

BEAUTY AND THE BEAST

"Hatchetmen"
(formally "Chinatown")

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HOUSE DRAFT

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BEAUTY AND THE BEAST

"The Hatchetmen"

ACT ONE

FADE IN:

1. EXT. CHINATOWN - (STOCK) - NIGHT

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 (1)

As VINCENT makes his way through the underground network.

3. VINCENT'S POV

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

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

5. CLOSE ON VINCENT

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

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

CUT TO:

7. INT. LO YI CHIANG'S DINING ROOM - NIGHT (2)

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 LO YI, a quant 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 the 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. HENRY PEI'S RESTAURANT - KITCHEN - NIGHT (3)

(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. LO YI CHIANG'S DINING ROOM (4)

Chiang finishes his toast:

(CONTINUED)

CONTINUED:

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. HENRY PEI'S RESTAURANT (3)

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. LO YI CHIANG'S DINING ROOM (2)

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)

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

(4)

Lin and Peter in the back seat of Chiang's limo. She edges away from him; he turns toward her, takes her hand in his. As he presses a button next to his seat the glass partition slowly rises.

PETER
You seemed upset tonight. Is anything wrong?

LIN
(beat)
I was only nervous, as your grandfather said.

PETER
(not buying it)
He loves you very much.

Lin turns away, remains silent --

PETER
Our marriage is very important to my grandfather. Which makes it very important to me.
(tightening his hold on her wrist)
Do you understand?

Lin tries to pull away, but he only holds her tighter.

PETER
I know you're still seeing Pei. It has to stop, before grandfather learns of it. As my wife, your reputation must be blameless.

13. CLOSE ON LIN

Peter pulls her face toward his and kisses her roughly.

CUT TO:

14. EXT. DR. WONG'S APOTHECARY - NIGHT

(5)

Lin emerges from Henry's limousine. She watches contemptuously as the car speeds away into the night, then violently wipes at her mouth, trying to erase the memory of Peter's kiss. She turns, about to enter the front door of the store.

(CONTINUED)

CONTINUED:

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

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?

HENRY
 (almost ashamed)
 Nothing. Forget about it.

LIN
Henry...

HENRY
 (beat; choked)
 They tore up the restaurant.

LIN
 When will it end?

Near tears, Lin embraces Henry. He reciprocates, and they hold onto one another as if onto life itself. After a moment, Henry senses something. He pulls back and regards Lin, but she can't meet his look.

HENRY
 Something happened. Tell me.

LIN
 Chiang announced at dinner.
 Grandfather's agreed to the
 wedding date.

HENRY
 When?

LIN
 Three weeks.
 (beat)
 Peter knows about you, Henry.
 He knows about us.

HENRY
 Then we'll leave tonight. Now.

(CONTINUED)

CONTINUED: (2)

LIN

If we run away, what happens to
grandfather?

HENRY

He's an old man. 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 love each other, Lin.
Nothing else matters. We'll find
a way to be together. I promise.

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

CUT TO:

15, INT. DR. WONG'S APOTHECARY - NIGHT

DR. SUN LEE 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)

CONTINUED:

WONG

Before Lin came to live with me.
 (handing Vincent the
 container)
 I'm so pleased the two of you
 became friends.

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 loathing)
 I'm to be married.

VINCENT

A wedding should be a time for
 joy...

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

LIN

(bitterly)
 Not in Chinatown.

With that, Lin walks off.

(CONTINUED)

CONTINUED: (2)

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.

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

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 Lo Yi 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:

16. EXT. CATHERINE'S TERRACE - NIGHT (7)

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

VINCENT

I don't know, Catherine.

(beat)

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

(CONTINUED)

CONTINUED:

Cathy reflects on her own situation with Vincent.

CATHY

Or bring them together when it's impossible.

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

(given pause)

Chinatown...

(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

It doesn't sound like she needs a D.A.'s investigator... but a friend might help. Can I talk to her Vincent?

VINCENT

I think Lin would like that.

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

CUT TO:

17. EXT. WONG'S APOTHECARY - ESTABLISHING - DAY

(8)

LIN (V.O.)

