,
when you've earned it.

Matsumoto, happy, tosses the football to Johnny Reb.

Kensho looks back at Matsumoto. Matsumoto smiles.

EXT. MODEST FARM HOUSE. FRONT YARD. DUSK. YEARS LATER.

Matsumoto, older, stands in the front yard of his farm.

Matsumoto looks to the front porch with appreciation, meets eyes with Kensho. True love.

Aniyunwiya, carrying the football in his arms, runs to Matsumoto, as he playfully tackles and picks up his son.

Grant and Annie walk to the front porch. Annie quickly runs inside the house. Kensho laughs.

KENSHO

Hungry?

Grant smiles at his wife, his baby.

MATSUMOTO
I am your back.

Kensho smiles, looks up at her husband with love in her eyes.

KENSHO
I am your back.

Matsumoto smiles, reaching in to play with his newborn daughter.

The sun sets on the modest farm.

SOUNDTRACK: FADE OUT "Five More Minutes".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Lord's Prayer" by Indiajiva.

INT. MODEST FARM HOUSE. KITCHEN. NIGHT.

Kensho stands. Matsumoto, leans against the kitchen counter. Intense, but quiet, discussion.

KENSHO
No. I don't understand. I don't
understand at all. Your home is
with us!

Kensho, frustrated, angry, storms out of the kitchen and out the front door of the farm house.

EXT. MODEST FARM HOUSE. FRONT PORCH. NIGHT.

Kensho sits alone on the front steps. Fireflies illuminate the night sky.

Grant approaches, sits carefully beside Kensho, gives her a nudge, a smile. Kensho, stubborn.

MATSUMOTO
Remember when the kidnappers had
little Annie? Remember what you
said you would do if you found who
took them? You said you would cut
them from head to toe...

Kensho interrupts.

KENSHO
Without compunction.

Grant smiles.

MATSUMOTO
You used those words. Without
compunction.

Kensho clasps her hand together with Grant's hand.

MATSUMOTO (CONT'D)
That always confused me about you
until I realized you were a mother,
something I would never understand.
And I trusted you that a mother's
love justified vengeance.

Kensho cries.

MATSUMOTO (CONT'D)
And now I am asking you to trust
me. I served with these men, in
this unit...this Special unit...I
served with them. And now they're
going to another fight and I cannot
abandon them.

Kensho shakes her head.

KENSHO
And you can abandon us? Your
family?

Matsumoto, kind, firm.

MATSUMOTO
If I don't go, I will have already
abandoned in spirit everything we
have built and everything I hold
dear.

A butterfly lands on Kensho's knee. She looks at the
butterfly, wipes her eyes, smiles.

KENSHO
Your home is with us. Me, your son,
your daughter.

Kensho stands, walks towards the farmland.

KENSHO (CONT'D)
Your home is with us!

Kensho turns her back on Matsumoto.

Matsumoto's face, broken-hearted.

INT. YONAGUNI BUNKER. EVENING.

Marduk, her face hidden from view, instructs Captain Anisazi.

Anisazi keeps her distance, in fear.

Marduk points to the main battle map.

MARDUK

The first war never really ended it
just goes on and on. A little flash
here a flare there and a new
conflict appears.

Marduk points to a flare up on the Korean peninsula.

CAPTAIN ANISAZI

Except it's always the same
conflict?

MARDUK

Since the beginning of time. Order
vs. Chaos, Good vs. Evil, and so it
goes and so it goes!

Marduk, face still hidden from view, satisfied with the
rising conflict in the East, reveals a deeper plan.

MARDUK (CONT'D)

So we divide and conquer. Split the
people of the Korean peninsula
here...

Marduk points to California on the map.

MARDUK (CONT'D)

...separate a husband and wife in
the Young Country there.

Marduk targets Anisazi with her pointer.

MARDUK (CONT'D)

And then you, GENERAL Anisazi. You
will go in to take the little one
who evaded capture by your
predecessor, take him, and the baby
girl...

Marduk tires, begins to accelerate her speech.

