

BEAUTY AND THE BEAST

"China Moon"

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ACT ONE

NO picture
should shoot this not hundreds

FADE IN:

1 EXT. CHINATOWN - (STOCK) - NIGHT

1

The SHATTERING EXPLOSION OF FIRECRACKERS. The Chinese New Year's festivities are well under way as hundreds of revellers are zigzagging their way down Mott Street in the traditional lion dance. Behind them are the martial arts demonstrators, playing to the uptown tourists, hungrily taking in the SIGHTS AND SOUNDS OF THE PARADE. The camera FOLLOWS the procession down Mott Street, then PANS down a winding side street, its serenity providing a sharp contrast to the frenzied antics of the New Year's celebrants. As the PARADE SOUNDS recede farther and farther into the distance, becoming only a faint echo, the absolute silence of the quaint Chinatown street is even more striking.

INTERCUT WITH:

2 INT. TUNNELS - NIGHT

2

As VINCENT makes his way through the underground network.

3 VINCENT'S POV

3

The tunnels stretch before him, shrouded in mist; knives of light slashing through the archways overhead provide the only illumination.

4 REVERSE ANGLE ON VINCENT

4

Emerging from the mist, his own figure becomes more pronounced as he advances. Suddenly he stops, listens.

5 CLOSE ON VINCENT

5

As he responds to the dimly heard SOUNDS OF CROWDS somewhere in the distance. The CROWD SOUNDS ECHO AND DIE AWAY, leaving him even more isolated.

6 BACK TO SCENE 6

Vincent continues through the tunnel, the sounds now only a memory, then total silence.

CUT TO:

7 INT. SHIN LI CHIANG'S DINING ROOM - NIGHT 7 *

CAMERA PANS the richly appointed dining room -- worthy of a nineteenth century Mandarin. At the head of the elaborately carved table, in traditional Chinese dress, sits CHIANG SHIN LI, a quiant man in his mid-sixties and the head of the most powerful Tong in Chinatown. To his right is his grandson and heir, PETER CHIANG, twenty-six, an outwardly graceful young man, hardened inside by years of violence on the street. He is seated next to LIN WONG, a beautiful, delicate girl of eighteen. She glances apprehensively from Chiang to his grandson. Peter and Lin wear Western dress. Now Chiang rises to his feet. Diminutive in stature, he still commands silence and awe from the assembled guests.

CHIANG
(raising his champagne
glass)

To my grandson and his
fiancee... May this new year,
the Year of the Dragon, be
joyous for both of you, a time
of new beginnings and the
reaffirmation of old
traditions. All of the Sixty
Families and Merchant
Associations join with me in
celebrating this union, which
will help to insure a continued
peace and prosperity in
Chinatown...

CUT TO:

8 INT. GENERAL LEE'S - KITCHEN - NIGHT 8 *

(An impressionistic scene of violence, in direct counterpoint to the elegance and refinement of the New Year's dinner party.) BRUCE and TOMMY, two Chinese punks, slam HENRY PEI, 18, into a rack of dishes that crashes to the ground. Henry tries to regain his balance, when Tommy unleashes a roundhouse kick to his head that floors him. Over this, we HEAR CHIANG'S voice:

CHIANG'S VOICE
... A union of two proud families
whose bloodlines will be
intermingled in a fine grandchild.

CUT TO:

9 INT. SHIN LI CHIANG'S DINING ROOM

9 *

Chiang finishes his toast:

CHIANG
(with a nod to Lin)
It is his birth I hope to be
celebrating at our next New Year's
dinner.

The guests respond with dignified enthusiasm to this toast. But Lin is unable to hide her uneasiness. Peter raises his own glass in response to his grandfather's toast.

PETER
Thank you, grandfather. We
appreciate your good wishes...
and your plans for our future.
(glances at Lin)
You will have your grandson.

Chiang smiles, then leans over and speaks a few CHINESE WORDS to an elderly CHINESE WOMAN who stands with her head bowed near the dining table. She exits quickly.

CUT TO:

10 INT. GENERAL LEE'S

10

Henry staggers to his feet, only to have Bruce unleash a powerful backhand, which leaves Henry moaning and nearly unconscious on the floor. On the way out, they topple food and utensil trays over Henry's fallen figure, kick over a food preparation table etc.

CUT TO:

11 INT. SHIN LI CHIANG'S DINING ROOM

11 *

The elderly Chinese woman returns, carrying a length of elaborately-embroidered white lace. Chiang motions her to the table. She carefully lays the lace in front of Lin, then bows slightly and retreats to her position in the corner of the dining room.

(CONTINUED)

CHIANG

(re: lace)

It has been in our family for over two hundred years. When my grandfather came to this country he carried this lace in a specially carved sandalwood trunk.

(fingering the material gently)

He believed it preserved the purity of the delicate fabric. It is a tradition that any bride who marries a son from this house must wear this lace on her wedding day.

LIN

It is very beautiful.

CHIANG

Like the young woman who will wear it.

PETER

(to Lin)

Are you all right? You look so pale.

CHIANG

She's a nervous bride... a quality to be admired in an age when tradition holds so little value for most young people.

(beat)

But Lin Wong understands the old ways... the ways of our homeland.

(taking Lin's and Peter's hands in his own)

That is why your union is so important. Never lose sight of that, my children.

ON Lin, trying to keep her face from belying her troubled heart, we:

CUT TO:

12 INT. LIMOUSINE - NIGHT

12

Lin and Peter in the back seat of Chiang's limo. His manner is completely passionless with her, purely pragmatic, like ice. He chills her blood and that's all.

PETER

You think you're fooling me, don't you?

LIN

No...

PETER

The way you behaved tonight. It was unacceptable.

LIN

I was only nervous, as your grandfather said.

PETER

In the future, you will be different. You will smile when you're expected to smile. You will show gratitude --

Lin averts her gaze. He grabs her arm roughly and forces her to look at him.

PETER

Look at me when I'm speaking to you.

Lin lifts her face to him, eyes brimming with fear and defiance.

PETER

I know you're still seeing Pei, and it must stop.

(beat)

Our marriage is very important to my grandfather. Which makes it very important to me.

(tightening his hold on her wrist)

Do you understand?

CLOSE ON LIN

The color rising very rich in her throat and face.

CUT TO:

13 EXT. HIN YUEN HONG - NIGHT

13 *

Lin emerges from Henry's limousine. She watches contemptuously as the car speeds away into the night. She turns, about to enter the front door of the store.

HENRY (O.S.)
(softly)
Lin...

(CONTINUED)

13 CONTINUED:

13

She turns at the sound of her name, as Henry steps from the shadows. She moves to him, full of concern, as she reaches out gently to touch his bruised face. The quality and depth of love that exists between them is at once apparent: unabashed and fresh. Yet because it is forbidden, their love is necessarily furtive, almost breathless, played out in stolen moments such as this.

LIN

What happened? Who did that to you?

*

HENRY

(almost ashamed)

Nothing. Forget about it.

LIN

Henry...

But Henry remains mute, his pride wounded.

*

LIN

It was Peter's friends, wasn't it?

*

HENRY

(beat; choked)

They tore up the restaurant.

LIN

Henry... I'm sorry.

*

Near tears, Lin embraces him. He reciprocates, and they hold onto one another as if onto life itself.