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

18. INTO WONG'S APOTHECARY - DAY

(9)

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

Gratitude is one thing... but it has nothing to do with a marriage to someone you don't love.

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, living according to other people's values and beliefs -- my parents', my friends'... I judged myself according to how they saw me. Not how I saw myself.

(beat)

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

LIN

Vincent is wonderful.

(CONTINUED)

CONTINUED:

CATHY
Yes, he is.
(beat)
He mentioned another young man.

LIN
(simply)
Henry...
(disturbed)
They beat him last night. As a
warning to stay away from me.

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:

19. INT. HENRY PEI'S RESTAURANT - NIGHT

(10)

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)

CONTINUED:

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,

20. INTO THE KITCHEN (11)

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.

21. EXT. BEHIND PEI'S RESTAURANT - CONTINUOUS (12)

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)

CONTINUED:

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)

CONTINUED: (2)

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:

RACK FOCUS

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 (13)

23. INT. JOE'S OFFICE - DAY (14)

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?

JOE

Won 'em in the raffle last night.
Tommy's in the tombs 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?

(CONTINUED)

CONTINUED:

24.

ANOTHER ANGLE

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.

CATHERINE

And we just stand by and watch?

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

(CONTINUED)

CONTINUED: (2)

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...

24. INT. SUB-BASEMENT - BENEATH WONG'S APOTHECARY - NIGHT 15

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.

LIN

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

(CONTINUED)

CONTINUED:

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:

25. INT. FATHER'S CHAMBER - NIGHT

(16)

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

(CONTINUED)

CONTINUED:

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.

After a long moment, Father nods in agreement.

(CONTINUED)

CONTINUED: (2)

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:

26. INT. PEI'S RESTAURANT - NIGHT

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.

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

I'll tell you who the outsiders are: the police and you lawyers. Where were you five years ago when Chiang's men killed my father? His only crime was offering his workers a decent wage.

CATHY

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

(CONTINUED)

CONTINUED:

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.

HENRY
 We have to talk, Eddie.

EDDIE
 What's up?

(CONTINUED)

CONTINUED: (2)

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.

EDDIE

What about you? What're you gonna do?

(CONTINUED)

CONTINUED: (3)

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:

27. EXT. STREETS OF CHINATOWN - NIGHT (18)

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:

28. EXT. DR. WONG'S APOTHECARY - NIGHT (19)

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

LIN
(whispering)
Henry.

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

HENRY
Lin, what are --

(CONTINUED)

CONTINUED:

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.

Lin and Henry make their way to the back of the building along a narrow alley. As they round the corner, approaching a set of stairs that lead below street level to the Apothecary's basement:

29. HENRY'S POV - PETER CHIANG

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

30. RESUME SCENE

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!

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

31. ANOTHER ANGLE - FAVORING PETER

as he stands over the sprawling Henry.

(CONTINUED)

CONTINUED: (2)

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:

32. INT. DR. WONG'S APOTHECARY - SAME TIME 20

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:

33. FOUR HANDS CLUTCHING A BUTTERFLY KNIFE 19

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

(CONTINUED)

ACT THREEFADE IN:

34. INT. ASSOCIATION HEADQUARTERS - DAY (21)

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:

35. EXT. MOTT STREET - DAY (22)

It's early morning, but the sidewalk is already crowded with street vendors. While an elderly CHINESE COUPLE haggles with a MERCHANT, 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:

36. AROUND THE CORNER

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

37. HENRY'S POV

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

(CONTINUED)

CONTINUED:

38. RESUME HENRY

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:

39. EXT. MOTT STREET - NEAR PAGODA PHONE BOOTH - LATER (23)

Henry approaches ten year old JIMMY, one among a gaggle of school-bound CHILDREN. They stop and listen, as Henry holds out several dollar bills for Jimmy.

HENRY
(pointing)
I'd like to buy you and your friends some candy -- from the newsstand over there. All I need you to do is bring me back two quarters. Can you do that?

Jimmy consults his friends, and the consensus is clear. While his friends wait, Jimmy snatches the money and takes off for the newsstand, and we:

CUT TO:

40. INT. D.A.'S OFFICE - MOVING - DAY (24)

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?

