

The Killer

By  
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Based on the Hong Kong Action Film by  
John Woo

4/6/92 D.G., W.H.

1.

FADE IN:

EXT. LANTAU ISLAND - NIGHT

The largest of Hong Kong's outlying islands...

Rural villages.

Not much evidence of the twentieth century except television aerials --

Dominated by a mountain at it's center.

LANTAU PEAK

A thousand meters high.

Remote.

Isolated.

A road winds up through clouds to an ancient Buddhist monastery ~t the top  
of  
the hill.

INT. PO LIN MONASTERY - NIGHT

The walls lined with traditional Buddhist paintings and statues.

Thousands of candles illuminate an enormous image of the seated Buddha.

A gray robed MONK moves through the room lighting more candles --

JEFF

Appears in the doorway.

Suit, tie, overcoat, scarf.

He removes his shoes.

Enters the room.

TEMPLE

He walks to the front of the shrine.

Lights a joss stick, places it on the altar...

Tums and walks to the back of the room.

Sits down next to a MAN --

Similarly dressed, same age.

Chinese.

Carries a briefcase.

SIDNEY

Do you follow the eight fold path?

He hands Jeff the briefcase --

SIDNEY

I used to come here when, I was very young. My Father brought me. He thought it was a place of perfect tranquility...Do you believe in God?

JEFF

(smiles)

Everyone believes in God.

SIDNEY

There are atheists --

JEFF

They believe in luck. It's the same thing.

Jeff snaps open the briefcase.

INSERT - INSIDE THE BRIEFCASE

A thick layer of sealed packets containing fresh Swiss banknotes.  
Two 9mm WALTHERS.

A photograph of a middle aged CHINESE MAN.

SIDNEY

Want to count it?

JEFF

I trust you.

SIDNEY

You know who he is?

Jeff knows.

SIDNEY

You have a problem?

e

Jeff doesn't.  
Closes the briefcase.

SIDNEY

A very bad man -- Nobody will ever miss him.

SOUND OVER - JENNY'S SONG BEGINS:

A slow, sad, distinctly Chinese song.  
The musical accompaniment is Western.  
Blues guitar.  
Keyboards.  
The voice is a woman's.

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3.

JEFF

As he walks through the temple --

EXT. PO LIN MONASTERY - NIGHT

Jeff comes out the huge doors.

Looks off at the city of Hong Kong across the harbor --

A million lights.

Beautiful, coolly remote...

JEFF - VERY CLOSE

The look in his eyes --

A moment of contemplation --

Tinged with regret?

He turns and moves off as THE SONG continues...

DISSOLVE.

EXT. TSIMSHATSUI DISTRICT - KOWLOON - NIGHT

The heart of Hong Kong's night life --

A massive NEON EXPLOSION of bars, restaurants, shops, cocktail lounges...

Five star luxe class hotels the size of airline terminals.

Nightclubs with lavish floor shows --

Chic discos -- every possible kind of restaurant...

EXT. WUCHOW DRAGON NIGHT CLUB - NIGHT

On a side street off Nathan road --

A small private club.

Rolls', Daimlers, Mercedes parked in front --

An elegant building with a traditional Chinese facade.

INT. WUCHOW DRAGON NIGHT CLUB - NIGHT

Expensively decorated with lacquered furniture, Chinese antiques --

A few knots of men at tables laden with bottles of liquor. Cognac, expensive Scotch...

Hostesses in Cheong Sams --

All nationalities.

Private rooms in back for gambling, opium, deals, sex...

Against the wall on a platform performing THE SONG;

A three piece group with a Woman Singer.

She is JENNY KWAN.

Late twenties. Beautiful.

4/6/92 D.G., W.H.

4.

JEFF

Dark suit, top coat, silk scarf --  
He declines the hat check.

Looks over the room.  
Sees Jenny for the first time --

JENNY KWAN

Singing --  
For a brief moment their eyes meet --

VESTIBULE

A HOSTESS approaches Jeff.  
He follows her through the Main Room past Jenny --  
Toward the private cubicles...

As JENNY'S SONG ENDS --

INT. PRIVATE ROOM - WUCHOW DRAGON

High stakes PAI KAO.  
The MAN IN THE BRIEFCASE PHOTO, and three others at the table --  
Big time CHINESE GANGSTERS.  
And they look it.  
Tough, cruel, very ugly.  
BODYGUARDS stand around lean against the walls fill the doorways...  
No noise except the SLAPPING of the tiles on the table as the game progresses.

INT. CORRIDOR - WUCHOW DRAGON

The Hostess speaks quietly to Jeff - indicates down the hallway --  
then leaves.  
Jeff moves down the corridor, eyes the doorways  
Stops near the fourth door...  
He leans up against the wall outside the room.  
Pulls on a pair of thin white gloves.  
Brings one of the WALTHERS up out of his coat --  
Knocks lightly on the door.  
A BODYGUARD cautiously opens the door.  
And the FIREFIGHT BEGINS --  
Jeff FIRES TWO SHOTS into his stomach.  
Then drives into him, forcing the door open --  
Rolls into the room...

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5.

INT. PRIVATE ROOM - WUCHOW DRAGON

Jeff lands on his back, now with a pistol in each hand --  
BLOWS AWAY the two GUARDS.

MAN IN THE PHOTO  
Reaches for his gun --

JEFF

Immediately on his feet with his arms extended in each direction -- A cross with a gun

at each end.