*

*

LIN

I love you.

*

After a moment, Henry pulls back and regards Lin.

*

HENRY

So, tell me, Lin. Did they make the announcement?

*

LIN

Chiang did. At dinner. And Grandfather's agreed to the wedding date.

*

HENRY

When?

*

LIN

Three weeks.

*

(CONTINUED)

13 CONTINUED: (2)

13

HENRY

Then we'll leave tonight. Now.

LIN

We have nowhere to go. And if we do run away, what happens to grandfather?

HENRY

They won't hurt him.

But Lin doesn't buy this, and remains silent.

HENRY

You've listened to too many of your grandfather's stories. Those people don't rule the world.

LIN

They rule our world.

The reality of this flashes across Henry's face. But then he shakes his head and gently tilts Lin's chin up, until she meets his tender look.

HENRY

No. We're part of each other, Lin. Nothing else matters. We'll find a way to be together. I promise.

As Henry wipes a falling tear from Lin's cheek, we:

CUT TO:

14 INT. HIN YUEN HONG - NIGHT

14 *

DR. SIU CHEN WONG, an acupuncturist and herbalist, is in his mid-sixties. His shop includes a pharmaceutical section as well as a wide variety of chinoiserie -- jade, porcelain vases, lacquered screens. Wong is measuring some amber crystals into a small container.

*

WONG

It's been twenty years since I first prescribed these herbs for your father.

VINCENT

I remember coming here when I was a boy.

(CONTINUED)

14 CONTINUED:

14

WONG

Before Lin came to live with me.
(handing Vincent the
container)

I'm so pleased the two of you
became friends.

(CONTINUED)

14 CONTINUED: (2)

14

VINCENT

I've cherished her friendship...
and yours.

They turn at the SOUND OF THE FRONT DOOR OPENING, as Lin enters. Wong approaches her eagerly, smiling.

WONG

Everything went well?

But Lin is unable to return her grandfather's enthusiasm.

LIN

Why must it be this way? You know
I don't love him.

WONG

Please. We will talk about it
later. We have a guest.

Vincent emerges from the shadows, and Lin is clearly happy to see him.

LIN

Vincent...

Vincent holds for a beat, then:

VINCENT

What has made you so unhappy?

LIN

Hasn't grandfather told you?
(with sadness)
I'm to be married.

*

VINCENT

A wedding should be a time for
joy...

Vincent's open-ended statement resonates with grave irony.

LIN

(poignant)
Not in Chinatown.

*

With that, Lin walks off.

WONG

Lin --

But she doesn't stop, leaving Vincent and Wong helpless in her wake. Vincent turns to Wong, who's clearly ashamed of Lin's behavior.

(CONTINUED)

14 CONTINUED: (3)

14

WONG

I should have told you before.
Lin is to wed Peter Chiang, the
grandson of a very powerful man
here in Chinatown.

VINCENT

(gently; understanding)
She does not love him.

WONG

Perhaps she will learn to love
him.

Vincent eyes know otherwise: love cannot be learned. Wong
picks up on this, but he continues, defensive and firm.

WONG

It will be a good marriage. I
have known Chiang Shin Li for
many years. He helped me bring
Lin over from Taipei...
(shakes his head)
But now she believes herself to
be in love with another... a poor
boy. What can he possibly give
her?

*

VINCENT

His heart.

Wong's troubled face reflects the poignant truth of this,
as we:

CUT TO:

15 EXT. CATHERINE'S TERRACE - NIGHT

15

Vincent looks out over the city lights; Catherine a few
paces behind him.

VINCENT

(beat)
Why does it sometimes seem as
though the world conspires to keep
lovers apart?

*

Cathy reflects on her own situation with Vincent.

CATHY

Or bring them together when it's
impossible.

(CONTINUED)

15 CONTINUED:

15

Vincent turns to her, still troubled.

VINCENT

There's a man, Catherine, a good man... who for more years than I can count has helped us selflessly... and kept our secrets. I know him... how gentle and wise he is... and how much he loves his granddaughter... Yet now he is forcing her to marry a man she does not love.

CATHY

How can he do that? This is the 20th Century. There are no more arranged marriages.

VINCENT

Not in your world, or mine... but Chinatown is another world, apart from both of ours.

CATHY

(beat)

How does the girl feel about all this?

*

VINCENT

She is angry and afraid. She feels bound to do what her grandfather wishes. But her heart is crying out against it.

Cathy considers this.

CATHY

Do you want me to talk to her, Vincent? I'd just be a sounding board... but maybe a friend would help.

VINCENT

(beat)

I think Lin would like that.

ON Cathy's face, knowledgeable of Vincent's passion in matters of the heart.

CUT TO:

16 EXT. HIN YUEN HONG - ESTABLISHING - DAY

16 *

LIN (V.O.)

After my parent's death four years ago...

17 INTO HIN YUEN HONG - DAY

17 *

Cathy and Lin talk in a small sitting area. Lin is visibly upset as she tells her story.

LIN

Mr. Chiang paid for my passage from China. He even arranged for my visa. My grandfather feels he owes him a great debt.

CATHY

Indebtedness is one thing... But does it give him the right to choose who you marry?

LIN

I wish it were as simple as you make it sound.

(beat)

But you are not Chinese -- you don't understand our ways. My grandfather is my only living relation. Everything I've been taught tells me that it's my duty to obey him.

Cathy regards her for a beat. Then, compassionately:

CATHY

I don't think you have to be Chinese to understand that. I felt the same way for most of my life.

(beat)

For me, it was my father. He always had these specific ideas about who I should be... what I should do... and somehow -- in ways I still don't understand -- they became my ideas.

(then)

It took Vincent to show me that you have to trust what you yourself feel.

LIN

I wish I could.

(CONTINUED)

17 CONTINUED:

17

CATHY

Vincent mentioned another young man.

*

LIN

(simply)

Henry...

CATHY

(nodding)

Henry.

*

Lin looks at her earnestly.

*

LIN

(slowly, thoughtfully)

I don't know how to tell you about him. He's real to me... Not made up of bits and pieces of other people. Like you said, he trusts himself. And he loves me... me...

(then; disturbed)

They beat him last night. As a warning to stay away.

*

CATHY

Who?

LIN

Some gang members who work for Mr. Chiang. They broke into Henry's restaurant... destroyed everything.

Cathy sits up at this news.

CATHY

I can help stop them from --

LIN

(overriding)

Please, Miss Chandler. Don't get involved.

(covering; averts her eyes)

Henry will be all right.

But Cathy's expression tells us that she cannot and will not leave it alone, as we:

18 INT. GENERAL LEE'S - NIGHT

18 *

EDDIE LIU, 17, wears a work apron and sweeps the debris from the previous night's attack, when Henry enters from the kitchen. He takes an envelope out of his pocket, hands it to Eddie.

HENRY

I know the check's a few days
late...

EDDIE

Forget it.

(CONTINUED)

18 CONTINUED:

18

HENRY

Come on, man. You have rent to pay too.

(small smile)

And don't look so worried. It's good... at least till Tuesday.

EDDIE

(beat; takes envelope)

Thanks.

Henry kneels and picks up the broken halves of a plate. He fits the pieces together, and regards them bittersweetly. Then:

HENRY

You've been a good friend, Eddie. More than a good friend: a brother. Whatever happens... I want you to know, I appreciate your standing by me like this.