...which your predecessor's death
created the window of opportunity
for, and then we can finally end
this era of madness...

Marduk finishes strong.

MARDUK (CONT'D)
...and take our rightful place as
heirs to the new Aristocracy!

Anisazi nods, bangs her drawn samurai sword on the metal
floor.

GENERAL ANISAZI
Here. Here.

Marduk, face still hidden, nods in satisfaction.

The map. Conflict deepens on the Korean peninsula. Red
approaches from the North. Blue from the South and West.

INT. MODEST FARM HOUSE. BEDROOM. NIGHT.

Grant, still dressed, in bed on his back, eyes open, stares
at the ceiling.

Kensho, still dressed, cold from the weather outside, enters
the bedroom, sits on the bed beside Grant.

Grant pulls himself up on his elbows. Kensho's eyes meet
Grant's gaze. She smiles, looks down, looks back into Grant's
eyes, moves closer, pulls Grant to her as she places her head
into his chest, holding him tight. Grant kisses Kensho's
forehead.

Kensho pulls back. Looks into Grant's eyes. Smiles.

KENSHO
I am your back.

Kensho kisses Grant, pushing him backwards in bed, as she
lies down, still clothed, on top of Grant.

INT. MODEST FARM HOUSE. BEDROOM. MORNING.

Kensho, still clothed, her head pressed against Grant's
chest, opens her eyes, smiles, remembers, saddens, closes her
eyes again.

Grant rouses, pulls Kensho closer to him.

KENSHO
Is it time?

Grant takes a long moment.

MATSUMOTO
Yes. I think it is time.

Kensho holds herself together.

KENSHO
Ok. Ok.

Grant slowly gets out of bed, walks to the bathroom.

INT. BATHROOM. MINUTES LATER.

Grant, in a t-shirt and boxer shorts, stares at his reflection in the mirror.

Kensho, clothed, enters the bathroom.

Grant turns to face Kensho. Husband and wife share a long embrace.

SOUNDTRACK: FADE OUT "Lord's Prayer".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Follow You To Virgie" by Tyler Childers.

INT. BLACK VAN. NIGHT.

Dark, tinted windows. Five soldiers, three women, two men, in modern battle gear, modern weaponry, sit in close quarters, making final preparations.

MATSUMOTO
We hold these truths to be self-evident...

JOHNNY REB
...that's what I'll never understand about you Yanks. Only self-evident truth I ever saw was that all people are NOT created equal...

Johnny Reb chambers a round in his assault rifle.

JOHNNY REB (CONT'D)
 ...some are smarter, some are
 stronger, and some make better
 cherry pie than others.

Johnny Reb elbows his COMRADE, early-30's, male, Japanese
 ancestry. The soldiers laugh.

MATSUMOTO
 Only self-evident thing I ever saw
 was god.

FEMALE COMRADE, late 20's, female, Asian ancestry, British
 (RP) accent.

FEMALE COMRADE
 The proof's in the pudding soldier.

Johnny Reb chuckles, signals to Matsumoto.

JOHNNY REB
 You want to take this?

Matsumoto, intent.

MATSUMOTO
 The proof is in the patterns you
 start to see when you walk the
 straight and narrow.

JOHNNY REB
 Order amidst the chaos gentlemen.
 And lady.

Female Comrade nods, strong.

MATSUMOTO
 There is a righteous path through
 this chaos. And we are on it.

FEMALE COMRADE
 Here here!

Johnny Reb gets serious.

JOHNNY REB
 It's time. Synchronize.

The five comrades, each check their simple digital watches.

COMRADE
 Rendezvous date set. June twenty
 fourth, two thousand forty six.

MATSUMOTO
(to Johnny Reb) Reckon this here is
your apocalypse?

JOHNNY REB
Reckon it's at the end of what's
about to start.

Matsumoto, a thoughtful laugh.

MATSUMOTO
Well all right then.

Fist bump.

FEMALE COMRADE
Johnny Reb. What's your proof of
god?

