

PUPPETMASTER:
AXIS OF EVIL

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Revised draft 05-26-09

1

MAIN TITLE SEQUENCE

1

Slowly moving across a gleaming blade...

A shining hook...

A bone-white face with shadow-black eyes...

It is BLADE... Unmoving... But still deadly...

Over a series of shots, he will appear to be de-constructed ... As if in reverse...

The white paint on his face swipes away as if by magic...

The black jacket and clothes peel off to reveal his wooden skeleton underneath...

His head is removed...

His various joints and limbs turn into plain wooden sticks, beams, dowels, pins...

His blade and hook are unscrewed....

But still gleam sharply...

DISSOLVE TO:

2

INT. WORKROOM - NIGHT

2

A sharp, gleaming planing tool carves slivers off an ornate chair leg...

Guiding the tool is young DANNY COOGAN , early 20s. He runs his hand across the wood, harshly judging his own work. It isn't smooth enough. He keeps planing.

Wood shavings pile the floor at his feet.

The small basement is crowded with a workbench, tools, varnishes, stains and paints.

Lining one wall is a row of ornate chairs in various stages of completion.

The sound of MUSIC catches Danny's ear and he pauses his work to listen:

Coming through the ceiling from the room above are the sounds of BIG BAND MUSIC from the 1940s, people LAUGHING and DANCING.

Danny smiles sadly...

The door to the work room opens and sticking his head in is UNCLE LEN , the friendly-faced proprietor of this establishment.

UNCLE LEN

Danny? How's it going down here?

Danny's reverie is interrupted.

DANNY

Oh... Great, Uncle Len. Just great.

UNCLE LEN

I'm going to need those chairs for the wedding reception tomorrow night. Will they be ready?

DANNY

They'll be ready.

UNCLE LEN

Good. Good.

Before he leaves, Uncle Len seems to read the sadness on Danny's face.

UNCLE LEN

Everything okay, Danny?

DANNY

Just listening to the people upstairs. The party. Sounds like fun.

UNCLE LEN

Group of soldiers shipping out tomorrow morning. They deserve to have some fun on their last night here.

DANNY

Wish I was going with them.

As Danny moves across the room to get another tool, we can see that he has a pronounced limp.

Uncle Len puts a warm arm around Danny's shoulder.

UNCLE LEN

I know you do, my boy. I know. But not everyone can serve.

DANNY

It's just not fair!

UNCLE LEN

Be thankful the polio didn't leave you with worse than a limp. For a while none of us thought you were going to make it.

DANNY

Sometimes I wish I hadn't.

UNCLE LEN

You don't mean that. Think of what that would have done to your poor mother, or your brother.

Frustrated, Danny throws the tool he just grabbed. It CLATTERS off his workbench.

DANNY

But now all I am is a useless cripple. A useless, 4-F cripple!

UNCLE LEN

Useless?

Uncle Len picks up one of the ornate chair legs, runs his fingers across the smooth lines...

UNCLE LEN

Look at this fine workmanship. That's a gift, Danny. Look what you can do with your hands.

DANNY

I'd rather have a rifle in my hands, going after
the Krauts or the Japs.

UNCLE LEN

I know...

Danny thinks for a moment, listening to the music.

DANNY

Is Mister Toulon still staying here?

UNCLE LEN

(nods)

He's in a room upstairs. A wonderful old man.

DANNY

He was in Europe, you know. He was fighting
the Nazis.

UNCLE LEN

Well, that's what he says. But sometimes I
think he's prone to tall tales...

DANNY

No, it's true! They killed his wife! The Nazis
were mad about the puppet show he did,
making fun of Hitler.

Uncle Len nods. Though he isn't sure how much of the Toulon story to believe,
he enjoys seeing the excitement on Danny's face.

DANNY

Mister Toulon said the Nazis wanted to steal
his puppets. He even has a special place to
hide them because he doesn't want them
falling into the wrong hands.

UNCLE LEN

Now why would the Nazis want to steal his
puppets?

DANNY

Because he has a secret. He can make them
move without strings...

Uncle Len waves his hand in disbelief.

UNCLE LEN

P-shaw!

DANNY

Really, it's true! I've seen it! He said he might
teach me how he does it.

UNCLE LEN

Come to think of it, maybe he's got some work
for you. He might need help with those
puppets of his, fixing them up and repairing
them, that sort of thing. Have you thought of
that?

DANNY

(pondering)

Yeah, I guess you're right. I suppose I could
ask him...

UNCLE LEN

You should. Once you're done with these
chairs, I won't have any more work for you...
Not for awhile anyway.

DANNY

If I was working for Mister Toulon I could stay
here longer, send some more money back to
Mom...

UNCLE LEN

But I'm sure she'd like to see you. She
misses you. Your brother, too.

DANNY

I miss them too, but...

UNCLE LEN

I know. You don't want to be cooped up here with your old uncle, either. You'd rather be overseas fighting.

Uncle Len gives the boy a quick hug.

UNCLE LEN

Hopefully the war will be over soon and no one will need to fight anymore.

Danny can only nod.

UNCLE LEN

I'll let you get back to work. I'll tell the cooks to have dinner prepared for you in the kitchen when you're done. A nice steak and some asparagus, how would that be, huh?

DANNY

Thanks, Uncle Len.

Uncle Len leaves.

Danny listens to the big band music for a little while longer, then picks up his planing tool and gets back to work...

Shaving more off the table leg...

DISSOLVE TO:

3 EXT. BODEGA BAY INN - DAY 3

Morning rises over the Bodega Bay Inn (Existing footage?).

4 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 4

In footage from Puppetmaster 1: Toulon is in his room at the Inn, working on Jester. A phonograph plays music in the corner.

The samurai puppet keeps watch at the window.

- 5 EXT. BODEGA BAY INN - DAY (EXISTING FOOTAGE) 5
- From a high angle, a black car pulls up and two Nazi assassins get out of the car, dressed in black.
- Camera dollies with their feet as they make their way toward the hotel.
- 6 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 6
- Toulon's puppets seem concerned about the visitors.
- Toulon tells them not to worry.
- 7 INT. BODEGA BAY LOBBY - DAY (EXISTING FOOTAGE) 7
- Blade skitters around, watching the assassins from a distance as they make their way through the lobby.
- 8 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 8
- Toulon opens a hidden wall compartment...
- 9 INT. BODEGA BAY HALLWAY - DAY (EXISTING FOOTAGE) 9
- Blade wants to be let into the room.
- 10 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 10
- Toulon picks up Blade, carries him into the room and puts him in the large case.
- 11 INT. BODEGA BAY HALLWAY - DAY (EXISTING FOOTAGE) 11
- The assassins approach from down the hall... Shot from a distance and from behind as they approach Toulon's door.
- 12 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 12
- Toulon hides the puppet case in the wall, replaces the wall panel.
- He retrieves a pistol from the desk.

13 INT. BODEGA BAY HALLWAY - DAY 13

POSSIBLE NEW FOOTAGE of assassins knocking on the door. Perhaps using footage of the actors playing MAX and KLAUS.

14 INT. TOULON'S ROOM - DAY (EXISTING FOOTAGE) 14

Toulon kills himself as the assassins enter the room. (One assassin has his back turned and the other's face is partially visible.)

15 INT. BODEGA BAY HALLWAY - DAY 15

(Note: from here on it's new footage...)

Danny emerges from his room in his pajamas, a hand towel draped over one arm, carrying an 40's era shaving kit, just starting his morning.

The sound of a GUNSHOT startles him.

He turns in the direction of the sound and begins limping quickly down the hall...

16 INT. BODEGA BAY HALLWAY - DAY 16

Danny comes around the corner and...

WHAM!

He's bowled over by the two fleeing Nazi assassins; his towel and shaving kit go flying.

DANNY

Hey!

At the door marked 'STAIRS', the assassins are making their escape.

One of them - MAX - turns and glances briefly at Danny before ducking into the stairwell. Danny gets a good look at his face.

17 INT. BODEGA BAY HALLWAY - DAY 17

Danny approaches Toulon's room just after the gunshot, still in his pajamas. The door is ajar.

He raps the open door lightly.

DANNY

Mister Toulon? Are you alright?

Getting no reply, he pushes the door open and goes inside.

18 INT. BODEGA BAY/TOULON'S ROOM - DAY

18

Danny slowly enters...

DANNY

Mister Toulon...?

He turns to see Toulon dead in the chair.

DANNY

Oh my God...

(Note: this can be done without having to actually show Toulon - we know what's happened to him. Danny's horrified reaction will be enough.)

Danny looks around. Sees evidence of a frantic search:

Papers scattered on the floor. Chest of drawers open, clothing strewn about. A planter busted, dirt and flowers making a mess on the floor.

DANNY

They were looking for something...

Then it dawns on him...

DANNY

The puppets!

Danny goes to the wall, removes the trick panel. From inside, he extricates Toulon's large case.

He opens the case, finding: BLADE, LEECH WOMAN, PINHEAD,
TUNNELER, JESTER ...

He also finds Toulon's intricate work tools.

Danny quickly closes the case, snaps it shut.

AT THE DOOR, Danny takes one last sad look over his shoulder at Toulon, then takes the case and leaves.

CUT TO:

19 EXT. TRAIN (STOCK FOOTAGE) - DAY 19

Possible stock footage of a train station in the 40s or a train chugging down the tracks from the same era. Something to indicate that Danny is traveling...

CUT TO:

20 EXT. LOS ANGELES - DAY (STOCK FOOTAGE) 20

Stock footage of Los Angeles during the 1940s.

CUT TO:

21 EXT. COOGAN HOME - DAY 21

On the outskirts of L.A.'s Chinatown sits an aged but quaint dwelling, Eastern in architecture but Western in some of its decor: a small American flag; cute potted plants on the porch; a clothesline strung from an upper window, connecting it to the Chinese market next door.

*
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*
*

22 INT. COOGAN HOME - DAY 22

ELMA COOGAN fusses over the stove. She's a pudgy, matronly sort, wearing an apron; her hair is in a bun, but frazzled, like a fraying skein of yarn.

She stirs a steaming pot, takes a taste from a wooden spoon.

She hears KNOCKING on the front door.

ELMA

Who the devil...?

As she makes her way through the living room, she wipes her hands on her apron.

She stops to check her hair in a mirror, but quickly gives up on it.

With the sound of more KNOCKING...

ELMA

Alright, alright...

She opens the front door, elated to see...

ELMA

Danny!

She gives Danny a huge hug. He kisses her on the cheek.

DANNY

Mom... Great to see you.

ELMA

I didn't think you'd be back until next week.
Your Uncle Lenny said--

DANNY

Well... Things got finished early.

Danny drops his small suitcase on the floor, then limps back out on the porch to haul in Toulon's big puppet case.

ELMA

What's all this?

DANNY

Just something I'm working on. I'll take it up
to my room.