CATHY
I don't know.

(CONTINUED)

CONTINUED:

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:

41.

EXT. MOTT STREET - PAGODA PHONE BOOTH - SIMULTANEOUS
(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.

CATHY

Are you all right?

(CONTINUED)

CONTINUED:

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?

HENRY

Mott Street, near Bayard.

(CONTINUED)

CONTINUED: (2)

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 to Central Park?

HENRY
Yes. Why?

CATHY
I'll explain when I see you. Just
meet me on the bicycle path, near
west eighty-sixth...

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

CUT TO:

42. EXT. DISTRICT ATTORNEY'S OFFICE - DAY

(26)

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.

43. ANOTHER ANGLE - TOMMY AND BRUCE

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

CUT TO:

44. EXT. CENTRAL PARK - DAY

(27)

Afternoon recreation in progress: bicyclists, joggers, young mothers, lovers of nature, the unemployed... Cathy descends a gentle slope into a less populated section of the park. Henry, haggard and agitated, is waiting for her on a bench near the drainage duct. He stands when she approaches.

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.

(CONTINUED)

CONTINUED:

HENRY
(overriding; pointing)
Miss Chandler --

Cathy wheels around.

45. HER POV - TOMMY AND BRUCE

ominously coming down the slope toward them, guns drawn.

46. RESUME SCENE

Cathy reaches for Henry's hand, and they duck into a row of trees, rushing down a narrow jogging path. Tommy and Bruce are still fifty yards behind, and by the time they enter the trees:

47. ANOTHER ANGLE - CATHY AND HENRY

angle out of the woods on the other side, sprinting across a quadrangle of grass towards the drainage duct. As they reach the entrance, Tommy and Bruce reappear from behind the trees.

48. TOMMY'S POV - CATHY AND HENRY - LONG SHOT

enter the drainage duct.

49. RESUME SCENE

Tommy and Bruce exchange confident glances -- their quarry is trapped -- and then start across the quadrangle of grass toward the drainage duct.

CUT TO:

50. INT. THRESHOLD TO TUNNEL WORLD - DAY

Cathy and Henry splash down the tunnel and arrive at the threshold, which appears to Henry to be a dead end.

HENRY
(panicking)
Now what?!

CATHY
(nervous herself)
Relax, Henry.

(CONTINUED)

CONTINUED:

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 at the entrance of the duct. Cathy pounds on the wall again.

51. NEW ANGLE - TOMMY AND BRUCE

entering the drainage duct.

52. RESUME SCENE

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

53. VINCENT

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

54. REVERSE ANGLE - HENRY

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

55. RESUME TOMMY AND BRUCE

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:

56. INT. FATHER'S CHAMBER - DAY

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...

(CONTINUED)

CONTINUED:

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: I need to speak with you. Alone.

Lin is unsure what to make of this.

LIN

Of course...

But Henry's confession is interrupted as Dr. Wong strides angrily into the chamber. Father moves to greet him, a placating tone in his voice.

FATHER

Sun Lee...

WONG

(to Father)

What have you done?

(to everybody)

What have all of you done?

FATHER

Try to understand --

WONG

(overriding; indicating Henry)

Understand what? Disobedience?

Betrayal? Are you aware that

Peter Chiang was murdered?

Lin shoots Henry a shocked look.

HENRY

(to Wong)

He was trying to kill me!

(CONTINUED)

CONTINUED: (2)

WONG

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

LIN

(rising)

Grandfather, I --

WONG

Don't speak, child. Your ignorance has disgraced me and brought danger to all these people, your friends.