JOHNNY REB
Darlin' I don't need proof. I'm
Southern.

The female soldier laughs heartily. Fist bumps Johnny Reb.

Concentration consumes the faces of the five comrades as the
van slows to a halt.

INT. MODEST FARM HOUSE. NIGHT.

Yankee and Kensho sit on Kensho's bed, folding baby clothes.

YANKEE
Being correct and being right
aren't always the same thing.

KENSHO
You think that is what he was
trying to tell me?

YANKEE
I don't know girl. But that man
loves you how the mountains love
the way the morning opens to a soft
and bright greeting from the sun. I
can tell you that.

Kensho, touched, beams.

EXT. MOUNTAIN DOJO. WINTER.

Snow on the ground, snow in the trees.

Aften, in peasant clothing, clearly a novice, trains in martial arts with a wooden stick, struggles to stay balanced.

Count Choco, seated on a large rock, instructs.

COUNT CHOCO
Where being and time collapse there
is no past or future.

Count Choco feels a disturbance in the snowy valley below.

COUNT CHOCO (CONT'D)
Excuse me love. Duty calls.

Aften kisses Count Choco.

AFTEN
Don't keep me waiting this time.

Count Choco teases.

COUNT CHOCO
I wouldn't dare!

Count Choco disappears into the snow.

EXT. MODEST FARM HOUSE. NIGHT.

Captain Anisazi, sword drawn, coming from the farmland, walks towards the rear of the house.

Satori, in white ninja gear, single samurai sword, appears between Captain Anisazi and the farm house.

Satori draws her sword. Anisazi, smirks.

INT. BLACK VAN. DARK.

The back doors of the van open, flooding the van with light as the first soldier rushes out the door.

EXT. FLAT ROCKY TERRAIN. WINTER. DAY. SNOW.

The first soldier rushes out of the open van door. Several inches of snow covers the flat terrain. The other soldiers rush out of the van, quickly spread out, creating a ten yard perimeter around the van.

Van license plate: MARDUK. Emptiness. Snow. Wind. Haze.

Matsumoto notices a footprint in the snow ahead, signals to Johnny Reb. Johnny Reb advances, kneeling beside the impression in the snow, six toes.

JOHNNY REB
Ever seen anything like that?

Matsumoto looks at the six-toed footprint.

MATSUMOTO
Yeah. Once.

A flash of movement on the perimeter.

FEMALE COMRADE
We've got company!

Another flash of movement on the perimeter. The Female Comrade opens fire. Two other soldiers also fire.

A white flash quickly illuminates the landscape.

Another flash of movement on the perimeter.

Female Comrade pulls her trigger. Nothing happens.

FEMALE COMRADE (CONT'D)
I'm jammed!

MATSUMOTO
No. We're all jammed. That energy flash locked up everything.

JOHNNY REB
How?

MATSUMOTO
We're about to find out.

Johnny Reb, Matsumoto, and Female Comrade register the threat approaching in the distance.

SOUNDTRACK: FADE OUT "Follow You To Virgie".

FADE TO BLACK:

SOUNDTRACK: BEGIN "From Dusk Till Dawn" by BABYMETAL.

EXT. FLAT TERRAIN. SNOW.

Marduk appears from the clearing fog, addresses the five soldiers.

MARDUK

Mammon you see, she offers wealth.
We offer only a promise.

Five servants of Marduk appear.

JOHNNY REB

They sure don't look Korean.

Marduk stands strong as her servants pass her, advancing towards the five soldiers.

MARDUK

Follow the rules and you shall be
taken care of. Break the rules?
Oooh. Dastardly.

MATSUMOTO

We don't play by your rules.

MARDUK

Oh but you do. You have. Always.
And always shall.

The five servants of Marduk ready their spears. Six toes.

FEMALE COMRADE

Here we go!

The Female Comrade charges towards the first advancing servant of Marduk, wielding her assault rifle as a blunt weapon.

The Female Comrade swings. The servant of Marduk ducks, dodges, counters, and penetrates the Female Comrade's body with her spear.