ELMA

Oh, leave it. Let me have a look at you!

She steps back and takes a gander at her son, up and down. She beams with pride.

ELMA

I swear you've gotten taller.

DANNY

Mom, I've only been gone three weeks.

ELMA

But for sure you've lost weight. Sit down and let me get some food in you!

DANNY

Let me take my things upstairs first...

ELMA

Nonsense! Sit... I'll fix you up a quick lunch.

She pulls out a chair for him and hustles into the kitchen, leaving Danny without any choice. He grins after her...

As Danny sits down, he doesn't see behind him...

His brother DON sneaking down the stairs. Don is a couple years older than Danny, lean and handsome, wearing jeans and a white t-shirt.

With great stealth and silence, Don sneaks up behind Danny and grabs him!

DON

Look out!

Danny jumps, startled. After his initial shock subsides, he turns to look at his brother with a big smile.

DANNY

Don!

Danny and Don share a big arm-pumping handshake, then Don pulls him in for a bear hug.

DON

I always could sneak up on you.

DANNY

Yeah, yeah...

DON

How the hell are you, little brother? Did Uncle Len spoil you with that twenty-year old scotch of his?

DANNY

Scotch? I never got any scotch!

DON

Oh, that's right, you're an Ovaltine man.

DANNY

Ha ha. Very funny.

Don laughs, slugs Danny in the arm.

DON

You look good.

DANNY

I didn't think you'd still be home.

DON

Don't ship out for another week.

Danny sits at the table, excited to be hearing about this.

DANNY

You know where you're going?

DON

Not yet. Hopefully not Japan. I feel like we
live there already. We're surrounded on all
sides by these slanty-eyed--

*
*
*

Elma comes in with two sandwiches on plates, sets them in front of the boys.

*

ELMA

Hush Donny, they're Chinese, not Japanese--

*
*

DON

Aw, what's the difference?

*
*

ELMA

--and they've never given us a lick of trouble
in all the years we've been here.

*
*
*

DON

After the War I'm going to make enough
money to move you out of Chinatown, ma.

He kisses her on the cheek and digs into his sandwich, talking with his mouth
full.

DON

I'm hoping they send me to Europe...

DANNY

Wow... The Gerrys. I'd love to get my hands
on them.

DON

Yeah... It's cold over there right now though...
Freeze my ass off.

DANNY

And you gotta watch out for those Panzer
tanks of theirs...

ELMA

Enough talk about the War.

DANNY

What else is there to talk about?

ELMA

How about baseball? Or this nice weather
we're having?

DANNY

Mom, the war is what matters right now.

ELMA

I just don't like to think about it, that's all. I
don't like the idea of one of my boys getting
hurt over there.

She kisses Don on top of the head.

DON

I'll be okay, Mom.

ELMA

God willing.

She hustles back into the kitchen.

Danny leans across the table closer to Don so their Mom won't hear:

DANNY

I wish I was going over there with you.

DON

I know, little brother. But think what that would do to Mom.

DANNY

The Mitchells down the street have three brothers serving. Two in France and one in Japan.

DON

And have you seen Mrs. Mitchell lately? I ran into her at the store yesterday. Looks like she's aged thirty years. We can't do that to Mom.

DANNY

Mom could handle it better than Mrs. Mitchell...

Just then, Elma comes back in with two glasses of milk.

ELMA

Handle what better, dear?

DON

Nothing, Mom. We're just shooting the breeze.

But Danny is tired of skirting the issue...

DANNY

I don't want to be stuck here, Mom. I'd rather be shooting at krauts. I'd be going over with Don to serve like I should be, if I wasn't a Goddamn cripple!

ELMA

Danny!

DANNY

Well it's true.

ELMA

You might think your leg is a curse, but to me it's a blessing. It keeps you home with me and away from harm.

DANNY

I could still fight, I know I could!

ELMA

Honey...

DON

Nobody's saying you couldn't, Dan. But that's just the way the ball bounces. You'll have to do what you can here on the homefront.

DANNY

Like what... Restoring furniture? That's really gonna stick it to the Axis.

DON

Maybe you could make a special chair for Hitler. He goes to sit down and... Wham! A spike comes out of the seat and goes right up his a--!

ELMA

Don!

But Danny thinks it's funny and the three of them share a good laugh...

DISSOLVE TO:

23

INT. COOGAN HOME/DANNY'S BEDROOM - NIGHT

23

Danny has Toulon's case open on the bed as he looks over the puppets.

Don is with him, handling Blade.

DON

And you say he could make these things
move without strings?

DANNY

I saw it.

DON

Must be some kinda cheap magic trick.

DANNY

There was nothing cheap about it. That's why
he killed himself, because he didn't want to
hand over the secret to those Nazi bastards.

DON

Nazis? Come on... You're saying Nazis made
the trip over here just to take these puppets
from some old man? That's far-fetched even
for you, little brother.

Chuckling, Don tosses Blade back in the case.

DANNY

It's not the puppets they want, it's the secret to
whatever makes them move.

DON

I swear, you've been readin' too many of
those pulps.

Don picks through Toulon's case, pulls out a little arm holding a pistol.

DON

Hey, what's this?

Danny reaches into the case and pulls out...

Some other pieces of Six-Shooter, in disrepair. Danny examines the wooden rods and screws...

DANNY

It's one Mr. Toulon was trying to repair.

DON

Six arms. That's what we need against the krauts.

He points the little pistol at Danny, playfully making shooting sounds. Then he tosses the arm back in the case.

DON

But hey, I can kill those bastards even without a gun. You know how great I am at sneaking around...

DANNY

You don't have to remind me. I stained my shorts when you got me earlier.

DON

If they **ship** me to Japan, I'll use my skills to sneak up behind those Japs in the jungle...

*

He pantomimes drawing a bayonet across a throat.

DON

...slit their yellow throats.

DANNY

I'll bet you would, too.

DON

Hey, there's a Duke double bill **downtown** tonight. Wanna go?

*

DANNY

I don't know... I was going to work on the puppets...

DON

Forget the puppets! Those can wait. I'm only here for another week... Let's have some fun together. Hey, call that cute girl of yours... What's her name?

DANNY

Beth.

DON

Yeah, Beth. She's a dame. Tell her to bring her sister, if she's got one.

Danny grins. He's up for it.

CUT TO:

24 EXT. CHINATOWN - NIGHT

24

Two dark FIGURES walk through a section of Los Angeles's Chinatown. Chinese banners hang from storefronts and lampposts.

In this lonely section of town, only a few Chinese immigrants scurry about after nightfall.

The two mysterious **figures** stop before a two-storied building with a stone walkway along its second floor. The Chinese banner reads - **in** both Chinese and English - OPERA HOUSE .

*
*

One of them knocks on the door.

25 INT. OPERA HOUSE/ENTRANCE - NIGHT

25

With the sound of the KNOCKING, a person in shadow opens the door. We will come to know this shadowed person as OZU .

The open door reveals the mysterious figures to be the two Nazi assassins - MAX and KLAUS - standing outside.

Ozu speaks in a strange, muffled voice:

*

OZU

Yes?

MAX

Roland Tomasi?

OZU

No. You have the wrong establishment.

Max considers the shadowed figure with face hidden in darkness.

MAX

If he isn't here, then we will come back when
he is.

Ozu steps forward into the light, revealing a face hidden behind a FRIGHTENING
OPERA MASK.

*

*

OZU

Tomasi is dead.

Ozu leaves the door open and drops back into deep shadows. After a moment,
Max and Klaus enter, closing the door behind them.

*

26

INT. OPERA HOUSE/STAGE - NIGHT

26

Max and Klaus follow the direction Ozu disappeared only to find themselves
drifting down the aisle between the seats of an empty opera house.

Hanging from the rafters are banners and masks.

*

On the stage below, lit by a singular spotlight...

Is OZU, still wearing that scary mask, wearing a colorful silken robe, seated at a
small table containing a bowl of rice, chopsticks and a bottle of saki.

*

*

Klaus draws a Luger.

OZU

Leave the dramatic gestures to me.

*

Ozu lifts off the mask to reveal a stunning Japanese woman with raven-black hair and bright red lips. Her long jade green fingernails seem sharp as razors.

*
*

MAX

A woman?!

*
*

OZU

Your astonishment is refreshing.

*
*

Ozu points those long fingernails at Klaus.

*

OZU

I would advise against using your weapon.

As if on cue, from the wings behind the curtains emerge TWO LARGE JAPANESE MEN. BUTA is armed with a machine gun, while NOZOKI-YA wields a machete.

Klaus grins... revealing teeth formed of gleaming fanged silver. He holsters his weapon.

Out of courtesy, Max removes his hat.

*

MAX

We were to contact Tomasi . What happened to him?

*

OZU

As you know, Tomasi was a traitorous American, a fascist sympathizer, a Fifth Columnist. Willing to ally himself with the Germans, such as yourself...

Then she points to her self.

*

OZU

...as well as the Japanese. However, his treachery extended to those he allied himself with. When he betrayed me in a simple matter... Well...

From within h er silken robes, Ozu extracts a sharp dagger and sets it on the table, a punctuation and an implied threat.

*

OZU

He met with an unfortunate end. I have taken over his plan to strike at the heart of the American war effort. You are willing to stay, if you wish. Or you may leave unharmed.

*

Ozu sweeps h er hand to indicate the exit, then calmly proceeds to eat her bowl of rice .

*

*

MAX

Klaus and I could just as easily be in charge of this plan as you.

OZU

You mean, if you kill me and my men? Or more likely, we all kill each other. What purpose would that serve? The Germans and the Japanese are not friends, yet we share a common enemy.

MAX

(considers, nods)

Perhaps we can work together.

Ozu grins. She 'd considered the same thing. She pours clear liquid into an extra cup.

*

OZU

Saki?

She offers and Max accepts. The y toast.

*

OZU

To making the American swine bleed.

They drink down the saki.

OZU

Our attack on Pearl Harbor showed that Americans do not expect to be attacked where they live. What we are currently planning will have equal results, a disaster for the Patriots. I am surprised the Germans have not considered such an attack.

MAX

Pearl Harbor was a masterstroke, I grant you. You are to be commended on the element of surprise. But please... A few bombs on an island naval base? It is like firecrackers on their 4th of July. We Nazis have no time for such childish displays. We are too busy dominating a world.

This is verbal jousting between the **two**; whose country is the stronger? *

Max reaches over and pours more saki for both of them.

MAX

Let me ask you... Wh **y** is a Japanese **woman...** *
A beautiful woman I might add... *

Ozu graciously accepts the compliment. *

MAX

Why is a Japanese hiding in an opera house *
at the heart of Chinatown ? *

OZU

What better place for a Japanese to hide?
 Americans can't tell any of us apart anyway.

The **y** share a laugh. *

OZU

(to Max)

Your English is very **practiced** by the way. *
 Very convincing.