VINCENT

But, Doctor, surely we're 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

CARNAGE DOWN BELOW!

or

CRAZED WRITER RUNS AMUCK, SLAUGHTERS HALF OF CHINATOWN

FADE IN:

INT. ASSOCIATION HEADQUARTERS - NIGHT

57. TIGHT ON CHIANG

(30)

He wears an elaborate hooded robe in the candlelit darkness of his office, the hard implacable lines of his face made strange and terrible by the flickering light of the flames. As he speaks, the ANGLE WIDENS, revealing the interior of the office. Covered by a black velvet cloth, his desk has been transformed onto an ancient shrine. Chiang stands behind it. On the desk are THREE COPIES of the tunnel maps, the scrolls tied by ribbons, plus a dozen heavy flashlights, and a long black lacquered box of antique vintage. On either side of the desk, two long parallel lines of TONG WARRIORS stand in respectful silence, TWELVE in total. His deadliest, most trusted assassins stand closest to Chiang, at his right and left: at one side, YUEH, huge, bald, powerful, on the other, KUO, much shorter, bearded, lithe and quick, his belt covered by THROWING STARS.

We PULL AWAY from Chiang slowly as he continues to speak, revealing the cold, deadly faces of his warriors, two by two, all of them listening obediently. At the end of the lines are two younger thugs, Peter's personal cronies: Bruce with his tailored suit and mirrorshades, and punk Tommy with his muscles and tattoos.

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, moved our goods and our messages safe from prying eyes, and sent our hatchetmen secretly into the very heart of our enemies, to strike the sudden, deadly blow. As the years passed, we grew stronger, and made the streets our own, lived fat and happy lives, and the secret entrances
(more)

(CONTINUED)

CONTINUED:

CHIANG (Cont'd)

were sealed ... sealed and
forgotten by those who neglect
the old ways.

(beat)

Now these enemies who have
dishonored us and stained
themselves with my grandson's
blood have taken refuge below.
They think themselves safe. They
are wrong.

58.

ANGLE ON CHIANG

as he opens the lid to the black lacquered box. Inside, resting on a bed of red silk, are a dozen ancient hatchets, the traditional weapons of the tong warrior. These are larger than Indian-style tomahawks, but smaller than axes; one-handed chopping weapons, 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

The tunnels are dark. The walls press close. It is no place for guns. These were the weapons that our ancestors carried when they warred against the other tongs. Tonight, we will carry them into war once again, and by our courage and skill, we shall honor their memory.

He NODS. Yueh and Kuo begin to remove the hatchets from the lacquered box, and hand them down to the waiting warriors. The camera FOLLOWS one hatchet as it passes from hand to hand to hand down the line, until it is handed to Bruce at the far end of the line.

ANGLE ON BRUCE AND TOMMY

59.

The two young, Westernized punks exchange looks -- both are more than a little dubious about this hatchet business. 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. He brushes a hand meaningfully over the bulge as he rebuttons his jacket, and smiles at Tommy.

(CONTINUED)

CONTINUED: (2)

RESUME

CHIANG

We will divide our forces into three groups, the better to search out our enemies. Yueh's group will enter the tunnels from Mott Street, Kuo and his men from Pell, the third force from the bloody angle off Doyens. I want Lin Wong brought back safe and alive. I have no heir now... she will provide me with one.

Bruce speaks up from the end of the line.

BRUCE

And the others?

Chiang looks at him with a terrible, implacable coldness.

CHIANG

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

CUT TO:

60. INT. FATHER'S CHAMBER - NIGHT

(31)

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. Mary is with them, but I want Winslow and Michael there as well, in case... in case the unthinkable happens.

VINCENT

(nods)

Everyone is back safely except Kipper. Pascal is trying to reach him on the pipes... there's been no answer.

(CONTINUED)

CONTINUED:

FATHER

He must keep trying... but no other conversation on the pipes... an all quiet...

(looks at maps)

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

(indicates on map)

Tell Mouse that I want the lights out as soon as intruders are sighted. Let them wander in the dark for a few hours, perhaps they'll give up.

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...

(CONTINUED)

CONTINUED: (2)

61. CLOSE ON VINCENT

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:

62. INT. - STEAM TUNNEL - NIGHT (32)

A round concrete tunnel, silent and empty until a secret door SLIDES BACK, and the first group of tong warriors enters. They are led by Yueh. His hatchet hangs from his belt; in his huge hand is a Triad fighting "chopper," a huge blade that looks like a cross between a meat cleaver and a machete. This one looks very well used. Behind him come three other thugs (TONGS #1, #2, #3), armed with hatchets, flashlights in their other hands. Wary and alert, they move down the tunnel.