EXT. FARM HOUSE. NIGHT.

Anisazi lunges forward with her samurai sword as Satori dodges and then counters with a strike from her own sword, deflecting Anisazi's sword to the ground.

Anisazi stumbles, recovers. Satori stands strong in her white ninja outfit, brings her sword to the ready position.

GENERAL ANISAZI

I should have ended your little
brat when I had the chance.

Satori starts to charge, catches herself. Stands firm, waiting for Anisazi to strike.

GENERAL ANISAZI (CONT'D)
But now I suppose I'll just get two
for the price of one now won't I?

Anisazi strikes, Satori easily counters.

SATORI
Yes two for one.

Satori takes a step back into darkness.

Count Choco, samurai sword in hand, charges Anisazi.

Anisazi deflects, Count Choco passes, turns to face Anisazi
at a distance of five yards.

A large, long lock of Anisazi's hair falls, sliced by Count
Choco's samurai attack.

GENERAL ANISAZI
That's not fair! It's against the
rules! You're against the rules!

COUNT CHOCO
You cannot be against that to which
you never subscribed to begin with.

Anisazi snarls, lunges in rage at Count Choco.

EXT. FLAT TERRAIN. SNOW.

Johnny Reb and Matsumoto corner a servant of Marduk. The
servant of Marduk lunges at Matsumoto with her spear.

Matsumoto deflects the spear with his automatic rifle. Johnny
Reb swiftly ends the servant of Marduk with a large hunting
knife.

Another servant of Marduk ends a male Comrade, the servant's
hand wrapped tight around the Comrade's neck, tossing the
Comrade to the ground.

A different servant of Marduk sends his spear through the
torso of another male Comrade.

The battle is now four servants of Marduk vs. Johnny Reb,
Matsumoto, and the last REMAINING FEMALE COMRADE, late-20's,
Asian ancestry.

Marduk addresses Matsumoto, mocking him.

MARDUK

You're already serving me. A
"special" force. The van. Why not
take credit for your service and
stand by our side!

Satori, in white ninja gear appears on the opposite side of
Marduk, charging hard, sword drawn. Satori, battle cry.

SATORI

Matsumoto!

Satori lunges at Marduk with her samurai sword.

SATORI (CONT'D)

Matsumoto!

Marduk deflects Satori's samurai sword with her polished
metallic Staff of Ra.

Matsumoto charges, uses his assault rifle to sweep the legs
of a servant of Marduk, bringing the servant to the ground,
as Johnny Reb plunges the hunting knife deep into the
servant, ending him.

EXT. FARM HOUSE. NIGHT.

Count Choco launches a sword attack at Anisazi, who deflects
and counters.

Anisazi and Count Choco face each other, swords drawn.

GENERAL ANISAZI

Why do they call you Count Choco?

Count Choco, jedi mind tricks.

COUNT CHOCO

I want to suck your blood...mmm
look cookies.

Anisazi momentarily drops her guard.

GENERAL ANISAZI

What?

Yankee ends Yonaguni with a pitchfork from behind.

YANKEE

This is the way we pitch the fork
bitch!

Count Choco, serious, kind, bows.

EXT. FLAT TERRAIN. SNOW.

A servant of Marduk ends the Remaining Female Comrade.

The battle is now three servants of Marduk vs. Johnny Reb, Matsumoto, and Satori.

Marduk begins to recede into the background. Satori begins to pursue, turns her head to notice Matsumoto under attack from a servant of Marduk.

Satori changes directions, unsheathes her second samurai sword, lunges, spins, takes out the legs of the servant of Marduk, just before the servant's spear is set to release.

The servant of Marduk falls, Satori lunges again, penetrating the defenses of a second servant of Marduk.

Matsumoto charges another servant of Marduk preparing to end Johnny Reb with her spear. Matsumoto strikes the servant with his automatic rifle.

As the servant of Marduk turns to Matsumoto, Satori tosses Johnny Reb a samurai sword. Johnny Reb catches the sword and swiftly ends the last servant of Marduk.