Ozu tilts her head, examining Max.

*

OZU

We may have to do something with the hair.

But it might work... Yes. This might just work.

She smiles deviously .

*

DISSOLVE TO:

27 TITLE CARD: ONE WEEK LATER 27

28 EXT. COOGAN HOME - DAY 28

Morning sun shines warm on the Coogan home. Its American flag hangs proud amongst the outer Chinatown environs.

*

*

29 INT. COOGAN HOME/DANNY'S BEDROOM - DAY 29

Danny sits at his small desk, using little tools to and rags to clean Blade. All of the other puppets have been cleaned and are propped up around his desk.

He notices, on the back of Blade's neck, a TINY HOLE, no wider than a pencil lead, circled by a shiny metal eyelet.

DANNY

Hmmm ... You all have one of these holes. I wonder why...?

Danny blinks his eyes, wipes them tiredly. He's been at this a long time.

He sets Blade down to take a break. Glances at a framed photo of a pretty girl (BETH)...

Then he seems to remember something, checking his watch.

DANNY

Oh no... Beth!

CUT TO:

30 EXT. MANUFACTURING PLANT - DAY 30

A nondescript warehouse on the outskirts of downtown. Clouds of steam waft from various rooftop pipes . *

31 INT. MANUFACTURING PLANT/OFFICE - DAY 31

In a small clerical office (40s furnishings), ELIZABETH (BETH) types at an old-fashioned typewriter, the keys click-clacking. On one of the walls hang drawings and photos of WWII war planes and various bombs. *

Danny timidly pokes his head in the open door, knocking on the jamb.

DANNY

I'm late, I know.

BETH

Again. My lunch hour's almost over.

Danny pulls a heart-shaped box of chocolates from behind his back, gives them to her.

DANNY

Sorry.

BETH

Well, at least now I have something to eat. *

She's a little angry but good-humored about it.

DANNY

I really am sorry, Beth. I just got to working on those puppets and lost track of time.

BETH

Maybe you'd pay more attention to me if I was made of wood, like Pinnochio , huh?

DANNY

Don't be silly.

Danny notices a bouquet of flowers on Beth's desk.

DANNY

What's this?

He reads the card: Thanks Beth, from Ben

DANNY

Ben? Anybody I should be worried about?

BETH

Just one of the guys in the plant. Thanking me for getting his hours shifted around.

Danny considers this for a moment.

DANNY

You sure that's all? I think I see your nose growing Pinnochio.

BETH

Hush! You're my man and you know it, Danny Coogan.

She holds up a HEART-SHAPED LOCKET at the end of her necklace. Opens it to show a picture of her in one half and Danny in the other half, two young lovers.

BETH

See?

Danny leans over and gives her a little kiss on the tip of the nose.

GIFFORD (O.S.)

You've been busy playing with puppets, eh?

Danny and Beth's little moment is interrupted as MR. GIFFORD steps out from an adjoining office. He's obviously been listening in.

He's 50ish; a stout, gruff guy with grey bristle hair and a barrel chest. Wearing a shirt and tie.

GIFFORD

Is that your excuse, Coogan?

DANNY

(sheepish)

Hi, Mr. Gifford.

GIFFORD

You're late for your lunch date because you're playing with puppets?

DANNY

It's not that--

GIFFORD

Save it. You'll learn your lesson soon enough, when some other guy is quicker on the draw. Cute girl like this isn't going to wait around forever, you know.

DANNY

I know.

GIFFORD

We got strict lunch hours around here, Coogan. I got a plant to run . I'm actually **DOING SOMETHING** for the war effort. What happens if my invoices don't get filed because my secretary keels over from starvation?

*

*

BETH

It's okay, Mr. Gifford. Really. I don't mind.

GIFFORD

Well I do.

Gifford presses in on Danny, puffing out his chest threateningly.

GIFFORD

I don't like you, Coogan. Kid your age should be off fighting the War, not sitting around playing with puppets.

DANNY

I would be fighting... I WANT to fight! But my leg--

GIFFORD

Quit yer ballin'. Back in the last Great War, World War One, I was fifteen but lied about my age so I could go over to France and serve my country. I don't want to hear any whining about your Goddamn leg!

DANNY

Why you--!

Danny is about to lunge for Gifford, but Beth puts a hand on his arm to calm him down.

Gifford seems amused by the whole thing.

GIFFORD

That's right. You better think twice, kid. Lucky you got your girl here to save your ass. Hell, she's doing more to serve her country than you are.

Danny bites his tongue.

Gifford grins devilishly and turns back for his office.

GIFFORD

You got ten more minutes, Beth.

BETH

Yes, Mr. Gifford.

Gifford goes into his office and SLAMS the door.

Danny is about ready to burst.

DANNY

That son of a--

BETH

Don't mind him, Danny. He doesn't know what he's talking about.

After a long, angry moment of reflection...

DANNY

Yes he does.

BETH

What do you mean?

DANNY

He's right. I should be over there, fighting.

BETH

But your leg...

DANNY

I should lie, like he did. I should find some way around it...

He hits his own leg with a fist.

DANNY

If only I wasn't a Goddamn cripple!

BETH

Danny. Don't...

DANNY

Look, honey, I'll... I'll see you later, okay?

He leans over and gives her another quick kiss before limping out of the office.

Beth sadly watches him go.

CUT TO:

The - Blade, Pinhead, Jester, Leech Woman, Tunneler - are all propped on the bed or on the desk, as if they are watching Danny as he paces - with his limp - around the room, agitated.

DANNY

That jerk Gifford is right about Beth. She's not going to wait around for a guy like me. What does a great girl like that want with a cripple, anyway?

The puppets, though immobile, seem to be listening to him as he pours out his feelings.

DANNY

She had flowers on her desk from some guy at the plant. Probably some handsome guy, with a lot of muscles... A guy who'll do his time at the plant and then go over and serve. Some guy way better than me...

Danny looks at the puppets, almost as if he wants them to respond to him, to say something to him.

DANNY

Look at me... There's a war going on out there and I'm stuck here talking with a bunch of stupid puppets... All because of this gimp leg!

Angry, he swings his bad leg, KICKING Toulon's large case.

The case slides across the floor, SLAMMING into the wall.

A small panel POPS OPEN and from out of a hidden compartment tumbles another puppet, clothed in black.

Danny picks it up. It appears to be a little NINJA, his black facecloth hiding all his features but his wicked little slits for eyes.

One of Ninja's arms dangles loose, damaged.

DANNY

I should be able to fix you right up.

A few tiny THROWING STARS have also fallen out of the compartment to the floor, shiny and sharp.

Peering into the compartment, Danny sees something made of glass inside, light glinting green off it.

DANNY

What...?

Danny reaches in and pulls out small VIALS of GREEN LIQUID.

Danny also discovers a METAL HYPODERMIC NEEDLE, wondering what it means.

Then something occurs to him.

At his desk, he lays Jester on his stomach, pulling away the fabric at the base of the neck to reveal...

One of those tiny holes, the same kind of hole all the puppets have.

Using the hypodermic needle, Danny draws green liquid from the vial...

Then he carefully inserts the tip of the needle in the hole, injecting the green serum into the back of Jester's neck.

Danny watches for a long moment...

Until the puppet's head spins around, startling him!

DANNY

Oh my God... You ARE alive...

As Danny grins...

DISSOLVE TO:

33

INT. MANUFACTURING PLANT/HALLWAY - DAY

33

Danny limps down the hallway outside Beth's office. He carries a bunch of colorful flowers in one hand...

And has a small DUFFEL slung over one shoulder. Something seems to be moving inside the duffel.

Danny stops, unzips the duffel to reveal Jester lying inside.

DANNY

You gotta be quiet, okay? We're going to surprise her.

He checks his watch.

DANNY

And I'm even in time for lunch. Can you believe it?

Jester's head spins around until it stops on his grinning face.

DANNY

You gotta be still now, okay?

Danny continues on until he's right outside Beth's office. He's about to enter when he stops...

Hearing voices inside: Beth talking to a young man, both of them GIGGLING.

Danny peers around the open doorway to see Beth sitting at her desk, talking to a YOUNG MAN who is sitting on her desk, laughing, his back turned to Danny.

On Beth's desk is a gigantic bouquet of roses.

Danny regards the small inadequate bunch of flowers in his fist and tosses them in a nearby trash can, disgusted.

Jester begins to move around inside the duffel, agitated...

DANNY

What...?

He unzips (or unbuttons?) the duffel, so Jester can poke his head out...
Peering into the office.

*

Jester sees the Young Man at the desk and his head begins to spin wildly...
Stopping on a very frightened face.

DANNY

What is it? What's wrong?

Danny watches Beth and the young man closely, until the Young Man slightly turns his head...

Danny gets a better look at the guy...

And seems to recognize him, but he can't remember from where...

He thinks for a moment...

FLASHBACK: Danny rushing down the hall toward Toulon's room, running smack into the two fleeing assassins...

He's knocked on his butt...

One of the assassins - MAX - glances at Danny over his shoulder...

That's him!

Though his hair is shorter and a different color, the Young Man flirting with Beth is Max, one of Toulon's assassins!

Danny quickly ducks behind a corner as...

In the office, Max says goodbye to Beth and...

Exits the office, walking away down the hall.

34 INT. MANUFACTURING PLANT/OFFICE - DAY

34

Beth is typing away as Danny enters.

BETH

Hey honey!

(checks the clock)

Wow, you're right on time for lunch. Let me call Ripley's.

But Danny doesn't laugh at the jab, preoccupied...

DANNY

Who was that guy?

BETH

Who--?

DANNY

The guy who was just in here! Who is he?

BETH

Oh... That's Ben. I told you before, he's one of the guys who works the floor. He just needs somebody to talk to sometimes, that's all. There's nothing for you to be jealous about.

Danny looks around, makes sure Mr. Gifford's office door is closed and that no one else is listening in.

DANNY

I'll bet you his name isn't Ben.

BETH

What are you talking about?

DANNY

That's one of the guys that killed Mr. Toulon. Up at the Inn a couple of weeks ago. Remember, I told you about it...

BETH

Yes, but... Ben?

DANNY

His name isn't Ben. He's a Nazi.

Beth begins to chuckle.

BETH

Don't be ridiculous.

DANNY

I'm serious. It's him. He bumped into me when I was going to help Mr. Toulon. His hair is different, but it's definitely him, I'm sure of it.

BETH

Ben? A Nazi? You're being paranoid, honey.

DANNY

No, I'm not.

BETH

All of Ben's papers are in order; I checked them myself. And he's not from Germany, silly... He's from Burbank, for Heaven's sake.

Beth sees the duffel slung over Danny's shoulder, tries to change the subject.

BETH

What's in the bag?

DANNY

Nothing. You wouldn't believe me anyway. You don't believe me about anything.

BETH

Danny, don't be that way. Come on, just show me.