CUT TO:

63. INT. - BRICK TUNNEL - NIGHT (33)

Three tong thugs (TONGS #4, #5, #6) stand at the foot of a ladder, hatchets and flashlights in hand, watching in all directions. Their leader, KUO, comes down the ladder INTO FRAME as we watch. He JUMPS the last foot, and lands as sure-footed and quiet as a cat, reinforcing our impression that this one is very quick, very fast, altogether dangerous. His belt is ornamented with throwing stars, the hatchet thrust through a loop. Kuo unlimbers his own weapon of choice, a Triad "fighting chain," a long whip-like device of short iron bars linked by lengths of chain. In his hand, it moves as gracefully as a serpent. He nods and his men move off silently.

CUT TO:

64. INT. - BRICK TUNNEL - NIGHT

TRACKING with Chiang as he leads the third and final force down a different section of brick tunnel. The old man carries a map in one hand, a hatchet in the other; the flashlights he leaves to his underlings. Behind come four others -- TONGS #7 and #8, plus Bruce and Tommy. Tommy seems distinctly uncomfortable in the subterranean world, while Bruce looks out impassively through his mirrorshades. As they pass by, we linger on the empty tunnel, then PUSH IN CLOSE on a section of wall and find a small, DARK slot in the brick. (34)

65. CLOSE ON SLOT

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, INCONSPICUOUS, 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: (35)

66. STEAM TUNNEL

with Yueh and his group as, suddenly, the lights go out. We HEAR the HISS of someone's indrawn breath.

CUT TO:

67. BRICK TUNNEL

with Kuo and his men. These lights go out too. A moment later, a flashlight beam COMES ON. Then a second, a third. The tong men seem nonplussed by the dark. They creep forward silently, inexorably. (36)

CUT TO:

68. BRICK TUNNEL

with Chiang's group. Chiang STOPS suddenly when the lights go out around them, but Tommy REACTS with fear. (37)

TOMMY

(shaken)

We got to get out of here!

CHIANG

Quiet.

(CONTINUED)

CONTINUED:

TOMMY
But the lights...

CHIANG
It means nothing.

TOMMY
They know we're here.

CHIANG
(calmly)
And we know that they are close.

Bruce steps close to Tommy in the darkness, touches his arm, silencing him. When Tommy looks at him, Bruce unbuttons his jacket, touches the shoulder holster. It seems to give Tommy some reassurance. The group presses on, with Bruce and Tommy bringing up the rear.

NOTE: From this point onward, we should see no sign of the warm golden light that characteristically fills our tunnels and chambers. The tunnels have been blacked out for the emergency, and all remaining tunnel scenes should be shot as if the only illumination were the flashlights carried by the tong warriors.

CUT TO:

69. INT. - TUNNEL - WITH YUEH

(38)

A wrought iron gate, heavily padlocked, bars the arched doorway into a deeper tunnel. Frowning, Yueh tugs at the chain and the padlock, glances for a moment at the carved stone gargoyle above the arch, then raises his chopper, gives a BLOODCURDLING SCREAM, and brings it down with tremendous force, severing chain and lock. The iron gate SWINGS OPEN. They enter.

CUT TO:

70. INT. - TUNNEL - WITH KUO

(39)

His group has reached a deadend. Kuo kneels, studying the map, which has been unrolled and spread out before them on the stone floor, while Tong #4 leans over his shoulder and shines a flashlight down on the paper. It's clear that Kuo is not having much luck with the map when we HEAR the distant sound of approaching footsteps. Kuo hears it too, and REACTS. He rises sharply, gestures to his men as the footsteps go closer, louder. They step into shadowed alcoves on either side of the tunnel, and turn out their flashlights. The tunnel is pitch black, dark.

(CONTINUED)

CONTINUED:

We HOLD with a black frame for a long beat, listening to the footsteps grow closer.

Then a tiny light appears down the tunnel. It draws closer, and we SEE that it is KIPPER, carrying one of the candles that the subterraneans scret about the tunnels in case their lights fail. Kipper is careless, worried -- he doesn't know what's going on, why the lights are out.