Satori stands strong. Nods. Grunts. Looks at Matsumoto. Looks at Marduk's footprints heading into the distance. Looks at Matsumoto. Grunts.

Satori turns in fast pursuit of Marduk, runs hard, harder. The trail of Marduk's footprints stops.

Satori scans the horizon, readies her sword, closes her eyes, launches the sword into the distance.

A sound of metal penetrating flesh. A groan. A thud.

Satori's eyes. Relief.

SOUNDTRACK: FADE OUT "From Dusk Till Dawn".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Song Of Life" by Traditional Japanese Music.

EXT. FOREST STREAM. DUSK.

Snow at the water's edge melts. A folded white ninja outfit sits on a simple handmade raft. Two delicate female hands push the raft from shore, sending the white ninja outfit down the flowing stream.

EXT. FLAT TERRAIN. SNOW. DUSK.

Johnny Reb finishes covering a Comrade's grave with a shovel.

Two other mounds of dirt mark the other Comrades' graves.

Matsumoto slices off the sixth toe from the foot of one of the servants of Marduk.

Johnny Reb and Matsumoto hurl the body of a servant of Marduk into the ravine.

INT. FARM HOUSE. DINING AREA. MORNING.

Kensho prepares breakfast as Aniyunwiya runs into the room, followed by Yankee, cradling the baby.

Yankee yawns. Kensho, smiling, brings her coffee. Yankee smiles.

EXT. MOUNTAIN DOJO. WINTER.

Count Choco returns from battle unscathed. Aften runs to embrace him.

COUNT CHOCO

It is done.

Aften lovingly caresses Count Choco's face.

AFTEN

The evil is gone?

COUNT CHOCO

For us yes. But for many others
their tribulation has just begun.

Aften, happy, relieved, leads Count Choco towards the Dojo.

EXT. MODEST FARM. SPRING. MORNING.

Kensho sits meditating under the shade of a large tree.

Her young son, Aniyunwiya, sits beside her, mimicking her posture and countenance.

KENSHO

Do you feel the current?

ANIYUNWIYA MATSUMOTO

Mom. Can I have a cookie?

Kensho, her eyes still closed, laughs to herself.

KENSHO
Yes but only one.

MATSUMOTO
How bout me? Can I have a cookie?

Matsumoto stands behind Kensho, who leans back against her husband's legs.

KENSHO
What's the question behind the question?

MATSUMOTO
This is what you want? We move to town. Start the business?

Kensho turns to look kindly at Matsumoto.

KENSHO
Yes. This is what we want.

Matsumoto reflects, smiles, playful, relieved.

MATSUMOTO
Okay. Ok. Okay.

Kensho smiles, nods.

EXT. MODEST FARM HOUSE. FRONT YARD. DUSK.

Matsumoto carries firewood in from the yard.

A large FOR SALE sign now rests in the front yard of the farm house.

Matsumoto helps a buyer load an old tractor into his truck.

Matsumoto, Kensho, Anuyunwiya, and the baby sit on the front porch.

Fireflies illuminate the night.

SOUNDTRACK: FADE OUT "Song Of Life".

FADE TO BLACK:

SOUNDTRACK: BEGIN "Every Man Should Know" by Harry Connick, Jr.

INT. SMALL BOOKSTORE & GENERAL STORE. NIGHT.

Antique Chinese & Japanese Buddhist texts line the shelf behind the cash register. Cute carved wooden ornaments adorn other shelves.

A bonsai tree on the counter. A Christmas tree flashes with colored lights in the corner of the store.

Kensho, holding her baby girl, now a toddler, closes up shop for the evening. Kensho, contentment.

INT. FIRE STATION. NIGHT.

Matsumoto, dressed in a simple fireman's outfit, turns the lights out in the main station, walks past Count Choco, seated at a wooden desk, dressed in formal fire chief attire.

MATSUMOTO

Lights out Chief. It's Christmas.

Count Choco looks up from his paperwork.

COUNT CHOCO

Humbug!