Eddie smiles and shrugs, a little embarrassed by Henry's intimate confession, when a TAPPING SOUND from the kitchen turns their heads. Henry moves toward the sound,

19 INTO THE KITCHEN

19

where he scans the racks of pots and pans. Nothing. Then he catches movement through the back door screen: it's Lin, peeking inside. Henry heaves a sigh of relief and, brimming love, hastens outside.

20 EXT. BEHIND GENERAL LEE'S - CONTINUOUS

20 *

as Henry enfolds Lin in his arms. Moonlight and the pastel-blue paper lantern hung from the eaves gives them an almost ghostly aspect. Henry breaks away, looks both ways and starts to usher Lin into the restaurant...

HENRY

Come...

But she stops, and faces him.

LIN

Don't worry. We're alone.

HENRY

Are you sure?

(CONTINUED)

20 CONTINUED:

20

LIN

Yes.

But Henry looks over the dumpsters and trash cans once more before he's satisfied. And even then, they talk in low, hushed tones.

HENRY

You're pretty reckless.

LIN

Not reckless: in love.

HENRY

With us, it's almost the same thing.

LIN

Not any more.

(off Henry's quizzical look)

We're leaving, Henry. Tomorrow night.

HENRY

(half-nervous laugh)

What are you talking about? Where?

Long beat. Then, as Lin continues carefully, weaving a gossamer tapestry through Henry's skepticism...

LIN

There's a place I know of... a forgotten place that's secret and safe. I've been there only once, but I know its people. One is a very good friend. I'm sure he will welcome us.

HENRY

Who is this friend? How come I don't know him?

LIN

(frustrated beat)
I can't explain.

HENRY

Why not?

(CONTINUED)

20 CONTINUED: (2)

20

LIN

Because truly, it is beyond words.
When you meet him... when you
see this place, you'll understand.
For now, I can only ask you to
trust me.

HENRY

Of course I trust you.

LIN

Then meet me at grandfather's
store. Tomorrow -- nine o'clock.
But you must tell no one.

HENRY

(beat; with awe)
It sounds like a fairy tale.

Lin smiles with the secret knowledge she is about to
share.

LIN

Yes, I know...

Henry is transfixed by love and by Lin's promise of a
place, and we:

21 RACK FOCUS

21

to find a sliver of Eddie's profile -- then CAMERA PUSHES
THROUGH the screen door where Eddie clutches his broom
close to his chest, his back pressed tight against the
doorjamb, listening to the lovers.

FADE OUT

END OF ACT ONE

ACT TWO

FADE IN:

22 EXT. D.A.'S OFFICE - ~~ESTABLISHING~~ *SPOCK* 22

23 INT. JOE'S OFFICE - DAY 23

Joe is at his desk, a small wooden case open before him, staring at its contents as if hypnotized. There's a quick KNOCK at the door; he doesn't raise his eyes or acknowledge it. Catherine pokes her head in.

CATHERINE

Joe?

Joe reaches cautiously into the case and gently, almost reverently, lifts a competition throwing DART from its resting place to admire it. Catherine eases in, closes the door.

JOE

Look at it, Radcliffe...

CATHERINE

(mystified)

It's a dart.

JOE

Like the Mona Lisa's a painting.

(lifts the dart's mate
from the case)

Tommy O'Casey's handmades.
Precision balanced... look at the
feathers, ever see anything like
that? Tommy won the big tourney
at the Bull's Head three years
running with these babies.
Priceless...

CATHERINE

Where did you get them?

(CONTINUED)

23 CONTINUED:

23

JOE

Won 'em in the raffle last night.
Tommy's in the toms again, sold
tickets to make his bail.

(lays the darts gently
back in the case, puts
it away)

No good to him anymore. Hands
shake like a hen trying to lay
square eggs. You need something
or what?

24 ANOTHER ANGLE

24

Catherine sits across from him.

CATHERINE

I've got a bad situation in
Chinatown. A young restaurateur's
on the wrong side of a tong, and
they're harrassing him. I'm
looking for a way to help him.

JOE

(cocks an eyebrow)
And he's willing to fight back?

CATHERINE

I hope so. I haven't talked to
him yet. I learned about it from
his girlfriend.

JOE

(a laugh)
Crusadin' again, aren't you?
Forget about it. Save yourself
some grief, not to mention the
time which you could be putting
to use on the Grant case.

CATHERINE

He's alone, Joe. He could use
some friends.

JOE

If he's fighting the tong, his
friends will all be wearing black
suits and selling caskets.

(beat)

The tongs call the shots down
there. In more ways than one.
People that don't play along get
taken out of the game.

(CONTINUED)

24 CONTINUED:

24

CATHERINE

And we just stand by and watch?

Joe gets up, pours himself coffee and sits down again.

JOE

I ever tell you about Jack Morehouse? Found his body in a dumpster off Pell. November, eighty-four. He was investigating some union busting in a Chinatown sweatshop. I worked on the case for over a year. Took me six months to get a witness. Nice old guy, not afraid of anything. Two days later he was hit by a car in front of his market, ten o'clock in the morning. Streets packed with people... and not one of them saw a thing.

CATHERINE

(she's not swayed)

I'm going to talk to Henry Pei, see if he's willing to file charges against these hoods.

JOE

Five will get you ten he tells you to pound rice. The great wall's been around for two thousand years. You're not gonna tear it down overnight.

(Catherine rises, starts out)

Radcliffe...

(with concern)

I'm not saying close your eyes. Just be damn sure you look both ways before you cross the street.

She regards him a long beat, goes OUT...

25 INT. SUB-BASEMENT - BENEATH WONG'S APOTHECARY - NIGHT

25

Vincent and Lin talk among the tilting shadows and broken brick...

VINCENT

Our rules are very strict about who may come down and for what reasons.

(CONTINUED)

25 CONTINUED:

25

LIN

I know about rules. But what do
your rules say about love?

This strikes a chord in Vincent's heart. Lin senses this,
and continues her appeal...

LIN

Henry is my life. From the moment
I first saw him, I knew he was
the only person who could make
my life complete. We don't wish
to make the tunnels our home.
All we ask is that you offer us
some sanctuary.

VINCENT

Without your grandfather's
approval --

LIN

(overriding)
You know my grandfather.

VINCENT

Yes, I know him. And I know that
he is also torn.

LIN

(remorseful; then with
mounting emotion)
I'm sorry, Vincent. I love him,
and I have always respected his
wishes. But I don't know what
else to do. I've already told
Henry --
(beat)
If you turn us away...

She breaks off, near tears, unable to even utter this
possibility. Vincent regards her sympathetically. Then:

VINCENT

I will tell Father and contact
you as soon as I know.
(beat; frustrated)
It's all I can do.

Lin nods, afraid of what the outcome might be, yet aware
that she has no other choice.

CUT TO:

26 INT. FATHER'S CHAMBER - NIGHT

26

Father sits behind his desk, listens as Vincent passionately pleads the lover's case.

VINCENT

How can we possibly deny them?

FATHER

For one thing, we've never met this Henry Pei. How do you know he can be trusted?

VINCENT

(pointed)

Because Lin trusts him.

FATHER

(right back)

Not to mention the fact that Dr. Wong has expressly forbidden it. We can't just dismiss his part in this.