Kipper stops at the dead end. By the candlelight, we SEE the ominous, suggestive motion of Kuo stepping out of the darkness behind the boy, utterly silent, his fighting chain dangling from his hand. But Kuo is too cat-footed and Kipper too intent. The boy counts bricks, stands on his toes to reach the eighth one from the top, presses it. A secret door begins to SLIDE OPEN.

We HEAR the soft iron rattle of Kuo's fighting chain. Kipper reacts quickly, darts forward -- but the chain SNAPS out of the dark with terrifying speed, wraps around his ankle, and SLAMS Kipper hard against the floor. His candle falls, goes out. Everything is dark. A moment later, a flashlight clicks on -- and FINDS Kipper pressed against the wall, terrified, with Kuo's chain coiled around his neck and Kuo smiling evilly at him.

CUT TO:

71. INT. - TUNNELS - WITH CHIANG

His group too has found its way blocked by one of the underworld's false walls. Chiang, map in hand, is unperturbed. He studies the map, then the wall.

CHIANG

The map is quite clear. This tunnel continues another quarter mile, and ends in a stone stair that will take us further down.

(rolls up map, studies wall)

There!

(points)

BRUCE

There, what? I don't see...

(CONTINUED)

CONTINUED:

Before he can finish, the old man gives a martial arts yell, and executes a beautiful SPINNING KICK, his foot striking precisely at the spot he had indicated. We HEAR a GRINDING SOUND, and a secret entrance slides open. As the flashlight beams shine through, we see that the far side of this door is the rough natural stone of the deeper underworld. Chiang leads his men through.

CUT TO:

72. INT. - FATHER'S CHAMBER - NIGHT (4)

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 Kipper...

CATHY
(horrified)
Are you sure?

FATHER
(grim nod)
Jamie saw them pass...

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

VINCENT
All three groups have passed are
barriers, then.

DR. WONG
(very shaken)
The maps, the old maps...

FATHER
We've been safe for so long...
I'd thought it would never
happen... and now...

Frightened, angry, Father pounds the table angrily.

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

(CONTINUED)

CONTINUED:

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.

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.

CATHY

Vincent... you can't go alone.

VINCENT

I must. There's no one else.

CATHY

Let me go with you.

VINCENT

You have great courage... please,
stay with Father. He may need
you. And...

(beat, with difficulty)

... Catherine, some things are
best done in the dark... in the
dark with no one watching.

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.

79. ANGLE ON CATHY

watching him until he fades into the distance.

DISSOLVE TO:

74. INT. - MIST TUNNELS - WITH KUO

(42)

Flashlight beams probe down a long, crooked tunnel thick with mist, as Kuo and his men enter frame. Tong # 5 has Kipper in tow, pushing him forward, holding the boy's arm around his back. Ground fog swirls around their legs. The way ahead is a white blindness, all moving fog. They reach a corner. Kuo pauses, his long fighting chain stirring the fog at his feet. He gives a jerk of his head, and Tong #4 scrambles past him, rounds the corner. Kuo himself passes next, then Tong #5, holding Kipper. As the last of the group, Tong #6, reaches the turn, Vincent's arm COMES SUDDENLY OUT OF THE MIST behind him, seizing him from behind, hand over his mouth to smother his cries. He's dragged back into the mist, kicking and struggling but uttering no sound.

75. CLOSE ON TONG #5

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

TONG# 5

(whisper)

Chan... where are you?

76. TONG # 5 POV

as a shadow looms out of the mist.

TONG #5

(relieved)

Chan...

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

77. RESUME

as Vincent seizes Tong #5, pulls him away from Kipper with incredible speed and strength. The man swings his hatchet briefly and ineffectively as Vincent rips him apart. He SCREAMS wildly.

78. ANGLE ON KUO AND TONG #4

They whirl at the sound of the scream. The body of Tong #5 comes hurtling out of the mist and smashes into Tong #4, who goes down beneath its weight, losing his grip on his weapon. Vincent looms out of the fog. Kuo faces him, swings his fighting chain with a master's speed and skill. The chain smashes into 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.