She reaches out to touch his arm, but he pulls away.

DANNY

He IS a Nazi! And I'll prove it!

He grabs the roses that "Ben" gave to Beth and throws them on the floor.

BETH

Danny!

Danny storms out...

Mr. Gifford opens his office door to see Beth cleaning up the strewn roses.

GIFFORD

What the hell...? I don't want that kid in this office any more! You hear me?

BETH

Yes, Mr. Gifford.

GIFFORD

No good, worthless little coward...

Grumbling, Gifford ducks back into his office and slams the door.

DISSOLVE TO:

35

EXT. MANUFACTURING PLANT - NIGHT

35

Danny waits in shadow, looking across the street **toward the plant** . *

He has the duffel bag with him. There is movement inside it.

He opens it to find all of the puppets. A couple of them are moving.

DANNY

Hang on, guys. It'll only be a few more
minutes....

A loud HORN signals the end of a work shift. *

Danny glances across the street, where he sees:

A large door opens and a few WORKERS exit, saying their goodbyes for the night. *

Through the open door, we can see one corner of the inside of the plant, where MASSIVE BOMBS are stacked, sleek and dark, the metal fins on their rear making them seem like deadly sharks. *

Then Danny spots "Ben" exiting, waving goodbye. He dons a cap and walks *

down a dark sidewalk, carrying a metal lunch pail and thermos.

DANNY

There he is. **Let's go ...** *

He **closes** the **duffel**, slings it over his shoulder and is on the move, limping quickly... *

Following “Ben”...

DISSOLVE TO:

36 EXT. CHINATOWN - NIGHT 36

Danny sneaks through shadows, following “Ben” through Chinatown, past storefronts and an old Gothic church and temple entrance (note: make use of various Chinatown exteriors in this sequence)...

Danny hides in shadows, looking across the street to see:

“Ben” glancing over his shoulder furtively before giving a secret knock on the Opera House door. Soon, it opens and he is let inside.

37 EXT. OPERA HOUSE/ALLEY - NIGHT 37

Danny sneaks through an alleyway bordering the Opera House. It is lined with old costumes, dummies, masks and props used in former Opera productions.

Danny stops at a grimy window that has a busted hole in it.

He sets down his duffel, opens it, pulls out Pinhead and Blade.

DANNY

Okay guys, see what you can do...

He puts both puppets through the hole in the window...

Then Danny moves down to another window that offers him a better view inside. He wipes grime off it and from this vantage point, he can see over a few of the lower seats in the auditorium and has a view of the stage. He watches:

At the table under the spotlight (where Ozu was earlier eating h er rice)... *

“Ben” set down his lunch pail and Thermos, taking off his coat...

Klaus approaches and gives “Ben”/Max a Heil Hitler salute. Max returns it.

DANNY

(sotto)

I knew it... Hitler-lovin’ Nazi scum...

Danny continues to watch as...

38 INT. OPERA HOUSE/STAGE - NIGHT

38

Max removes his “Ben” worker wardrobe to change into something he’s more comfortable in. He and Klaus engage in conversation in German.

Ozu enters with Buta and Nozoki-ya in tow. **She is now wearing a brightly colored kimono.** Buta cradles his machine gun. Nozoki-ya has his machete strapped to his waist, eating a bowl of **sloppy noodles** with chopsticks.

*
*
*

OZU

For nearly a week you’ve been entrenched within the enemy’s own back yard. No difficulties?

MAX

None. I’ve even made a few friends. All I have to do is bad-mouth us “krauts” and especially you “Japs” and I fit right in... Oh, and talk baseball... That’s the toughest part of it. Strikes, runs, errors... Damned ridiculous sport.

39 INT. OPERA HOUSE/IN THE SHADOWS - NIGHT

39

Pinhead and Blade skitter around, hiding behind huge masks propped against the wall... Listening in...

40 INT. OPERA HOUSE/AT THE WINDOW - NIGHT

40

Danny peers through, straining to hear what’s going on.

41 INT. OPERA HOUSE/STAGE - NIGHT

41

Ozu clears away some things on the tabletop...

OZU

It all sounds promising... Very promising. Were you able to procure the... item?

Max grins, moves to his “Ben” jacket, hanging nearby.

MAX

I've been flirting with a cute girl in the front office.

OZU

And she suspects nothing?

MAX

She seems taken by me... What can I say?
Must be my good looks.

OZU

You Germans are far too satisfied with yourselves.

MAX

Confident . After charm ing the girl, it was a simple thing to snoop through the office when she was with her boss.

*

From inside his "Ben" jacket, Max pulls out a roll of paper.

42 INT. OPERA HOUSE/IN THE SHADOWS - NIGHT 42

Pinhead begins to climb the side of the stage...

43 INT. OPERA HOUSE/STAGE - NIGHT 43

Max unrolls the paper and spreads it out on the table... BLUEPRINTS of the airplane manufacturing plant...

OZU

Yes... Very good...

Ozu runs h er finger nail s lovingly across the blueprints, analyzing them. Pointing to a specific area.

*

OZU

This appears to be the loading bay.

Max nods. Ozu indicates another section.

OZU

And this?

MAX

A locked storage room. No one is allowed
there .

Ozu ponders this.

OZU

It must be where they are keeping their secret
ingredient.

MAX

Ingredient?

OZU

Tomasi had discovered that the Americans
are planning to use a new material - we do
not know what it is called and it does not
matter. This new material will increase their
bombs' payload tenfold.

Ozu once again examines the blueprints. She grins, a wicked idea forming...

OZU

The secret storage room appears to be right
next to the break room. Perfect. Perfect.

She nods to Buta , who brings over something...

44 EXT. OPERA HOUSE/ALLEY - NIGHT

44

At the window, Danny loses sight of Buta ...

He shifts position to get a better look, bumping into something. It's a hideous
monster face, staring down at him!

Frightened by the mask, Danny knocks over a Chinese-labeled paint can,
clattering in the alley...

45 INT. OPERA HOUSE/WINDOW - NIGHT 45

Klaus hears the sound. He moves quickly to the window to investigate...

Peering out into the night, Klaus sees the tipped over paint can, **still** wobbling. *
He sees the frightening mask and other props... But no sign of Danny.

After a long beat, Klaus moves away from the window...

46 INT. OPERA HOUSE/STAGE - NIGHT 46

Klaus joins **Ozu and Max** huddled over the blueprints. *

Buta hands Ozu a small object wrapped in a rag...

Ozu unwraps it to reveal...

A small handmade BOMB with an old clock attached to it as a timer.

OZU

It is a simple device, but powerful. Set the
timer and walk away.

Max takes it, examines it closely.

47 INT. OPERA HOUSE/WINDOW - NIGHT 47

Danny peers in, shocked at what he sees. He leans his ear closer to listen...

48 INT. OPERA HOUSE/IN THE SHADOWS - NIGHT 48

From his hiding place, Blade recoils at the sight of the bomb, stunned.

49 INT. OPERA HOUSE/STAGE - NIGHT 49

Pinhead has crawled onto the stage and lumbers past the legs of the **Nazis and** *
Japanese, hiding under the very table where they **all** huddled. *

Atop the table, Ozu opens Max's metal lunch pail, removing a crumpled paper
towel and half a banana...

She takes the small bomb from Max and places it carefully into the lunch pail. *

OZU

A perfect fit. In two days... When you go to work... You will set the timer, leave it in the break room and make your exit...

MAX

The explosion will ignite the **storage room,**
detonating this secret material of theirs ...

*

*

OZU

Setting off a chain reaction. The entire facility,
 the workers, all the new **bombs** inside... Will
 be engulfed within moments **, crippling their**
war effort .

*

*

*

*

Ozu pours saki for each of them.

MAX

I commend you on your planning, **lovely** Ozu.

*

OZU

And you Max, on your subterfuge.

All raise their glasses to drink, including Klaus, Buta and Nozoki-ya.

MAX

To the Axis of Evil...

OZU

Death to the patriots.

As they clink their glasses to drink...

From under the table, Pinhead's large hand reaches up, grabbing a corner of the blueprints...

And begins pulling the blueprints off the table...

Ozu notices...

OZU

What the devil...?

Max reaches over to grab the blueprints before they are pulled off the table and...

A corner tears off in Pinhead's hand as he races out from under the table...

Dodging between Nozoki-ya's legs. He drops his bowl of **noodles**, shocked at what he sees... *

Klaus draws his Luger, aiming at the retreating puppet...

BLAM!

Pinhead darts behind a wooden beam, which is blasted with the bullet.

As Klaus aims again...

Blade sneaks up behind him, swinging his knife...

SLICE!

He slices Klaus's leg and quickly darts off!

Klaus HOLLERS in pain, dropping to the stage...

50 INT. OPERA HOUSE/WINDOW - NIGHT 50

The distraction has allowed Pinhead to make it safely to the broken window...

Danny pulls him out...

Max gets a look at Danny's face before Danny ducks away.

51 INT. OPERA HOUSE/STAGE - NIGHT 51

OZU

Get them!

Buta and Nozoki-ya give chase...

52 EXT. OPERA HOUSE/ALLEY - NIGHT 52

Danny retrieves Blade as he climbs out the window...

DANNY

Good work guys... Come on...

He puts Blade in the duffel with Pinhead and quickly takes off as...

Buta and Nozoki-ya reach the window only to see Danny retreating...

53

INT. OPERA HOUSE/STAGE - NIGHT

53

Buta and Nozoki-ya return to the table, shaking their heads.

OZU

What devilry is this?

MAX

The puppets...

OZU

Puppets?

MAX

The old man's puppets. Toulon. He's the one we were sent here to find. He killed himself - a true coward - before we could pry his secret from him.

OZU

What secret?

Klaus is trying to clean and bandage his ankle wound. Though in pain, he protests to Max in German.

MAX

It will be alright, Klaus. Should we find the secret, it belongs to the Germans...

(to Ozu)

Agreed?

Ozu hesitates momentarily before giving Max his most charming smile.

*

OZU

Of course. The secret will be yours to keep.

MAX

Toulon had discovered a secret, one which gave his puppets life. We attempted to find that secret so it could be used to revive the corpses of our dead soldiers on the battlefield. The Deadcorps.

OZU

Deadcorps?

MAX

Troops that would continue fighting for der Fuhrer even after death, effectively making them immortal.

OZU

Ingenious.

MAX

Perhaps. But it remains to be seen if it would be successful. We must have that serum to test it...

OZU

But I thought you said the old man killed himself before--

MAX

He did. But someone obviously got their hands on his secret.

OZU

Who was it? Did you see?

MAX

(nods)

Not much older than a boy, a boy with a limp. At the Bodega Bay Inn, after Toulon committed suicide. Klaus and I saw **him** in the hallway.

*

He looks to Klaus, who nods, remembering.

OZU

And now he is here in Los Angeles, with the puppets. In Japan we call this un ... Fate. Or perhaps ummei ... Your destiny .