VINCENT

Lin is a woman, responsible only to herself. She is not the possession of Dr. Wong or of any man...

FATHER

And part of that responsibility includes respect for someone who has sacrificed so much of himself for her.

Vincent turns away, frustrated.

VINCENT

So now Lin is to sacrifice herself... Will the satisfaction from this comfort her during the endless gray years to come? Will it warm her on cold nights as she lies beside a man she does not love?

FATHER

(softer)

Dr. Wong only wants what is best for Lin.

VINCENT

Only Lin knows what is best for Lin.

(CONTINUED)

26 CONTINUED:

26

After a long moment, Father nods in agreement.

FATHER

Very well. I will present her case to the others.

VINCENT

(turning to Father)

There is no longer time for that.

Father weighs this for a long beat.

FATHER

(conspiratorial smile)

Then you and I will share responsibility for our decision.

VINCENT

(with deep appreciation)

Thank you, Father.

CUT TO:

27 INT. GENERAL LEE'S - NIGHT

27 *

Cathy sits opposite Henry in the empty restaurant. It's been straightened up since the attack -- but still, there are no customers.

CATHY

Henry, if you'll identify the men who assaulted you the other night, we can make an arrest -- or at the very least, get a restraining order.

HENRY

What good will that do?

CATHY

It would force them to stop harassing you. They've turned you into an outsider in your own community.

HENRY

Look: I appreciate what you're doing, and I know you're trying to help, but the fact is, you're the outsider. The police and you lawyers. That's just the way it is.

(CONTINUED)

27 CONTINUED:

27

CATHY

I can't change what happened five years ago. I'm here now.

HENRY

(unimpressed)

Yeah... for a few hours.

(then)

Where will you be tomorrow? Where will you be next month?

CATHY

The Criminal Justice Building is only a few blocks away from Chinatown...

HENRY

(stands up)

A few worlds away from Chinatown is more like it.

(beat)

Now if you'll excuse me, Miss Chandler, I have a restaurant to run.

Cathy rises and removes a card from her purse. She regards Henry for a piercing beat. Knows there's nothing more she can do.

CATHY

If you change your mind...

Henry accepts the card and follows her to the door. He watches as she gets into her car parked before the restaurant. Henry waits until the car has pulled away before he flips the storefront sign to "CLOSED" and locks the door. Eddie comes up behind him, wiping his hands with a towel.

EDDIE

What're you doing?

HENRY

(facetious)

Taking a break from the dinner rush.

EDDIE

(small laugh)

Yeah.

Henry's mood turns suddenly serious.

(CONTINUED)

27 CONTINUED: (2)

27

HENRY

We have to talk, Eddie.

EDDIE

What's up?

Henry scans the empty restaurant, as if it were a fond memory. Then:

HENRY

My father owned this place for over thirty years, struggled his whole life to get ahead.

(bitter)

Now business is worse than when he was alive.

EDDIE

We're doing all right.

HENRY

We're scraping by. There's a difference.

EDDIE

Henry, what's going on?

HENRY

(beat)

I had Mr. Chance draw up papers today -- you know, a contract.

(off Eddie's curiosity)

I'm signing the place over to you.

EDDIE

C'mon, get serious --

HENRY

(overlapping)

I am serious. I withdrew half the account this afternoon. But the books are in order, and there'll be enough money for awhile.

(then)

The restaurant's yours, Eddie - if you want it. I mean, this place is as much yours as it is mine. We grew up here, both of us. Maybe with me out of the way, Chiang will let a couple of customers through.

Eddie takes a long moment to digest this information.

(CONTINUED)

27 CONTINUED: (3)

27

EDDIE

What about you? What're you gonna do?

HENRY

(troubled)

I can't tell you. But I'll be in touch as soon as I can.

EDDIE

I don't know what to say.

HENRY

Just promise me you'll take care of the place.

Henry extends his hand, but Eddie is slow to accept.

HENRY

Come on, Eddie.

And as Eddie takes Henry's hand, Henry pulls him close. They hug a brief but powerful acknowledgement of their friendship, as we:

CUT TO:

28 EXT. STREETS OF CHINATOWN - NIGHT

28

MOVING with Henry as he hurries down the rain-slicked streets. Wearing an overcoat and carrying a small suitcase, he stays in the shadows -- detouring around pools of yellow light cast from streetlamps, crossing the street to avoid lighted store fronts. He turns down a long alley, heels echoing off the wet sidewalk, the sound rising above the buildings into the black night...

Emerging onto another street, Henry stands still, listening. He turns his head to look behind him. No sound. Nobody there. He continues walking, and finally reaches:

29 EXT. DR. WONG'S APOTHECARY - NIGHT

29

Henry gives a gentle knock on the door, and immediately it opens -- revealing Lin.

LIN

(whispering)

Henry.

(CONTINUED)

29 CONTINUED:

29

She steps quickly out into the night and into Henry's arms. A long embrace. Then:

HENRY

Lin, what are --

Lin puts her fingers to Henry's lips.

LIN

Shhh. Grandfather's still awake.
We'll have to go around back.

HENRY

What do you mean? I thought we
were leaving.

LIN

(smiling)

We are. You'll see.

(then)

Come on.

30 OMITTED

30 *

31 HENRY'S POV - PETER CHIANG

31

stepping out of the shadows at the far end of the building, sinisterly haloed in a street lamp's glow.

32 RESUME SCENE

32

A SCRAPING SOUND causes Lin and Henry to wheel around. Tommy and Bruce appear behind them. A moment of silent panic, and then Lin grabs Henry's hand -- he drops the suitcase -- and they make a break for the stairwell... but Tommy and Bruce are right on their heels, and at the top of the stairs Henry is tackled and dragged down from behind. Lin -- halfway down to the basement -- turns to look back at him. Henry frantically gestures with his hand,

HENRY

(yelling)

Run, Lin! Run!

(CONTINUED)

32 CONTINUED:

32

Lin hesitates but finally follows Henry's instructions, bursting through the basement door into the building.

33 ANOTHER ANGLE - FAVORING PETER

33

as he stands over the sprawling Henry.

PETER

(to Tommy and Bruce)

Find her.

(then; indicating Henry)

I'll take care of him.

Tommy and Bruce disappear down the stairs. Peter pulls out a butterfly knife and adroitly flips it open. Henry shies away on the ground.

PETER

I warned you, Pei. But you were stupid. Now get up.

Henry struggles to his feet. Peter advances on him slowly, circling a little to the left, so that all of a sudden Henry's back is against the wall. MOVE IN ON HENRY'S FACE, trapped and terrified, as we

CUT TO:

34 INT. SUB-BASEMENT - HIN YUEN HONG - SAME TIME

34 *

Lin stumbles through the darkness and comes upon an antiques Chinese chest. She pushes it aside, revealing an entrance to the tunnel world through the floor. Hearing footsteps in the next room, she climbs down, and then pulls the chest over her. Just then, the lights switch on, and Tommy and Bruce bust into the sub-basement. They scan the place, but Lin is nowhere to be found. They begin to tear the room apart, as we:

CUT TO:

35 FOUR HANDS CLUTCHING A BUTTERFLY KNIFE

35

Twisting and turning in the air. Peter and Henry struggle for control of the knife in the alley, their bodies pressed close together. Peter is the stronger of the two and manages to force the knife downward, pointing at Henry's heart. With a powerful lunge he drives the knife forward. But Henry gives a little sidestep, taking his weight suddenly away -- it happens so fast -- and Peter crashes into the wall and slumps to the floor. Henry stares down at him in disbelief, and then turns him over. The butterfly knife is impaled in Peter's abdomen. The shock of the sight backs Henry up a few steps. His eyes dart, searching for Tommy and Bruce. Then the horror and consequence of his action pour over him... and he flees into the night.