(CONTINUED)

CONTINUED:

Kuo goes to his belt, flings two throwing stars, then two more, but Vincent is faster than Kuo could have imagined. One star strikes Vincent's face, razoring across his cheek, leaving a bloody gash, but the others miss as Vincent charges, all beast now, possessed by pain and rage. The lightning-fast Kuo avoids the charge, leaping to one side, but Tong #4 -- just staggering to his feet -- is slower and less fortunate. Vincent grabs him.

79. CLOSE ON KUO

His face registers shock and fear as the dying SCREAMS of Tong #4 fill the tunnel. Kuo registers a moment, then decides that discretion is the better part of valor, and flees as silently as a cat, melting away into the mist.

80. VINCENT

is about to start after Kuo when Kipper rushes into view, and HUGS him fiercely.

KIPPER

Vincent... I was so scared.

VINCENT

It's all right, Kipper... the way home is clear now... will you be all right alone?

KIPPER

Yes... but what about you?

VINCENT

There's more ... up by the pipe chamber ... tell Father.

Off Kipper's NOD, we

DISSOLVE TO:

81. INT. - PIPE CHAMBER - NIGHT

(43)

Yueh and his men enter the pipe chamber. The beams of their flashlights shine off endless tangle of pipes and they carefully thread their way through. In single file, they thread their way warily in front of Pascal's little cubbyhole. We HEAR a metallic sound.

TONG #1

(jumpy)

What was that?

(CONTINUED)

CONTINUED:

YUEH

Someone's there. Find him.

The three underlings shine their lights off in three different direction, find nothing.

YUEH

Come out, whoever you are.

82. ANGLE UP PAST TONGS ON VINCENT

crouched atop a long, thick pipe directly above their heads, where none of them are watching.

83. RESUME

as Vincent LEAPS DOWN into their midst with a terrifying bestial growl, smashing Tongs #1 and #2 before they quite realize what's happening. They CRASH THROUGH the wooden rail in front of Pascal's cubbyhole, and fall away, screaming, into the cavernous depths of the chamber. Tong# 3 backs away in horror, but Yueh is unmoved.

YUEH

(shouts)

Get him!

Yueh shrieks a tong war cry, and the two men converge on Vincent from opposite sides, Yueh with his huge chopper, Tong #3 with hatchet. Vincent seizes Tong #3 bodily and whirls, using the underling as a shield as Yueh brings down his chopper in a killing blow. Tong #3 shrieks and dies. Vincent flings the body aside.

84. ANGLE ON YUEH

He backs up slowly, his face beaded with sweat, pale with fear. He slashes the air with his chopper, blinding, deadly, devastating blows, but for the first time in his life, this assassin is afraid. Vincent advances slowly, growling. Summoning all his remaining courage, Yueh CHARGES, swinging his chopper. Vincent takes a terrible blow in his upraised arm, and ROARS WITH PAIN, but his other hand catches Yueh around the throat.

We PULL BACK to a long view of the pipe chamber matte as Vincent lifts Yueh bodily off the ground, shakes him, snaps his neck, and tosses him aside.

DISSOLVE TO:

85. INT. - ECHO CHAMBER - WITH CHIANG

44

Chiang and his men stand in a huge, cavernous chamber, utterly black. The floor beneath their feet is rocky, uneven, made treacherous by pools of water and columns and stalagmites that grow from the ground. The chamber is a vast one, too large to be illuminated by their tiny lights. They move through utter blackness. They shine their flashlights right, left, up ... but no matter how they point their lights, they cannot find a wall.

86. ANGLE ON TOMMY AND BRUCE

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. The tong men spring apart. All of them are spooked, except Chiang.

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.

The tong men are on the edge of panic. They're looking in all direction, swinging their flashlights in nervous arcs, whirling at the slightest noise, trying to grow eyes in the backs of their heads. Even Bruce looks a bit uncertain. He 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 loudly, but so too does Vincent's answering ROAR.

TOMMY

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

VINCENT (O.S.)

Go home...

(CONTINUED)

CONTINUED:

The words echo over and over again. The tong men exchange terrified, confused glances. Tommy FLINGS his hatchet, in blind panic, in the direction of an echo. It vanishes in the darkness, and we HEAR it strike rock.