MAX

Destiny... Yes. If he was staying at the Inn, it should now be but a simple matter to discover the boy's identity and find where he lives.

OZU

And retrieve Toulon's secret...

MAX

Our destiny.

Klaus grins, his silver teeth gleaming.

CUT TO:

54

INT. COOGAN HOME/DANNY'S BEDROOM - NIGHT

54

Danny comes into his bedroom, closing the door behind him. He's out of breath, as if he's been chased the whole way... Or thinks he's been chased.

He sets the duffel on the bed and opens it, pulling out Blade.

He inspects Blade for any damage, sees none. Notices blood on Blade's knife.

DANNY

Looks like you got in a good lick. Damn Nazis...

He wipes the blood off the blade, as if disgusted by it.

Suddenly, there is a timid KNOCK on his door.

He quickly hides Blade as...

The door creaks open to reveal Elma, wearing a flannel nightgown, her hair tucked up into a nightcap.

ELMA

Danny? What's all the noise in here?

DANNY

Nothing, Mom. I'm sorry if I woke you.

ELMA

I heard you come in downstairs. It's late... Is everything okay?

DANNY

Everything's fine, Mom. I'll keep it down from now on.

Danny comes to the door, gives Elma a kiss on the cheek.

DANNY

Go back to bed.

Elma grins.

ELMA

Be sure you're here for dinner tomorrow night. We're having a little celebration for your brother. He ships out soon, you know.

DANNY

I know, Mom. I'll be here.

He kisses her again and she leaves.

Danny closes the door and goes back to the duffel...

He pulls Pinhead from the bag, inspecting him for damage.

DANNY

You came through okay, too. Good job.

Pinhead holds out the torn piece of paper crumpled in his hand.

DANNY

What's this...?

He takes the paper from Pinhead, smoothing it out...

DANNY

Blueprints... For the plant where Beth works...
That Nazi bastard has been imitating a Yank
so he can get access to the plant...

Jester's head spins around to the frightened face.

DANNY

They're planning to blow it up... We've got to
find a way to stop them!

He looks to the puppets.

DANNY

I knew I could count on you guys. Now if only I
could make somebody else believe me.

CUT TO:

55

INT. COOGAN HOME/DINING ROOM - NIGHT

55

Danny sits at the dining room table in the middle of the night eating a sandwich
and washing it down with a glass of milk.

He's pondering his situation when the front door opens and Don comes in after
a night out on the town.

He drunkenly does his best to close the door quietly behind him. He sees
Danny sitting at the table looking at him.

DON

Damn... You saw me... Thought I'd sneak up
on you again.

DANNY

Shhh. Mom's asleep.

Don puts a finger to his lips: 'Shhh'.

DON

What are you doing up?

DANNY

Can't sleep.

DON

That sandwich looks good. I hope you left some for me.

DANNY

There's plenty. Hey Don, I really gotta talk to you about something. You know those puppets I showed you...?

DON

Hang on, brother. Lemme get some grub in me and I'm all ears...

As Don makes his way to the kitchen, he bumps into a hat rack, almost knocks it over.

DON

Excuse me, sir.

He giggles, clumsily righting the hat rack.

Giggling, Don weaves into the kitchen...

Danny is disappointed.

DANNY

You been drinking?

Don takes sandwich fixings from the fridge, brings them into the dining room so he can make his sandwich at the table.

DON

Just a few. Me and some of the guys went to that Duke double bill **downtown** .

*

DANNY

Again? We just saw that last week.

DON

Then we stopped at McGinty's. I met this girl there, Gail... Or was it Marsha? Anyway... This girl...

Don makes the 'hourglass' figure in the air with his drunken hands.

DON

...The gams on her? Up to her neck, little brother. Whooooo!

He realizes he's being too loud, comically shushes himself.

DON

Oops. Don't want to wake Mom.

He continues fixing his sandwich.

DON

How about your girl? How's that going?

DANNY

(shrugs)

I dunno.

DON

What's wrong?

DANNY

I'm not sure it's going to work out. With all those guys she works with down at the plant... They all got their eye on her.

DON

So what? You gotta make sure you're the only guy SHE thinks about. Some other guy gets in your way...

(punching)

POW! That shows 'em who's boss.

DANNY

Yeah, I guess.

DON

You're better than any of those other guys,
and don't you forget it.

DANNY

Sure, Don.

Don finishes making his sloppy sandwich and starts to wolf it down.

DON

Now, what was it you wanted to tell me about
those dolls?

DANNY

Puppets.

DON

Yeah, the puppets. What about 'em?

Danny realizes what he has to say will be hard for his brother to believe sober,
let alone drunk.

DANNY

I'll tell you later.

DON

You sure?

Danny nods.

Don digs into his sandwich.

DON

(mouth full)

I'm telling you brother, the gams on this girl
you would not believe!

He grins with a mouthful of sandwich.

Danny grins back. No matter what, he loves his older brother.

DANNY

Tell me all about her.

As Don dives into his story...

DISSOLVE TO:

56 INT. COOGAN HOME/DANNY'S BEDROOM - NIGHT

56

The middle of the night. Danny lays on his back, staring at the ceiling.

The puppets are placed around the room.

Danny hears his brother's voice in his head:

DON (V.O.)

You're better than any of those other guys,
and don't you forget it.

Danny rubs his bad leg, thinking.

DANNY

He's right. Even though I can't go overseas
and serve, I can do my bit right here at home.

He sits up in bed, resolved.

DANNY

Somebody's got to stop those Nazis from
blowing up the plant.

He looks to the puppets.

DANNY

You guys with me?

Jester's head spins to a smile. Blade waves his blades.

Leech-Woman waves her arms. Tunneler's bore spins.

Pinhead holds out his hand. He and Danny shake on it.

CUT TO:

57 EXT. COOGAN HOME - DAWN

57

The sun rises over the Coogan home.

Danny works at his desk, finishing his repairs to Ninja, reattaching the arm that had busted off in the case.

There is a knock on the door.

DANNY

Come in...

The door opens and Beth comes in. Danny limps over and greets her at the door.

BETH

Hey, sweetie...

They kiss.

DANNY

Wow, you look great.

BETH

Well, I had to look good for Don's party later...
And for my own special soldier.

She strokes his cheek. Gives him another kiss, this one deeper than the last.

DANNY

Thanks honey.

BETH

Are you okay? I mean, when you were in the office yesterday...

DANNY

Forget about all that. I shouldn't have been such a jerk. Come here, I need to show you something...

He escorts her to the bed and sits her down.

BETH

I wanted to make sure everything was still
okay between us.

DANNY

There are bigger problems.

BETH

What are you talking about?

From his pocket, Danny pulls out the crumpled corner of the blueprints that
Pinhead stole.

He gives it to her. She looks it over.

BETH

It looks like blueprints.

DANNY

To the plant.

BETH

But... How did you get this?

DANNY

From your new friend, "Ben".

BETH

What?

DANNY

I followed him last night after his shift. He
went to an Opera House in Chinatown , not all
that far from here . He met up with his partner,
the Nazi with the shiny teeth...

*

*

BETH

Oh Danny, not this again--

DANNY

--AND three Japs , one of 'em a dragon lady .
All of them in this together.

*

BETH

In what together?

DANNY

They had a bomb. They plan to blow up the plant.

Beth sees the sincerity in Danny's eyes.

BETH

You're really serious, aren't you?

DANNY

The bomb is small enough to fit inside a lunch pail. He's going to leave it near the fuel depot.

BETH

When?

DANNY

Two days. I overheard them.

BETH

If this is true, you've got to tell somebody.

DANNY

And who's going to believe me? I have enough trouble getting you to believe me, let alone anybody else. I'm the boy who cried Nazi.

BETH

So what are you going to do?

DANNY

I'm going down there... To that Opera House...

BETH

Danny!

DANNY

Don't worry. I'm just going to take pictures...

He holds up a camera (1940s era).

DANNY

I'll MAKE somebody believe me. I'll be okay.
I've got help.

BETH

Who?

From under the bed, Pinhead reaches out and grabs Beth's ankle.

She YELPS and leaps off the bed.

DANNY

He won't hurt you.

Stunned, Beth watches as Pinhead comes out from under the bed on his own power.

Looking around Danny's room, she sees the other puppets come out of hiding (except Ninja, still being repaired).

BETH

Oh my God... **What's making them move?**

*

DANNY

Toulon's secret. I found it.

Beth timidly takes a step back from the puppets.

DANNY

It's alright. Go ahead...

Beth bends down, holds her hand out, as if to let a dog sniff her fingers.

Pinhead reaches out and gently touches her hand.

Beth grins, then sidles next to Danny.

BETH

I'm sorry, Danny...

DANNY

Sorry?

BETH

For not believing you. You told me all of this and I thought it was nothing but your over-active imagination.

DANNY

It's okay. I wouldn't have believed me, either. But as long as you believe me now...

BETH

Oh, I do... I do.

DANNY

I need you to stay here and help Mom with the party. If she wonders where I am, make up some excuse.

BETH

I'm worried you'll be hurt, Danny.

DANNY

With these guys helping me, I'll be okay. And don't worry... I told you, I'm just taking pictures.

Beth smiles, gives Danny a hug as the puppets look on.

CUT TO:

59 EXT. OPERA HOUSE - DAY

59

The Opera House on the edge of Chinatown...

A few Chinese locals pass by up and down the street, on their daily chores.

We hear the soaring music of the Nazi march...

60 INT. OPERA HOUSE/DRESSING ROOM - DAY

60

Backstage, in the dressing room of the Opera House, amid hanging robes, costumes and more masks...

On the make-up table, an old phonograph plays a scratchy recording of the Nazi anthem...

Klaus cleans his Luger before the mirror...

HUMMING along with the anthem, he really gets into it when...

SCRATCH!!

The needle scratches along the LP...

But it's not the needle, it's actually one of Ozu's long fingernails putting a stop to the record . *

OZU

Infernal racket.

Klaus leaps up from his seat, SHOUTING in German.

OZU

I take it you are upset.

Growling, Klaus bares his silver teeth, shoving the barrel of his Luger in Ozu's chin.

Buta steps in with his machine gun, but can't make a move while Klaus is armed. *

OZU

Stay calm, Buta . Our German friend has a temper... *

MAX

Klaus!

Max enters, calmly pulling Klaus away. *

Ozu rubs her chin, where the barrel of the Luger was pressed. She seems amused by the whole incident. *

MAX

What happened here?

OZU

A disagreement over musical tastes. Nothing more. Isn't that right, **my dear** Klaus?

*

Klaus scowls, shoving his **Lu**ger in its holster.

*

MAX

We don't have time for this nonsense. Our mission could be in jeopardy.

OZU

Because of the boy? He can't know anything.

MAX

But if he does... We can't take the chance. He must be taken care of.