FADE OUT

END OF ACT TWO

ACT THREEFADE IN:

36 INT. ASSOCIATION HEADQUARTERS - DAY

36

A spacious, beautifully and traditionally decorated office in the Tong headquarters. CAMERA PANS the wall, which sports a gallery of portraits of past presidents of the Association...

CHIANG (O.S.)

The line has been broken.

and STAYS ON Chiang, whose stoic face betrays his smoldering rage. He stands before the severe, impassive faces of a dozen men -- including Bruce and Tommy.

CHIANG

(with mounting passion)

My grandson, Peter, is dead, and nothing we do will return him to us. But his honor survives along with our memory of him -- and it is crying for retribution. I want the eyes and ears of Chinatown open. I want Henry Pei found. Today.

The severity of Chiang's tone is bone-chilling.

CUT TO:

37 EXT. MOTT STREET - DAY

37

It's early morning, but the sidewalk is already crowded with street vendors. Henry surreptitiously steps out from behind a dumpster, breathing hard, and glances both ways. His shirt is torn, and he wears a fugitive face. He crosses the street quickly, averting his face from passersby, and moves:

*

38 AROUND THE CORNER

38

where he stops short at the sight of something o.c., and presses himself flat against the side of a building.

39 HENRY'S POV 39

of his own restaurant, diagonally across the street: where Eddie is visible through the storefront window, laughing with Bruce and Tommy.

40 RESUME HENRY 40

whose face reflects the deepest kind of hurt and betrayal.

HENRY
Oh, man. Eddie...

It takes a moment to recover, before he takes off in the other direction, and:

CUT TO:

41 OMITTED 41 *

42 INT. D.A.'S OFFICE - MOVING - DAY 42

with Cathy, as Joe joins her.

MAXWELL
You hear about the Chiang murder?

CATHY
Two minutes ago.

Maxwell regards her expectantly, but Cathy stays silent, disturbed.

MAXWELL
Well? You think it has anything to do with that kid you were so interested in yesterday?

(CONTINUED)

42 CONTINUED:

42

CATHY
I don't know.

MAXWELL
Whatta you mean, you don't know?

CATHY
I mean you were right.
(frustrated)
I spent all day and most of the
night going up and down Mott
Street, asking questions. All
I got out of it was a pair of sore
feet.

MAXWELL
I'm not gonna say "I told you so"
--

CATHY
You're just going to think it,
right?

Maxwell smiles. They've come to Cathy's desk, where the
phone is RINGING.

MAXWELL
For whatever it's worth, Jerry
Poholski's on the case. If you
find out anything...

Cathy smiles appreciatively. The phone rings again, and
she picks up the receiver, as Maxwell moves off.

CATHY
(into phone)
Catherine Chandler...

CUT TO:

43 EXT. PELL STREET - PAGODA PUBLIC PHONE BOOTH - SIMULTANEOUS 43 *
(INTERCUT AS NECESSARY)

Henry hunches close to the telephone, speaking in a
hushed, urgent voice.

HENRY
(into phone)
It's Henry Pei. I didn't know
who else to call.

Cathy grabs up a pen and a pad.

(CONTINUED)

43 CONTINUED:

43

CATHY

Are you all right?

HENRY

Except for the fact that half of Chinatown is looking for me, I'm just great...

CATHY

Tell me what happened.

(off his silence)

Henry: you have to trust me. I can help you.

HENRY

(long beat)

Lin talked about someplace... a safe place, that we could go.

CATHY

Where?

HENRY

That's just it: I don't know. She was real mysterious -- wouldn't tell me anything except that she has a friend there. I don't know who, but from the way she talked about him...

Cognition spreads over Cathy's face.

HENRY

I was supposed to meet Lin last night at her grandfather's store. Peter Chiang -- he found out about it, and...

Henry breaks off as the horrible memory of last night visits him. He's confused, emotional.

CATHY

(gently)

Go on.

After a moment, he continues, haltingly.

HENRY

He was gonna kill me -- I didn't... I was just protecting myself. I swear...

CATHY

Where are you now?

(CONTINUED)

43 CONTINUED: (2)

43

HENRY
In the village.

CATHY
I can meet you there --

HENRY
(overriding)
No. Don't you understand? I'm
dead if anyone sees me around
here.

(beat; urgent)
I have to find Lin.

Cathy takes a long moment. Then:

CATHY
Can you get up town?

HENRY
Yes. Why?

CATHY
I'll explain when I see you. Just
meet me at the corner of 51st and
Lexington.

Henry listens carefully to the directions, and hangs up.
He looks around carefully before emerging from the phone
booth, as we:

44 EXT. DISTRICT ATTORNEY'S OFFICE - DAY

CUT TO:

44

Cathy emerges from the building and joins the stream of
humanity, heading uptown toward the Park. On her way, she
passes CLARENCE, smiles an acknowledging smile, and drops
a note for Vincent into the saxophone case. She turns
a corner and EXITS FRAME, as Clarence retrieves the note
and begins packing up.

45 ANOTHER ANGLE - TOMMY AND BRUCE

45

watching the transaction from across the street. They
start away from the curb and begin to follow Cathy.

CUT TO:

46 EXT. CORNER OF 51ST AND LEXINGTON - DAY

46

Typical mid-day human and automotive congestion. Walking up the street, Cathy spots Henry, haggard and nervous, leaning against the corner building. She approaches him.

CATHY

Henry...

HENRY

(heartfelt)

Thank you for coming.

CATHY

Are you all right?

HENRY

(beat)

I'm not hurt, if that's what you mean. I'd be better if I knew that Lin were safe.

CATHY

Don't worry about Lin. I'm sure she's fine.

HENRY

(urgent)

You know where she is?

CATHY

I think so. I'm going to take you to her right now.

HENRY

(confused)

Where?

CATHY

Henry...

Cathy pauses before she continues, thinking how to introduce Vincent and his world to this young man. Then:

CATHY

... there are some things I should tell you about the place where we're going... things you probably won't understand until you see them. But it's important --

Henry's eyes suddenly go wide with panic.

HENRY

(overriding; pointing)

Miss Chandler --

Cathy wheels around.

- 47 HER POV - TOMMY AND BRUCE 47
 about half way down the block, wending their way through the human traffic, coming towards them.
- 48 RESUME SCENE 48
 Cathy reaches for Henry's hand, pulling him down 51st, and they run for their lives. Tommy and Bruce are fifty yards behind, but by the time they turn the corner they still see:
- 49 ANOTHER ANGLE - CATHY AND HENRY 49
 ducting into a narrow alley and sprinting past dumpsters and a community of the homeless, as they head for a loading bay. Tommy and Bruce skid around the corner into the alley.
- 50 TOMMY'S POV - CATHY AND HENRY - LONG SHOT 50
 descending below street level into the underground loading bay.
- 51 RESUME SCENE 51
 Tommy and Bruce exchange confident glances -- their quarry is trapped -- and then resume their persuit.
- CUT TO:
- 52 INT. TUNNELS - DAY 52
 Cathy and Henry hasten through a cinderblock room into a long drainage tunnel.
- CUT TO:
- 52A EXT. ALLEY - DAY 52A
 Tommy and Bruce vault down the loading bay stairs.
- CUT TO:
- 52B INT. TUNNELS - DAY 52B
 Coming around an elbow in the tunnels, Cathy and Henry arrive at the THRESHOLD, which appears to Henry as a dead end.