The two men laugh. Matsumoto leans in, speaks quietly.

MASTUMOTO

Hey since it's Christmas. Mind telling me something? Wny fire stations?

Count Choco leans back.

COUNT CHOCO

(in perfect Southern drawl)
There's a fire station in every town in every state in every country in the world. Or there will be soon.

Matsumoto laughs, impressed. Aften, dressed in a Santa Claus outfit, approaches the desk from the shadows.

AFTEN

Good night Matsumoto. The chief needs his Christmas cookies.

Matsumoto, doubly impressed, exits.

INT. SIMPLE SMALL TOWN HOME. NIGHT.

Yankee helps Aniyunwiya wrap a package. Johnny Reb plays with a toy air rifle.

YANKEE

John we're supposed to wrap it
before we let him see it.

Johnny Reb, in conspiracy with Anuyunwiya.

JOHNNY REB

Yes we could do it that way and
then of course his mother would ask
what is in the air rifle shaped
Christmas package and well you
wouldn't want me to have to lie
would you?

Johnny Reb winks at Aniyunwiya.

YANKEE

Why Johnny Reb. Turning this boy
into a troublemaker. If we didn't
have our own troublemaker on the
way now I might just leave you for
a more lettered gentleman.

JOHNNY REB

I see...

Johnny Reb, stunned.

JOHNNY REB (CONT'D)

...a troublemaker on the way?

Yankee beams.

YANKEE

That's right Johnny Reb!

Johnny smiles lovingly at his wife.

INT. SIMPLE SMALL TOWN HOME. NIGHT.

Aniyunwiya unwraps a gift from his mother.

ANUYUNWIYA MATSUMOTO

Socks. Yay just what I wanted.

Matsumoto teases Kensho.

MATSUMOTO

Well I guess acting isn't in his future.

Kensho insists.

KENSHO

Those socks will keep your feet warm. When I was a child I would have been very happy to have socks like these.

Kensho reveals the deeper design of the socks, designed for six toes. Anyunwiya impressed.

ANIYUNWIYA MATSUMOTO

Aha!

Matsumoto smiles.

INT. SIMPLE SMALL TOWN HOME. NIGHT.

Kensho collapses on the couch, leans up against her husband.

KENSHO

The munchkins are put down.

Yankee teases.

YANKEE

The way she says that makes it sound like she murdered them.

Kensho, serious.

KENSHO

I would never.

Kensho makes a playful devilish face. Yankee and Matsumoto laugh.

INT. SIMPLE SMALL TOWN HOME. NIGHT. LATER.

Johnny Reb, focused, impresses on Kensho.

JOHNNY REB

Ok see you have to be the godparents...think about it...then he'd be Afroappalasian!

YANKEE

Boooyah!

Matsumoto looks into Kensho's eyes. Kensho nods her head, smiles.

MATSUMOTO
John we would be honored to be the
godparents. Honored.

Johnny Reb's eyes tear up.

JOHNNY REB
Thank you sir. Mam.

Johnny Reb puts his arm around Yankee.

INT. SMALL TOWN HOME. LATER.

Yankee, Mastumoto, Johnny Reb, and Kensho share a bottle of wine, singing Auld Lang Syne together.

Friendship. Memories. Family. Love.

Yankee and Johnny Reb, holding hands, exit the front door.

JOHNNY REB
Merry Christmas to all!

Yankee pulls Johnny Reb close, kisses him.

YANKEE
And to all a good night.

Kensho, touched, looks lovingly at her husband.

SOUNDTRACK: FADE OUT "Every Man Should Know".

FADE TO BLACK:

SOUNDTRACK: BEGIN "40 Shades of Choke" by Ari Lennox.

INT. SMIPLE SMALL TOWN HOME. BEDROOM. LATE NIGHT.

Kensho, in simple pajama, reclines in bed.

Kensho opens the drawer of the bedside table, pulls out a worn folded letter, hands the letter to Matsumoto, in bed beside her.

Matsumoto, exhausted.

MASTSUMOTO
Do I have to?