OZU

How?

*

MAX

I've been on the phone with the Bodega Bay Inn. It seems the boy was restoring furniture for them during his stay. It was an easy thing to pretend to be an antiques dealer, looking for quality workmanship...

Max pulls a scrap of paper from his pocket.

MAX

...His address in Los Angeles. **Not far from here.**

*

*

OZU

Once again, un ... Fate at work.

*

*

Max hands the paper to Klaus, giving orders in German.

*

MAX

Get the boy... And the puppets. Let nothing stand in your way.

Klaus nods, gives the 'Heil Hitler' salute. Max returns it.

MAX

For der Fuhrer.

Ozu rolls h er eyes. *

Klaus exits, as does Buta. Leaving Max and Ozu alone. *

MAX *

Perhaps we should celebrate our upcoming
victory, Ozu. *

OZU *

And what did you have in mind, dear Max? *

She seems flirtatious. Max steps closer, wraps an arm around her waist and
pulls her toward him. *

MAX *

Something to... Unite our partnership. *

He leans in for a kiss... *

SMACK! *

Ozu SLAPS him across the face. She's all business, nothing flirtatious about
her. *

OZU *

Do not mistake me for a western harlot. Or
one of your German whores who find your
arrogance arousing. *

Furious, Max takes a threatening step toward her but stops short... *

As Ozu has her dagger pointed at his crotch. *

OZU *

Have I made my point clear, dear Maximilian? *

CUT TO:

61 INT. COOGAN HOME /KITCHEN - DAY

61 *

Elma slaves in the kitchen, her hair in a fraying bun. She pulls a juicy apple pie from the oven and sets it in the open window to cool...

ELMA

How's it coming in there, dear?

62 INT. COOGAN HOME/DINING ROOM - DAY

62

Beth sets little American flags on the table for decoration.

A hand-painted banner hangs high on the wall that reads: We'll Miss You Don!
Good luck!

BETH

It looks great, Mrs. Coogan.

Elma comes in with plates and silverware.

BETH

Here, let me take those.

Beth takes the place settings and begins to set the table. Elma helps her; it's in her nature.

BETH

You get back in the kitchen. I'll handle things out here.

ELMA

Oh, if you think so...

BETH

I know so. Go on.

Elma turns and starts back for the kitchen, running smack into...

Don, who's snuck up behind her.

ELMA

Oh! Goodness, you frightened me! What are you doing sneaking around like Bela Lugosi?

DON

That's what I do, ma.

BETH

Don! You weren't supposed to be home until six. Now you ruined the surprise.

Don looks around, sees the decorations, the banner.

DON

It's nice. Thanks. But what's Danny going to think?

ELMA

What do you mean? He knows we're having the party.

DON

Yeah, but he wishes he was over there, fighting like the rest of us. This will only remind him that he's not going. You should make the party for him, too.

BETH

We are! I've got a few surprises ready for him. I'm going to wear a new dress I bought, plus I made him his favorite, apple pie... Oh my gosh, the pie! It'll burn!

She races for the kitchen but Elma stops her.

ELMA

I've taken the pie out, hon. It's perfect.

BETH

You're a life-saver.

DON

Where is Danny, anyway...?

BETH

He uh ... He had to go get some wood staining stuff I think...

DON

“Wood staining stuff”?

BETH

You know... Whatever he uses for his work.

DON

Yeah... Hammer and nails. All that technical jazz.

BETH

Oh, you...

She slaps his shoulder playfully.

ELMA

Go on, Don... Let us get things finished down here. We'll call you when it's ready.

DON

Alright, I get it... You're shipping me out before I get shipped out...

Chuckling, he heads upstairs.

Elma and Beth continue setting the table...

There is a KNOCK on the door.

ELMA

Oh... It might be the mailman with that package from Aunt Jane...

Elma wipes her hands on her apron and goes to the front door, opening it to find...

Klaus standing on the porch.

ELMA

Yes? Can I help you?

Klaus raises the Luger in his hand.

Elma is baffled, frightened...

Klaus grins, silver teeth gleaming.

Prodding Elma back in the house with the gun...

63 EXT. COOGAN HOME - DAY

63

As Klaus goes into the house...

We hear SCREAMING and GUNSHOTS coming from inside...

CUT TO:

64 INT. OPERA HOUSE/STAGE - DAY

64

Max and Ozu huddle over the table, discussing plans over those blueprints.
The small lunch pail bomb sits nearby.

High above, behind one of the wood beams that criss-cross the ceiling...

A hole is bored through the wall...

As Tunneler's metal bore spins through the wall, creating a hole...

65 EXT. OPERA HOUSE/OUTER LEDGE - DAY

65

Danny is perched on a stone ledge that runs along the upper tier of the opera house (Note: perhaps like CB's photo #MG0052 - of course there are windows here so if Tunneler is to be used perhaps the windows are boarded up).

Danny pulls Tunneler from the hole, peering inside. From here, he can look down on the opera stage where the men are gathered.

DANNY

Perfect.

He aims his camera lens through the hole and begins SNAPPING pictures...

DANNY

With these shots the police will have to
believe me. We'll bring these bastards down
in no time...

DISSOLVE TO:

66

INT. COOGAN HOME/DINING ROOM - DAY

66

The front door opens and Danny enters with the duffel. He immediately stops
when he sees...

The dining room is in total disarray, plates broken on the floor, as if a struggle
has ensued...

DANNY

Oh no...

He races in to find Elma lying on the floor...

DANNY

Mom!

He kneels by her side, cradling her...

But she is dead. A bullethole in her chest...

Danny begins to cry, hugging her to his chest.

DANNY

Mom... I'm sorry... I should have been here...

He looks around...

DANNY

Beth?

He gently lays his mother on the floor and moves through the dining room,
looking...

The table has been completely swept clean; all of the plates, silverware, and
little American flags strewn on the floor.

The only thing remaining on the table:

Beth's HEART-SHAPED LOCKET. It is open, showing the tiny photographs of Danny and Beth. It has obviously been left there for Danny to find.

DANNY

Beth!

He shouts through the house, racing up the stairs...

67

INT. COOGAN HOME/UPSTAIRS HALLWAY - DAY

67

In the hallway upstairs, Danny is horrified to find...

His brother Don on the floor, blood spreading across his shirt, a bullet wound in his torso...

DANNY

Don!

Danny races to his side, lifts Don's head...

Don blinks, still alive... Barely...

DON

...danny...

DANNY

Don! Hang on... I'll get help...

DON

No time... little brother...

(coughs)

He took Beth...

DANNY

I know... Don't talk. Save your strength...

Don grips Danny's shirt, pulls him close...

DON

Get 'em... Get 'em....

And he expires...

DANNY

Don...? Don...!

But his brother is dead.

DANNY

No... Don...

He hugs his dead brother, rocking back and forth, sobbing...

CUT TO:

68

INT. COOGAN HOME/DANNY'S BEDROOM - DAY

68

Don's body lies on Danny's bed, arms crossed on his chest, peaceful in repose...

DANNY

I'll get those bastards Don... And you're going to help me do it...

Danny uses one of Toulon's hypodermic needles to draw some of the special green serum from one of the vials...

Then he takes the hypodermic to the bed...

Puncturing Don's skin and drawing blood from his neck...

The red blood mixes with the green serum in the vial...

DANNY

A part of you can keep living...

He takes the hypodermic needle to his desk...

Where Ninja awaits, lying dormant.

DANNY

As long as you don't mind being inside a
Jap ...

*
*
*

Danny turns Ninja over, exposing that tiny hole in the back of his neck...

He inserts the needle in the hole and injects the blood/serum mixture into Ninja...

Then he sits back and waits... Watching...

Finally, one of Ninja's arms twitches...

DANNY

Come on...

Then Ninja slowly sits up... Looks around...

DANNY

How do you feel?

The puppet manages to stand, working the kinks out. He gets in a crouch ready to sneak around.

Danny grins.

DANNY

We can really use those sneaking skills of yours.

Danny hands Ninja one of the tiny throwing stars.

Ninja whirls and slings the star across the room...

SHHHHH-UNK! The star sticks into the wall.

DANNY

Wow...

Ninja gives a patriotic salute.

Danny nods, satisfied.

CUT TO:

The Opera House is quiet under the stars.

The worktable has been moved to the far side of the stage.

In its former spot center stage, Beth is tied up in a chair, her mouth gagged. She looks around the dark opera house, frightened.

Trying to scream, pulling at her wrist restraints to break free, she can do neither...

From out of the shadows come Buta and Nozoki-ya. Buta begins circling Beth while Nozoki-ya watches...

Beth tries to keep her eye on Buta as he circles around her... Chuckling devilishly...

He pokes her in the ribs, playful but painfully...

Beth yelps and tries to pull away, but he pokes her again, hard...

Nozoki-ya laughs as Beth squirms...

Buta grabs her blouse and yanks it, tearing the fabric... Revealing her bra underneath...

He leans down and smooches her exposed neck, slobbering, animalistic...

As Beth tries to scream...

Buta is suddenly grabbed and PUNCHED in the face.

It is Max.

Nozoki-ya lunges at Max but is also quickly CLOBBERED.

Beth looks up at Max, unsure...

He pulls away her gag, allowing her to speak. But she doesn't say anything...

MAX

I apologize for their conduct.

She glares up at him, angry and frightened.

BETH

You're no better than they are.

MAX

To you, perhaps it seems that way. Again, I apologize.

BETH

I don't care about your apologies.

MAX

By now of course you know that my name is not Ben.

BETH

You're a Nazi... Just like Danny said you were.

MAX

A soldier, following orders.

BETH

For Hitler.

MAX

The leader of the new world.

BETH

Not if our boys have anything to say about it.

Max merely grins evilly.

Ozu strides over to see her two men pulling themselves up from the floor...
Rubbing their sore faces...

*

OZU

What happened here?

MAX

Your men are savages.

OZU

They are men. With the needs and desires of men.

MAX

I see. My desires as a man should be denied,
yet the desires of your men... Your animals ...
Must be gratified. Is that it?

*
*
*

Ozu playfully runs her nails over Max's chest.

*

OZU

Don't be jealous. It does not befit a leader.

*
*

Max knocks Ozu's hand away then gently adjusts Beth's torn blouse so that it covers her exposed skin.

*

Fiery, she pulls away from him, doesn't need his charity.

OZU

I have tied the girl here in the center of the stage so that no one can attempt to free her without our seeing them.

MAX

I understand. But does that mean she is also to be toyed with?

OZU

Why do you care? She is nothing but bait. Does not a dead worm on the hook still attract the fish?

MAX

She is not a worm.

OZU

You seem to have developed feelings for the
little tramp . Do not let this cloud your judgment.

*
*

Max regards Beth with a look that implies perhaps he does have some empathy for her.

OZU

And leave the discipline of my men to me.