(CONTINUED)

52B CONTINUED:

52B

HENRY
 (panicking)
 Now what?!

CATHY
 (nervous herself)
 Don't worry...

*

As she pulls open the heavy metal gate and pounds on the concrete wall. Nothing happens. She glances apprehensively at Henry. They both react when they HEAR splashing sounds in the tunnels behind them. Cathy pounds on the wall again.

53 NEW ANGLE - TOMMY AND BRUCE

53

entering the tunnels.

54 RESUME SCENE

54

Cathy and Henry wait for what seems an eternity, when suddenly the massive door begins to slide open, and the golden light of the tunnel world floods out into the threshold, revealing

55 VINCENT

55

in the door frame, backlit, majestic in his robes and stature.

56 REVERSE ANGLE - HENRY

56

awestruck by the sight of him. Cathy takes Henry's shoulder and leads him inside.

57 RESUME TOMMY AND BRUCE

57

as they slowly proceed down the tunnel and, finally, arrive at the threshold. But the concrete wall is closed, and the place is empty. Cathy and Henry have vanished into thin air.

CUT TO:

58 INT. FATHER'S CHAMBER - DAY

58

Vincent leads Henry and Catherine into the chamber -- where Lin and Father are waiting. Lin runs to Henry, and they embrace. When they separate, tears are welling in both their eyes.

HENRY

I still can't believe all this is real.

LIN

(smiling)

Believe it.

As Vincent and Catherine approach the lovers, smiling...

VINCENT

It's as real as your love.

Now Lin turns to Vincent, Catherine, and Father.

LIN

We owe you everything. All of you.

CATHY

Seeing you two together is payment enough.

Now Henry regards Lin, disturbed and ashamed by the memory that has come to haunt in his most joyful moment.

HENRY

Lin: there's something I have to tell you.

Lin is unsure what to make of this. But Henry's confession is interrupted as Dr. Wong enters the chamber, escorted by an UNDERGROUND GUIDE. Father moves to greet him, a placating tone in his voice.

*
*

FATHER

My friend...

*

Off Wong's dismayed look.

*

FATHER

Try to understand...

*

WONG

Are you aware that Peter Chiang was murdered?

*
*

(CONTINUED)

58 CONTINUED:

58

Lin shoots Henry a shocked look.

HENRY
(to Wong)
He was trying to kill me.

CATHY
I believe him... It was
self-defense.

WONG
It doesn't matter what he was
trying to do. He's dead, and
Chiang Shin Li won't rest until he
tastes his revenge. He'll kill
you both.

LIN
(rising)
Grandfather, I --

WONG
You don't realize what you've
done, child. By coming here,
you've brought danger to all
these people.

VINCENT
The responsibility is all of
ours. And Lin and Henry will
be safe here.

WONG
Nobody's safe.
(beat)
It's you who don't understand.
The Tong know of these tunnels.
They've used them for over a
century. They have maps... and
they'll send down an army.

As Vincent looks to Father, whose expression measures the
extremity of the danger, we:

FADE OUT

END OF ACT THREE

ACT IV

FADE IN:

59 INT. APOTHECARY BASEMENT - NIGHT

59

60 TIGHT ON CHIANG

60

He wears an elaborate hooded robe in the shadowed basement of Dr. Wong's apothecary, the hard implacable lines of his face strange and terrible in the dim light. An ancient Chinese MAP of the tunnels lies close to his hand. As he speaks, the ANGLE WIDENS to reveal SIX tong warriors watching him in respectful silence, including Bruce and Tommy. The basement is still in disarray from the earlier search; in b.g. we SEE a half-dozen heavy flashlights. We PAN ACROSS the cold, deadly faces of his warriors as Chiang continues to speak.

CHIANG

A hundred years ago, when we risked our very lives to walk these foreign streets, our ancestors honeycombed all of Chinatown with tunnels... We took refuge below in times of trouble.

(beat)

Now those who betray us take refuge there. They think themselves safe.

*

*

*

Chiang turns, goes to the sink, finds the hidden catch almost as if he knew exactly where it was. The sink SWINGS OPEN, revealing the secret tunnel entrance, as Chiang turns back to his men.

CHIANG

They are wrong.

He gestures to the largest and most powerful of his warriors, a powerful, bald man named YUEH. Yueh sets a long, heavy BLACK LACQUERED BOX of antique vintage atop some item of furniture near Chiang, then steps back.

61 ANGLE ON CHIANG

61

as he opens the lid to the black lacquered box. Inside, resting on a bed of red silk, are a variety of Chinese weapons, including a dozen THROWING STARS, a Triad CHOPPER (a huge blade that looks like a cross between a meat cleaver and a machete), a FIGHTING CHAIN (a long whip-like device of short iron bars linked by lengths of chain), a long curved SWORD, and several antique HATCHETS (larger than tomahawks, but smaller than axes, with appropriate Chinese characters inscribed on the heads).

Chiang removes one hatchet from the box, and LIGHT GLINTS ominously off its razor-keen edge.

CHIANG

Guns are worse than useless in
the dark places where the walls
press close...

(gestures at weapons)

Arm yourselves with the weapons
of our ancestors...

*

*

*

One by one, the six tong warriors step up and choose their weapons. YUEH takes the chopper. KUO, short and slender, bearded and quick, claims the fighting chain. Tong #1 takes a hatchet; Tong # 2 scoops up the throwing stars deftly, and puts them in a pouch that hangs from his belt. Tommy grabs the sword, leaving Bruce and Chiang himself with hatchets.

62 ANGLE ON BRUCE AND TOMMY

62

Tommy looks at Bruce dubiously, with sword in hand. Bruce unbuttons his coat, thrusts the hatchet into his belt, but the action gives us a glimpse of a high-tech semi-automatic machine pistol in a shoulder holster.

*

63 RESUME

63 *

As the men gather up the flashlights and prepare to enter the tunnels, Bruce speaks up.

(CONTINUED)

63 CONTINUED:

63

BRUCE

What if there are others
down there?

*

Chiang looks at him with a terrible, implacable coldness.

CHIANG

There is no one down there but
the girl... and the dead.

CUT TO:

64 INT. FATHER'S CHAMBER - NIGHT

64

Father is seated at his table, maps of the subterranean world spread out around them. At the table with him are Vincent and Dr. Wong. Behind them, the young lovers Lin and Henry are huddled together, with Cathy beside them.

FATHER

(to Vincent)

I want our fastest runners posted
as sentries... adults only, no
children! Nothing must endanger
the children. Are they all back
safely?

VINCENT

(nods)

Kipper returned a few minutes
ago... he was the last. Mary is
with them.