Kensho insists.

MATSUMOTO

Oh all right.

Matsumoto opens the letter, pulls himself up in bed.

KENSHO

I want to hear it again. My letter from the man who decided to go play solder with his buddies after he promised never to leave!

Kensho playfully pokes Matsumoto in the chest with her finger. Matsumoto, playful.

MATSUMOTO

Well I suppose you've earned it.

Kensho insists. Matsumoto focuses, begins to read the letter.

MATSUMOTO (CONT'D)

Dear Kensho, you were born in Tokyo. I was born near Monterey, but I never truly felt at home until I met you.

Kensho smiles, leans closer to Matsumoto, interrupts.

KENSHO

That is why this decision is such a difficult one. Stay, imprisoned in my own country, impotent. Or go, fight the country of my parents, your country of birth. There is no right choice. I only love you.

Kensho, tears. Matsumoto continues.

MATSUMOTO

Tell our son that daddy thinks of him every night. I may not always know what's right, but I cannot abandon my brothers. I could never look my son in the eye again if I did.

Kensho smiles.

KENSHO

I hated you for that. But I still loved you. And I understood. We are friends and rivals you and I. Let's go one more time before bed yes?

Matsumoto, caught off guard by Kensho's forthrightness, recovers.

MATSUMOTO
Only if you're brave.

KENSHO
I'll get the toys.

Matsumo, gobsmacked.

INT. CITY FLAT. LOFT. NIGHT.

Johnny Reb and Yankee lay beside one another on a mattress in the center of the floor.

Moonlight streams through the windows.

Yankee's body drapes Johnny Reb.

Yankee lifts her head from Johnny Reb's chest.

YANKEE
John, it might be tough for our
baby. Not everyone thinks like you
and me.

Johnny Reb looks deep into the eyes of his wife.

JOHNNY REB
Darlin' county don't care bout the
colour of your skin.

Yankee kisses Johnny Reb, deeply. Moonlight.

INT. SMALL TOWN HOME. BEDROOM. LATER THAT NIGHT.

Matsumoto and Kensho sit opposite one another on the floor, Mastsumoto's back leaned against the wall, Kensho seated in meditation posture.

A chess board separates husband and wife. Mastsumoto picks up a pink chess piece.

MATSUMOTO
These aren't technically called
toys. We call them pieces. Check.

Matsumoto places the chess piece on the board. Kensho picks up a black chess piece.

KENSHO
 Hmm. Pieces. Checkmate.

Kensho has won the chess match. Mastumoto, impressed.

MATSUMOTO
 I think I can do one better.

Matsumoto reaches into his pocket and pulls out a heart shaped necklace, stretching the chain, bringing it around Kensho's neck.

MATSUMOTO (CONT'D)
 I didn't do very well the first
 time I tried this so I
 thought...Julie, will you go steady
 with me?

Kensho, moved, smiles, gets coy.

KENSHO
 I'll think about it Matsumoto-san.

The happy couple laughs. Matsumoto tickles Kensho.

Kensho playfully fights back.

KENSHO (CONT'D)
 Game over Matsumoto-san!

Matsumoto takes Kensho's hand, movies in to kiss his wife.

SOUNDTRACK: FADE OUT "40 Shades of Choke".

FADE TO BLACK:

SOUNDTRACK: FADE IN "Lennon: Michelle" by Kaori Muraji.

--- Roll First Credits ---

SOUNDTRACK: FADE OUT "Lennon: Michelle".

FADE INTO:

SOUNDTRACK: BEGIN "HeadBangeeeeerrrrr!!!!!" by BABYMETAL.

INT. SHOBOGENZO DOJO. LATE NIGHT.

Kensho, in simple meditation clothing, meditates by candlelight.

Satori, dressed in black ninja gear, her eyes visible, enters the dojo, sits beside Kensho.

Satori whispers to Kensho in Japanese.

Kensho's eyes shift forward. Fury.

CUT TO:

--- Roll Second Credits ---

TO BE CONTINUED....