MAX

Then keep your men... Your animals ... In their place.

OZU

Before this is over, I think that you and I may not end up as friends, dear Maximillian.

MAX

You've already made it clear that we are not friends, Ozu. Nor will we ever be.

*

*

Ozu turns and exits with a sweep of her silken robes. Buta and Nozoki-ya follow dutifully...

*

Leaving Max alone with Beth.

BETH

I hope you don't expect me to thank you.

MAX

No. I don't expect you to understand, either.

BETH

What don't I understand?

MAX

You cannot comprehend the cause for which I am fighting.

*

BETH

Supporting the slaughter of innocent people by a mad dictator? That's not a cause... That's evil. You'll never defeat freedom and democracy!

Max regards her with admiration.

MAX

You're a strong young woman...

He gently cups her chin in his hand. She pulls away.

MAX

Perhaps in a different world, you and I could
have meant something to each other.

BETH

I'd rather be dead.

MAX

You just may get your wish.

CUT TO:

71 EXT. OPERA HOUSE - NIGHT 71

As a cloud passes over the moon above Chinatown...

72 EXT. OPERA HOUSE/OUTER LEDGE - NIGHT 72

Danny is on the upper ledge where he took the photos from earlier. His duffel
is on the ledge next to him.

He and Pinhead work to pull an old board off one of the windows...

Danny peers inside...

Through high RAFTERS, he can see Nozoki-ya sitting on some crates below,
eating a plate of sushi with chop sticks...

Danny grins.

He opens the duffel and pulls out Leech Woman, Ninja and Blade.

DANNY

Okay... Time for you guys to go to work...

Danny sticks them through the busted window.

He watches for a moment, then puts Pinhead back into the duffel.

DANNY

Come on...

He takes the duffel and limps off...

CUT TO:

73 INT. OPERA HOUSE/STORAGE AREA - NIGHT 73

Sitting on a crate, Nozoki-ya eats sushi with chopsticks. All around him are more wardrobe lockers and giant hanging parade DRAGONS, etc ...

74 INT. OPERA HOUSE/IN THE RAFTERS - NIGHT 74

Leech Woman pulls herself along one of the high rafters...

Stopping directly above Nozoki-ya.

75 INT. OPERA HOUSE/STORAGE AREA - NIGHT 75

Nozoki-ya continues to eat, picking up chunks of raw fish and squid with his chopsticks and slurping them down whole, without chewing...

76 INT. OPERA HOUSE/IN THE RAFTERS - NIGHT 76

Leech Woman opens her mouth wide...

And begins to regurgitate...

A hideous BLACK LEECH starts to protrude from her open mouth.

77 INT. OPERA HOUSE/STORAGE AREA - NIGHT 77

Nozoki-ya hears something and stops eating to listen...

*

He sets down his plate of sushi and moves off to investigate the sound...

Nozoki-ya peers his head down a long corridor running the length of the opera house. More parade dragons and giant Chinese dogs fade off into the shadows...

But he spots nothing out of the ordinary, and the noise seems to have stopped...

78 INT. OPERA HOUSE/IN THE RAFTERS - NIGHT 78

Leech Woman vomits up the giant black leech...

And it drops...

79 INT. OPERA HOUSE/STORAGE AREA - NIGHT

79

The leech PLOPS onto the plate of sushi.

Nozoki-ya returns, sits on the crate...

Picks up his plate and with his chopsticks blithely plucks up the leech and slurps it into his mouth...

After a moment, his eyes bulge wide...

He grabs his throat, choking...

Falling to the floor, he tries to call out for help, twitching...

The leech makes a huge lump inside his throat...

Finally poking through the skin...!

Blood gushes from the wound and Nozoki-ya stops twitching, dead.

CUT TO:

80 INT. OPERA HOUSE/ENTRANCE - NIGHT

80

At the door, Blade stands atop a box, sticking his hook inside the door lock...

Twisting, jiggling, picking the lock...

Until the lock CLICKS...

And from outside, Danny quietly opens the door and enters, carrying the duffel.

DANNY

(whispering)

Good job...

He sticks Blade back in the duffel and slips into the shadows, sneaking into the opera house...

CUT TO:

81 INT. OPERA HOUSE/STAGE - NIGHT 81

Beth is still tied up in the chair, but with the gag off, hanging loose around her neck.

Klaus sits nearby, casually guarding her, using a knife to pick food from his silver teeth.

BETH

You'll never win the War. You might kill me and Danny... And even if you blow up the plant, you still won't win.

It's unclear whether Klaus understands her, but he's clearly annoyed.

82 INT. OPERA HOUSE/IN THE RAFTERS - NIGHT 82

Ninja slowly inches along the rafters right above the stage...

83 INT. OPERA HOUSE/STAGE - NIGHT 83

Beth regards Klaus disapprovingly.

BETH

Does your mother know what you do for a living? I'll bet if she knew, she'd be ashamed of you.

Klaus stops picking his teeth, puts away his knife.

BETH

Not that you'd care of course. You've probably been a disappointment to her your whole life, haven't you...? Ever since you were a little German boy, pulling the wings off German flies...

Klaus strides across the stage, stands over Beth.

BETH

She probably did the best she could, but you were hopeless... Nothing but a hopeless little--

Klaus pulls the gag up and shoves it back in Beth's mouth, effectively shutting her up...

She still tries to talk through the gag, but he can't hear her...

He grins, satisfied.

Pulls his knife out and starts blissfully picking his silver teeth once again...

84 INT. OPERA HOUSE/IN THE RAFTERS - NIGHT 84

Ninja begins lowering himself on a thin wire...

CUT TO:

85 INT. OPERA HOUSE/OFFICE - NIGHT 85

In a tiny, cluttered office that once served to count receipts and store scripts and other paperwork, Ozu and Buta huddle around a shortwave radio.

Ozu holds a headset to her ear as she adjusts knobs and dials... *

Speaking into an old-fashioned microphone...

(Note: She speaks in Japanese... Dialogue will be subtitled) *

OZU

Can you hear me...? Can you--? Excellent...

Yes... It is going well, Commander...

Buta nods in agreement.

OZU

We are awaiting the arrival of the American boy... Yes, he will be killed... As will the two Germans...

Buta gets a chuckle out of this...

OZU

And we will take the boy's secret... The one the Germans are so eager to control. Yes... It will then belong to Japan... And the Emperor...

As Ozu continues to talk...

Behind the small desk...

Pinhead's strong hands grab the old wires dangling from the back of the radio and he yanks them out of their connectors...

OZU

Hello...? Commander...?

Ozu adjusts dials, can't figure out what the problem is...

OZU

What is wrong with this thing? I thought you said it was in working order!

Buta bends behind the radio to check to wiring...

OZU

You fool!

Buta spots...

Pinhead skittering away behind a stack of crates.

Buta barks at Ozu in Japanese.

OZU

It's one of the puppets! What are you waiting for...? Get it!

Ozu smacks Buta upside the head to get him moving.

Buta takes off after Pinhead.

86

INT. OPERA HOUSE/STORAGE AREA - NIGHT

86

Buta races along the row of crates and parade dragons...

Pausing briefly as he comes across Nozoki-ya's body, his throat torn out...

Then he hears Pinhead shuffling away and continues the chase with renewed anger...

Buta pulls down crates so he can look behind them...

But he still can't see Pinhead in his frantic search...

Suddenly, unseen by Buta, one of Pinhead's big hands reaches out from between two crates at floor level...

Grabbing Buta's ankle...

And Buta trips, falling violently to the floor...

Before he can get up...

Tunneler rushes out from the shadows...

His metal bore spinning wildly...!

The puppet lowers his head like a bull rushing a matador...

Rushing Buta ...

And the bore drills into Buta's face!

His SCREAM echoes throughout the warehouse...

CUT TO:

87

INT. OPERA HOUSE/DRESSING ROOM - NIGHT

87

In front of the dressing room mirror, Max tries on his Nazi officer's uniform, admiring himself...

He hears Buta's SCREAM echoing from somewhere inside the opera house...

Ozu **pokes her** head in the door.

*

OZU

The boy... He's here!

*

Max grabs a pistol from a small chest...

In **her hurry**, O zu is only now just realizing what Max is wearing...

*

OZU

And here I thought MY wardrobe was
extravagant.

*

*

MAX

What you call extravagance I call pride.

*

OZU

You Nazis ... Always ready for a goose-
stepping parade , aren't you?

*

*

Max cocks his pistol.

*

MAX

Let's go .

*

He races out .

*

Ozu shakes her head and follows...

*

CUT TO:

88

INT. OPERA HOUSE/STORAGE AREA - NIGHT

88

Max rushes to the storage area and finds Buta on the floor, face down, a pool of
blood spreading out from his head.

Using the toe of his boot Max turns the body over...

To see Buta's face has been obliterated by the huge hole Tunneler drilled.

Ozu catches up, finding Nozoki-ya not far away, also dead.

MAX

It seems your men are proving to be quite
useless. If these two are examples of Japan's
finest, your country has no hope of winning
this war.

Ozu kneels to examine Nozoki-ya's horrific wounds...

OZU

They were killed by magic... There is no defense against sorcery!

MAX

They've been killed by a boy and his puppets.

OZU

Do not dismiss them so lightly. After all, are these not the very puppets you've been searching for?

MAX

It is the serum we want. The puppets are meaningless. Mere toys.

OZU

Toys that kill!

MAX

They will be crushed, as will the rest of the world, under Hitler's Germany.

OZU

Do not let your vanity cloud your vision. There are those that say "pride goeth before destruction".

MAX

Only those that have already been destroyed.

OZU

Let's hope your man Klaus does not suffer such a fate.

Max regards Ozu for a long beat.

CUT TO:

89

INT. OPERA HOUSE/STAGE - NIGHT

89

Klaus idly cleans his fingernails with the tip of his knife.

Nearby, Beth is still tied to the chair, hands bound behind her, the gag in her mouth.

Behind Beth's chair, Ninja drops down silently on the wire...

He uses one of his sharp stars to saw through the ropes binding Beth's wrists...

Beth feels something behind her. She's surprised, but tries to keep a calm face so as not to make Klaus suspicious.

Ninja finally cuts through the ropes.

Klaus glances over...

Beth keeps her hands behind her, maintaining the illusion that she's still tied up.

Klaus continues to pick his nails...

Beth slowly reaches up and removes her gag...

All the while watching Klaus, whose attention is fixed on cleaning his nails with his knife.

As Beth slowly moves her hands down to untie her ankles...

Klaus suddenly looks up to see that she is untied.

He EXCLAIMS, standing to approach...

That's when he sees Ninja step out from behind Beth's chair...

Klaus finds it amusing, this little puppet moving on its own. He grins, his silver teeth shining...

Then begins to LAUGH...

Until suddenly Ninja throws one of his stars!

It sticks in Klaus's eye!

Klaus WAILS, grabs his face and falls to the floor...