FATHER

Winslow and Michael should stay
with them as well, in case...
in case the unthinkable happens.
Tell Pascal I want an all-quiet
on the pipes...

(looks at maps)

We can seal ourselves tight, raise
the false walls here, here, and
here...

(indicates on map)

Mouse will turn off the lights
as soon as intruders are sighted.
Let them wander in the dark for
a few hours, perhaps they'll give
up.

(CONTINUED)

64 CONTINUED:

64

DR. WONG
(very upset)
You do not know Chiang. He is
relentless. If he must search
for a year, he will... until he
finds a road down.

Henry Pei pushes to his feet.

HENRY
It's me he wants, I'm the one who
killed Peter...

LIN
(terrified)
Henry, no... don't leave me!

HENRY
I have to do something, don't you
understand! This is my fight!

Vincent rises and goes to Henry.

VINCENT
(gentle but firm)
There will be no fight if we can
help it. We will do everything
in our power to avoid bloodshed.

HENRY
And what if you can't?

VINCENT
This is our home they threaten.
We'll do what we must.

HENRY
You don't know them...

65 CLOSE ON VINCENT

65

His expression is somber, sad. He has no great love for
what lies ahead, but he will not let his people be harmed,
and his voice has a chilling edge to it as he replies.

VINCENT
And Chiang does not know us.

CUT TO:

66
thru
67

OMITTED

66
thru
67

68 INT. - BRICK TUNNEL - NIGHT

68

TRACKING with Chiang as he leads his force down an old brick tunnel. They reach a junction where tunnels lead off in two opposite directions. Chiang pauses, unrolls his scrolled map, consults it briefly, nods.

CHIANG

(rolls up map)

Yueh, take Kuo and Chan down
the left hand path, we will
take the right.

*

Yueh nods, and Chiang hands him the map. Tommy seems distinctively uncomfortable in this subterranean world. The two forces split up and move off in opposite directions. As they move away, we linger on the empty tunnel, then PUSH IN CLOSE on a section of wall and find a small, DARK slot in the brick.

*

69 CLOSE ON SLOT

69

A pair of eyes (NOT a child's eyes) peer out from behind the brick. PLEASE NOTE: there should NOT be any illumination coming from his slot to draw attention to its existence. It is a DARK, HIDDEN spyhole. As we watch, a brick slides into place, filling the slot snugly and completely, so no trace of a watching post remains. We HOLD on the unbroken brick wall for a beat, and then HEAR the sound of a message being sent on the pipes.

CUT TO:

70 STEAM TUNNEL

70

with Yueh and his group as, suddenly, the lights go out. We HEAR the HISS of someone's indrawn breath. Then a flashlight beam comes on, followed by a second, a third. The tong men seem unperturbed by the dark.

CUT TO:

71 OMITTED

71

72 STEAM TUNNEL

72

with Chiang's group. Chiang STOPS suddenly when the lights go out around them, but Tommy REACTS with fear.

TOMMY

The lights...

CHIANG

It means nothing.

TOMMY

They know we're here.

CHIANG

(calmly)

And we know that they are close.

CUT TO:

73 INT. - TUNNEL JUNCTION - WITH YUEH

73 *

Yueh's group reaches a junction in the steam tunnels. The secret door is closed, and the iron bars are shut and padlocked over it, but Yueh pauses, looks at the map by flashlight, then turns to the chained gate. He raises his huge chopper, gives a BLOODCURDLING SCREAM, and brings it down with tremendous force, severing chain and lock. His men pull the gate open; behind is unbroken concrete, but Yueh fumbles until he finds the secret release. The door SLIDES OPEN. The tong warriors smile at each other.

CUT TO:

74 OMITTED

74

75 INT. - BROWN TUNNELS - WITH CHIANG

75

Chiang and his group are stopped at a spot where several tunnels converge. Chiang studies the map, the tunnels, then points to the right hand fork.

CUT TO:

76 INT. - FATHER'S CHAMBER - NIGHT

76

Even here, the blackout is in effect. A few candles illuminate a chamber that suddenly looks cold and gloomy. Father REACTS with despair and he listens to a report coming in over the pipes, the very sound of it somehow forlorn, frightened. He turns to Vincent and Catherine.

FATHER

(despairing)

They have found the hidden doors,
the secret ways... both groups
have penetrated to the lower
levels...

CATHY

(horrified)

Are you sure?

FATHER

(grim nod)

Jamie saw them pass...

In b.g., Henry comforts a frightened Lin. Vincent rises.

DR. WONG

(very shaken)

The maps, the old maps...

FATHER

We've been safe for so long...

*

Frightened, angry, Father pounds the table angrily.

FATHER

... and now they bring their
hatred and their violence into
our very home...

VINCENT

They've given us no choice.

He and Father exchange a long, meaningful look. They both know what must be done, though neither likes it.

(CONTINUED)

76 CONTINUED:

76

FATHER
(grimly)
None...

VINCENT
If I'm not back within the hour,
you must flee... take the children
and go... down, below the
whispering gallery and the chamber
of the winds...

Father nods. Vincent turns to the door, but Cathy rushes after him, catches him as he is about to leave. Catherine comes after him. She's afraid for his safety... and for what he must do. Their eyes meet and Catherine nods, accepting, realizing Vincent's guilt about the killings he goes forth to do. She takes her hand off his arm. *

CATHY
Come back to me, Vincent.

He turns, walks down the tunnel.

77 ANGLE ON CATHY

77

watching him until he fades into the distance.

DISSOLVE TO:

78 INT. - MIST TUNNELS - WITH YUEH

78

Flashlight beams probe down a gray, rocky tunnel thick with mist, as Yueh and his men enter frame. Ground fog swirls around their legs. The way ahead is a white blindness, all moving fog.

(CONTINUED)

78 CONTINUED:

78

They reach a corner. Kuo leads, his fighting chain stirring the ground fog, followed by Yueh with Kipper and Tong #1 with hatchet. As they turn a corner, one by one, Vincent's arm COMES SUDDENLY OUT OF THE MIST behind Tong #1, seizing him from behind, hand over his mouth to smother his cries. He's dragged back into the mist, struggling but uttering no sound.

79 CLOSE ON YUEH

79

He HEARS something behind him, stops suddenly. He's holding Kipper still, his chopper poised.

YUEH
(whisper)
Chan... where are you?

80 YUEH

80

as a shadow looms out of the mist.

YUEH
(relieved)
Chan...

But as the fog parts, it's not his companion but Vincent who leaps at him, SNARLING WILDLY.

81 RESUME

81

Yueh shoves Kipper roughly aside, raises his chopper, strikes, but Vincent is too fast, the chopper strikes only a glancing blow. Roaring with pain, Vincent LEAPS on Yueh, bearing him down. They struggle, rolling over and over in the thick ground fog so the details are impossible to see. Then both are still for a beat... before Vincent, alone, rises slowly and terribly from the mist, looking blood-stained, bestial, and fearsome.

82 ANGLE ON KUO

82

For the first time in his life this assassin is clearly in terror. He swings his fighting chain with a master's speed and skill, coiling it around Vincent's leg, but instead of falling, Vincent ROARS with fury, reaches down and grabs the chain, and YANKS it out of Kuo's grasp. Kuo flees, silent as a cat, melting away into the mist.

83 OMITTED

83

84 VINCENT

84

helps Kipper to his feet.