CHIANG

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

His only answer is a SNARL of outrage.

CHIANG

(to his men)

Form a circle, spread out, walk
toward the walls. He cannot hide
from us forever.

This is about the last thing in the world they want to do right now, but all of them are used to obeying Chiang without question. Uneasy and terrified, they do as he bids, moving slowly apart.

87. ANGLE ON TOMMY

as he creeps stealthily through the darkness, finds a wall, an exit. He glances back uneasily, begins to bolt toward safety... and Vincent STEPS OUT directly in front of him, ROARING. Tommy shrieks and runs, but he doesn't get far before he loses his footing in a pool of water, stumbles, and begins to wall. A stalagmite, waist-high and wickedly pointed, looms up beneath him.

88. ANGLE PAST TONG #7

as Tommy's dying screams echo all around him, he turns and finds Vincent outlined just a few feet away, in the blinding glare of the flashlight beam. He throws his hatchet with deadly accuracy, but Vincent VANISHES as swiftly as he appeared, and the hatchet catches Tong #8 in the stomach just as he flings his own weapon. Both men go down.

89. ANGLE ON BRUCE

All his cool is gone now. He stumbles through the blackness, spinning, trying to watch in all direction at once, cradling the black, oiled machine-pistol. Vincent ROARS and the sound comes from all around, as if a dozen beasts lurked in the dark. 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.

(CONTINUED)

CONTINUED: (2)

The stuttering fire ECHOES and we hear the SOUNDS of bullets striking stone and ricocheting every which way.

90. CHIANG

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!

91. BRUCE

is breathing hard, but he ceases fire for a moment, hastily reloads, glancing up at he does so, in search of Vincent. Nothing. He brings the pistol up again... we SEE motion, as a figure approaches through the mists, silent, swift, stealthy. Bruce straightens, begins to back up, aims with both hands.

BRUCE

He's coming!

92. ANGLE OVER BRUCE'S SHOULDER

as a shape coming hurtling out of the darkness toward him. He fires... and the stream of bullets catch the figure squarely, hammer it, spin it around. Dying, the figure staggers out into the light of the flash... and as it collapses, we see that it is KUO, not Vincent. The wild firing continues until the gun is empty.

93. ANGLE ON BRUCE

as he backs away, his gun clicking and clicking, his eyes wild. Behind him, against the cavern wall, Vincent stands, still, waiting, his mouth opening in a silent snarl as Bruce backs right into him.

DISSOLVE TO:

94. CHIANG

The old man had thrown himself flat on the ground to avoid the ricochets. Now, as the echoes of Bruce's screams die away, he climbs to his feet... 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.

(CONTINUED)

CONTINUED: (3)

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:

95. INT. BUDDHIST TEMPLE - WEEKS LATER - NIGHT (45)

The temple 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. Behind the altar are several statues of buddhist deities, including a large Buddha. The bride and groom stand with their hands in prayer, palm to palm. The MASTER (a Buddhist MONK) is standing in front of them.

(CONTINUED)

CONTINUED:

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. No sacrifice must be considered too great to preserve your union and sanctify your love. It is the sum of your being and must be cherished until the end of your days.

At some point in the service...

96. ANGLE ON VINCENT

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.

97. VINCENT'S POV

Cathy, her eyes glistening with tears as she shares in the couple's happiness, realizing it can never be hers.

98. ANGLE ON CATHY

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

99. CATHY'S POV

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

CUT TO:

100.

EXT. CENTRAL PARK TUNNEL ENTRANCE - NIGHT

(46)

where Vincent stands, eyes searching the vast expanse of sloping lawn before him. Suddenly he smiles.

101.

VINCENT'S POV

Cathy walking toward the entrance through the mist, her flowing dress billowing up behind her. She comes up to him.

(CONTINUED)

CONTINUED:

102. ANGLE ON CATHY AND VINCENT

CATHY

You were at the ceremony.

VINCENT

You looked 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, opens the underground entrance. Cathy looks after him for a beat, turns, walks away in the mist. We HOLD ON Vincent, looking after her.

FADE OUT:

THE END