Beth looks to Ninja:

BETH

Thanks!

She unties the ropes around her ankles...

But a hand suddenly lands on her shoulder, startling her!

She turns to see...

BETH

Danny!

The two kiss and hug...

BETH

(crying)

Oh Danny... Your mom... and Don... They...

DANNY

I know... I know...

BETH

I'm so sorry...

DANNY

Don's still here...

He looks at Ninja...

DANNY

...In spirit. He wouldn't want us crying right now...

Danny gently wipes the tears from Beth's face.

DANNY

We'll both cry about it later, how's that?

BETH

Okay...

DANNY

Right now, we've got to get out of here...

Beth nods agreement.

DANNY

That's my girl...

She grins, just a little. He kisses her again and then takes her hand and leads her into the shadows, taking his duffel with them...

CUT TO:

90

INT. OPERA HOUSE/STAGE - MOMENTS LATER

90

Ozu and Max rush onto the stage where Beth was being held hostage.

Her chair is empty, the rope bindings loose on the floor.

Klaus is seemingly dead on the floor nearby.

MAX

Klaus!

Max rushes over but Klaus is unmoving, one eye with a star impaled in it.

Ozu grins wickedly.

OZU

Your man proved to be no more efficient than
my own. It appears only you and I remain.

*

Ozu picks up the cut bandages, looks around.

MAX

If they escape they'll tell others. Our plan for
sabotage will be thwarted.

OZU

(nodding)

You take the rear... I'll guard the front... For
The Emperor.

MAX

Der Fuhrer.

OZU

We shall see.

The two split off.

CUT TO:

91 INT. OPERA HOUSE/ENTRANCE - NIGHT

91

Not far from the opera house entrance, Danny picks Tunneler up from the floor and put him inside the duffel.

Beth huddles next to Danny.

BETH

I still can't believe they obey you.

DANNY

They're my friends.

Jester pokes his head out of the duffel.

Beth slowly reaches out to touch him...

And suddenly his head spins around, startling her.

Jester's head stops on the smiling face. Beth smiles back.

DANNY

We gotta go, Jester...

Jester ducks back inside the duffel and Danny zips it shut.

DANNY

The others will catch up. Come on...

Limping quickly, Danny leads Beth toward the door...

But their way is quickly blocked by Ozu.

From inside her silken robes, she pulls a Japanese ceremonial sword, points it at them.

*

OZU

You have performed admirably... But now it is over for you... What's in the bag?

Danny doesn't answer.

Ozu swiftly pokes the sword at Beth's neck.

OZU

Drop it, boy...

BETH

Danny...!

DANNY

Shhh ... It'll be okay...

Danny slowly sets the duffel on the floor.

OZU

The American surrenders. Very good...

Danny's eyes suddenly shift to look at something over Ozu's shoulder.

Ozu laughs.

OZU

Ah, I see... Now you want me to think there's someone behind me, is that it? Perhaps I will be distracted and turn around, providing you the opportunity to disarm me. Don't be foolish. That ruse was old long before **both** **you and I** were born.

*

*

But Ozu hears the distinctive sound of sharp steel and turns to see...

Ninja standing atop the crate Blade used earlier, a steel star in each hand...

OZU

Ninja ... He who is skilled in the art of stealth. Are we not **cut from the same cloth** , Ninja?

*

Ninja quickly throws one of the stars, nailing Ozu in the shoulder!

But before Ninja can throw the other...

Ozu quickly swings **her** sword and impales Ninja through the middle!

*

DANNY
NOOOOO !!!

CUT TO:

92 INT. OPERA HOUSE/STORAGE AREA - NIGHT

92

Max is searching through the hanging dragons and stacked crates when he hears Danny shout.

He stops and races back the other way...

CUT TO:

93 INT. OPERA HOUSE/ENTRANCE - NIGHT

93

Ozu pulls **her** sword from inside Ninja and the puppet grips his wound, falling...

*

Danny uses the distraction to grab Beth by the hand and the two of them race away.

Ozu gives chase.

CUT TO:

94 INT. OPERA HOUSE/ENTRANCE - MOMENTS LATER

94

Max races toward the entrance...

Finding the duffel on the floor next to the fallen Ninja.

He opening it, he sees Leech Woman, Tunneler and Jester inside. He grins.

MAX
Der Fuhrer will be very pleased...

He picks up Ninja, stuffs him in the bag with the others, then moves off.

CUT TO:

Ozu has tracked Danny and Beth to the stage, but lost them.

Holding h **er** wounded shoulder but keeping h **er** sword at the ready, Ozu moves to the worktable on the far side of the stage...

*

OZU

Why did you run to this spot, when you could so easily have escaped through a window...?

Using the tip of h **er** sword, **s**he pokes at the blueprints on the table...

*

Looking around...

She sees the metal lunch pail...

*

Curious, **s**he flips it open...

*

But the bomb is no longer inside!

Danny and Beth step out of the shadows.

DANNY

Looking for something?

OZU

Where is the bomb?

DANNY

There's no way we're going to let you blow up the plant.

Ozu points h **er** sword, growing angrier.

*

OZU

Where is it?!?

She hears a *CLICK* behind h **er** and turns to see...

*

Blade standing on the table, holding the bomb. The clock-timer is ticking...

OZU

The timer is counting down!

Ozu lunges to grab the bomb...

But Blade positions his little knife next to the trigger.

Ozu stops, considers.

DANNY

He'll flip the switch and set it off before the timer goes. Unless you want to be blown up. Isn't that what your kamikaze pilots do? Blow themselves up for the cause?

OZU

The kamikaze is a special kind of soldier. A divine wind. Dedicated and brave.

DANNY

Brave? Well, I suppose it does take some spine to nosedive your plane into the belly of a battleship... but brave? I don't know about that. I'll bet you dollars to donuts they all peed their pants like little girls right before their planes hit.

OZU

They are brave like no American I've ever met. They are braver than either of you.

DANNY

You think so?

OZU

They were willing to die for their cause. Are you? Are you willing to blow yourselves up just to kill me and the German?

She grins.

*

OZU

I think not.

Once again, Ozu reaches to take the bomb from Blade.

DANNY

Think about it. We aren't the ones holding the bomb.

Ozu stops her hand. Blade regards her coldly.

*

OZU

Order it to put the bomb down.

DANNY

He's not a puppy. He doesn't 'roll over' and 'fetch'. Besides, I don't think he likes you very much. And I KNOW he doesn't like the German. After all, the Germans killed his master, Mr. Toulon.

Blade's blade hovers near the bomb switch.

OZU

Are you saying this doll... This puppet with no strings... Has a mind of its own? A spirit? A free will?

DANNY

Something like that.

Ozu's trepidation is overcome with admiration.

OZU

Truly incredible. It is no wonder the Germans crossed the sea to steal the secrets of this Mr. Toulon.

DANNY

And I'm willing to die before I let that secret go to the Nazis... Or you Japs.

Beth takes his hand.

BETH

Me too.

OZU

The two of you are like little American kamikazes. Well played. Unless of course I choose to call the puppet's bluff.

DANNY

(shrugs)

That's up to you.

Suddenly, the blueprints are pulled off the table and Blade is tumbled as if a rug has been yanked out from under him!

Blade falls to the floor and the bomb tumbles out of his grasp, rolling into a corner...

The timer still ticking down...

Beth SCREAMS as...

From behind the table rises Klaus, the star still embedded in his bloody eye...

But still he grins, silver teeth slick with blood...

Luger in hand, he aims at Blade...

BLAM!

But the shot RICOCHETS harmlessly as Blade ducks behind a crate...

As Klaus steps to give chase...

Pinhead reaches out and grabs Klaus's ankle, tripping him to the floor!

DANNY

Pinhead!

From the floor, Klaus aims his pistol, trying to find Pinhead...

But Pinhead comes up on the other side of him, raising a heavy carved WOODEN DRAGON HEAD...

SLAM! He smashes Klaus in the face with it...

Then SLAMS him again and again until Klaus is finally dead.

Though wounded and nearly defeated, Ozu can't help but respect what has happened...

OZU

This sorcery is truly powerful.

DANNY

That's why you'll never get your hands on it.

MAX (O.S.)

Do not be so confident...

All whirl to see Max picking up the fallen bomb and turning off the timer.

MAX

You've done well up to this point boy, much better than I would have expected of a cripple. But your victory is far from assured...

Max points **his pistol** at Danny and Beth. *

MAX

The puppet heroics are over as well.

DANNY

You'll still never get the secret.

MAX

Once again you speak before victory is in hand...

Max reaches to the floor, pulls up the duffel holding the other puppets.

BETH

Danny, he's got the other puppets...

Ozu steps up to Max, **her fingernails grazing his arm** . *

OZU

I knew our alliance would prove to be fruitful...

My dear ... *

Max points the pistol at Ozu...

MAX

Kindly step back... ‘ Dear ’ ...

*

OZU

But... Maximillian , how can you...?

MAX

Lay down your sword.

OZU

But--

Max COCKS his pistol.

Ozu lays down h er sword.

*

OZU

I should have known Nazi scum could not be trusted. You have no code of honor.

MAX

But I do have the puppets. Now step back .

Scowling and grumbling in Japanese, Ozu steps back.

DANNY

The serum that’s in those puppets will only last a limited time.

MAX

Where’s the rest of it?

DANNY

Hidden.

MAX

You’ll take me to it.

DANNY

Like hell.

MAX

Oh, but you will.

Max runs his pistol barrel down Beth's chest...

MAX

First, I will do things to your girl that you haven't even dreamed of doing to her. Then I will hurt her. Badly. All while you watch. If that is not enough, I will then proceed to torture you.

Danny tries to appear strong, but is clearly growing more frightened.

MAX

And if there is anyone who knows about torture, it is we Nazis. Our doctors have devised unimaginable wickedness for use in the death camps of Auschwitz and Dachau.

DANNY

To torture innocent civilians.

MAX

Oh, we torture soldiers, too. In our Prisoner of War camps, we have tortured many an Allied soldier. Men who have been serving their country more nobly than you. Men of true value and integrity...

Danny is growing angrier...

MAX

Strong, physical specimens... Not worthless cripples like you.

Danny finally makes his move, grabbing Ozu's sword from the floor and...

Impaling Max before he can get a shot off...!

Max GASPS, stunned and dying...

Danny yanks the sword out and Max collapses to the floor, dead.

DANNY

You krauts talk too much.

Beth hugs Danny, kissing him.

But Danny softly breaks it off, noticing...

The duffel with the puppets is gone...

As is Ozu.

BETH

She 's gone... and she took the puppets with
her .

*

*

DANNY

Except Blade and Pinhead...

Blade and Pinhead step up to Danny, their new Puppetmaster.

DANNY

If it's war the Jap wants... We'll give it to her...

*

Both Blade and Pinhead salute patriotically...

FADE OUT