VINCENT
Are you all right?
(off his nod)
The way home is clear now...
hurry... tell Father...

KIPPER
What about you?

VINCENT
(grimly)
There are more ...

DISSOLVE TO:

85
thru 88
OMITTED

85
thru 88

89 INT. - ROCKY CHAMBER - WITH CHIANG

89

Chiang and his men stand in dark, cavernous chamber, its walls cave-like, rocky. The floor is uneven, made treacherous by pools of water and columns and stalagmites that grow from the ground. There are side-tunnels, crawl passages, but we should try to give the impression of a great subterranean space as well.

90 ANGLE ON TOMMY AND BRUCE

90

Clearly uneasy, Tommy edges closer to Bruce.

TOMMY
(whispers)
I don't like this.

His words ECHO through the vast black space around them, "LIKE THIS, like this, like this," each echo softer than the one before.

CHIANG
Silence!

That too ECHOES, louder and longer than Tommy's words. Then, as silence falls, they HEAR another echo -- low and ominous, Vincent's GROWL comes clearly from the darkness. It's a sound to chill men's blood, and what's worse, there's no way to tell what direction it's coming from.

(CONTINUED)

90 CONTINUED:

90

The tong men are on the edge of panic. They swing their flashlights in nervous arcs, up, down, all around, whirling at the slightest noise, trying to grow eyes in the backs of their heads. Bruce reaches into his shoulder holster, pulls out his deadly black machine-pistol. Only old Chiang remains calm.

CHIANG

It is nothing. An animal... some wild dog that lives below the city...

His words ECHO; so too does Vincent's answering ROAR.

TOMMY

That's no dog! God, it's some kind of monster...

VINCENT (O.S.)

Go home...

The words echo over and over again. The tong men exchange terrified, confused glances.

CHIANG

Give us Lin Wong and Henry Pei, and we will let you live.

The ROAR that answers is the loudest and most terrifying yet. Chiang is unmoved.

CHIANG

Spread out. Find it. Kill it.

None of them like the idea, but obedience is too ingrained for them to disobey. Very uneasy, they do as Chiang bids, edging apart, shining their flashlights nervously around while Chiang waits in the center.

90A ANGLE ON TONG #2

90A

He has his flashlight in one hand, his throwing stars in the other. As he passes near to a wall, Vincent's arm REACHES DOWN INTO FRAME from above, and hauls him up, kicking and screaming.

91 ANGLE ON TOMMY

91

as the dying screams echo all around him, Tommy panics, backs away, then breaks to run. Now the screams DIE AWAY, but Tommy hears Vincent's GROWL again, this time coming from right in front of him.

(CONTINUED)

- 91 CONTINUED: 91
- He stops, backs away, shines the flashlight all around him... and the beam catches Vincent briefly as he hurtles forward. Tommy drops the light in panic. It shatters. All is dark.
- 91A BLACK FRAME 91A
- In very rapid succession, we HEAR the sword slashing the air, Vincent's ROAR, followed by Tommy's SCREAMS.
- 92 OMITTED 92
- 93 ANGLE ON BRUCE 93
- All his cool is gone now. He whirls in nervous circles, spinning, trying to watch in all direction at once, cradling the black, oiled machine-pistol. The mirrorshades fall from his face as he stumbles, and he steps on them, cracking the silvered lenses. Now we can see the panic in his eyes. He drops to one knee, aims first in one direction, then another, fires... bullets stream out, shattering delicate cave formations.
- The stuttering fire ECHOES and we hear the SOUNDS of bullets striking stone and ricocheting every which way.
- 94 CHIANG 94
- drops low to the ground at the ricochets whine around him. Furious, he SCREAMS out an order.
- CHIANG
Stop it! No guns, I said no guns!
- 95 BRUCE 95
- is breathing hard, but he ceases fire for a moment. He puts his flashlight on a rock, hastily reloads, glancing up at he does so. We SEE an indistinct SHADOW come into view in a passage opening over Bruce's head, a dark, silent form. Bruce snaps the pistol up again, aims with both hands, FIRES. The stream of bullets catch the shadowed figure. He SCREAMS, and plunges down into frame, landing at Bruce's feet, dead.
- 96 BRUCE'S POV 96
- The dead man is KUO, not Vincent.

97 ANGLE ON BRUCE

97

Vincent appears suddenly, silent behind him as Bruce stares down at Kuo's dead body. Shaking his head, Bruce steps back... Vincent ROARS and grabs him.

DISSOLVE TO:

98 CHIANG

98

Chiang stands defiant in the center of the cave as Vincent steps out of the darkness to confront him. Vincent is bloodied, yet there is no sense of triumph about him, only sorrow.

CHIANG

My other warriors...

VINCENT

... all dead.

Chiang nods, as if he had expected this news. He lets his hatchet fall to the ground.

CHIANG

I am unarmed.

VINCENT

What will you do, if I let you leave here alive?

CHIANG

(thin smile)

I will return... again and again, each time with more men, better armed and better prepared. But what can you do? You are a man of honor.

Chiang steps forward, confident that Vincent will not harm him... stunned when Vincent's hands suddenly reach up around his neck. He tries to speak, cannot.

As Chiang gasps and chokes, we MOVE IN CLOSE on Vincent's tormented face. His face looked infinitely weary, infinitely sad. He has no choice, yet still, this is perhaps the hardest thing he has ever done.

VINCENT

(tortured)

Part of me is a man of honor...

(beat)

... and part of me...

(with great shame)

... is not a man at all.

DISSOLVE TO:

99 INT. FATHER'S CHAMBER - WEEKS LATER - NIGHT

99

The chamber is softly lit with many candles that decorate the area around the altar where Lin, Henry, Cathy, and Dr. Wong are standing. Lin is dressed in a simple, flowing white dress. Cathy, her bridesmaid, is wearing a similarly-cut dress in a pale color. The bride and groom stand with their hands in prayer, palm to palm. The MASTER is standing in front of them.

MASTER

May you enter this marriage with love and respect for one another. May your years together be blessed by children who will become loving members of your family. Your love is sum of your being and must be cherished until the end of your days.

At some point in the service...

100 ANGLE ON VINCENT

100

standing in the shadows, at the back of the temple, watching the ceremony unobserved. His eyes see only Cathy, standing near the altar, her hair framed by the flowers and candles.

101 VINCENT'S POV

101

Cathy, her eyes glistening with tears as she shares in the

102 ANGLE ON CATHY

102

She turns, instinctively realizing that Vincent is there. As she looks to the back of the temple, scanning the shadows...

103 CATHY'S POV

103

The temple is empty. The place where Vincent stood is again shrouded in darkness. As she turns back to the altar,

DISSOLVE TO:

104
thru OMITTED
105

104
thru
105

106 FATHER'S CHAMBER - LATER

106

The wedding is over, but Cathy and Vincent linger after the others have departed.

VINCENT

You look very beautiful.

(beat)

For a moment I allowed myself to dream.

CATHY

I know. So did I.

VINCENT

They will have a lifetime together, Catherine. Our time together is always measured in minutes... seconds.

CATHY

Then we must learn to measure our lifetime in another way.

VINCENT

I already have.

Vincent turns from her sadly. Cathy looks after him for a beat, turns, walks to the exit. We HOLD ON Vincent, looking after her.

FADE OUT:

THE END