He looks down the barrel of the pistol in his right hand.

It's trained on the Man In The Photo.

Without looking he SHOOTs a GUARD drawing a gun behind him.

MAN IN THE PHOTO

His gun half drawn --

Staring at the barrel of Jeff s gun pointed at him...

JEFF

Hesitates...

Then BLASTS a hole in the man's forehead.

FIRES three more in his chest with the other gun.

Wheels around and BLOWS AWAY a THUG who has come through the door behind him.

The SOUND of a SHOTGUN PUMP --

Jeff leaps to his right as the SHOTGUN FIRES.

He avoids the full impact of the BLAST --

Takes some PELLETS in his back.

SMALL BAR

The BARTENDER pumps the shotgun for a second BLAST --

Jeff moves toward him CONTINUOUSLY FIRING both pistols.

Every bullet rips into the Bartender's body.

His second pellet blast FIRES uselessly into the ceiling.

JEFF

Out of ammunition and targets...

He drops both pistols --

Starts for the door.

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6.

SMALL BAR

An already WOUNDED THUG finds life --

Goes for the BARTENDER'S SHOTGUN... --

WIDE SHOT

Jeff sees one of the Thug's PISTOLS on the card table --

He steps on the edge of the table, catapulting the revolver through the air and into his

hand!

Aims and FIRES.

THUG

JERKING and TWISTING as the slugs TEAR into him --

JEFF

Turns and walks to the doorway.  
Hears a SOUND.  
He raises the pistol to fire, stops when he sees...

JENNY

Standing in the doorway.  
She freezes.  
Jeff s gun pointed at her head --

JEFF & JENNY

He holds the gun on her.  
A BULLET SPLINTERS the door jamb beside his head.  
She jumps out of the way.  
Jeff BLASTS a THUG in the distance behind her --

INT. CORRIDOR - WUCHOW DRAGON

Jenny runs down the corridor back toward the main room of the club...  
Jeff gaining on her from behind --  
He Tackles her just as ANOTHER THUG FIRES a blast --  
Intended for him --  
It would have hit her...  
From the floor Jeff BLASTS the THUG before he can fire again --  
Jenny struggles to get up --  
ANOTHER THUG with a gun appears en the other side of her.  
Jeff shoots across Jenny's face --

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7.

JENNY - IN JEFF'S ARMS

The MUZZLE FLASH of the gun firing --  
An inch in front of her eyes...

THUG  
Killed instantly

JENNY & JEFF

Jenny SCREAMING...  
Thrashing around, violently, blindly --  
Blood pouring from her eyes.  
Jeff tries to hold her down --  
She struggles away from him --  
Never stops SCREAMING.  
Jeff holds her down, bandages her eyes with his silk scarf.  
She SCREAMS, SCREAMS, SCREAMS again...  
He holds on to her -- then lets go -- moves off --  
Face contorted in grief.

DISSOLVE.

INT. PO LIN MONASTERY - LANTAU ISLAND - NIGHT

The face of the Buddha fills the screen...  
Serene, immutable.  
Jeffs SCREAM echoes o.s.

JEFF

Stripped to the waist.  
Lying on his stomach --  
He SCREAMS AGAIN in agony...

TEMPLE

Behind Jeff, Sidney works with a forceps --  
Pulling a slug out of his back.  
Clunk.  
Drops the pellet in a bowl held by a GRAY-ROBED NUN with a shaved head.  
It isn't the only slug in the bowl.

SIDNEY

They took her to the Royal Hong Kong. Straight  
to  
Emergency. I know a woman who works there. We  
can find out how she's doing.

JEFF

You've already talked to her?

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8.

SIDNEY

Yes. She says her condition doesn't seem very  
good.

DISSOLVE.

INT. ROYAL HONG KONG HOSPITAL WARD - JENNY'S FACE

Hands remove the gauze bandages covering her eyes.  
The area around them is black and bruised, scabbed.  
She tries to focus --  
Panic begins when she realizes she can't see --

JENNY

I can't see...

DOCTOR V.O.

...the impact from the bullet exploding out of the  
gun...

JENNY

I can't see.

DOCTOR V.O.

...may have damaged the optic --

JENNY

Will I be blind?

WIDER

She turns, faces the doctor, a nurse --  
And hovering not too far away...SERGEANT CHANG.

DOCTOR

Can you see anything?

JENNY

Light. Shapes. Everything's blurred. Nothing's  
clear.

DOCTOR

It may only be temporary. It depends on the  
amount of damage to the optic nerve...

JENNY

Will I be blind?

DOCTOR

There's no way to tell right now.

Jenny begins to quietly weep...

CHANG

I'm Sergeant Chang from the police. Did you see the  
man who did this to you?

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9.

Her face changes as she remembers --

CHANG

Could you describe him?

SUBLIMINAL SHOT - JEFF

As Jenny remembers him.  
Jeff standing full front --  
Both hands hang at his sides...  
He raises the hand with a PISTOL.  
Levels it straight at CAMERA.  
FIRES.  
A WASH OF BLOOD seeps across the screen --

INT. ROYAL HONG KONG HOSPITAL WARD - JENNY  
She covers her face with her hands...

JENNY

Please leave me alone.

CHANG

I'm sorry...

JENNY

Please.

Chang just looks at her.

DISSOLVE.

EXT. STREET - WANCHAI DISTRICT - NIGHT

A blitz of NEON.

Bars and clubs.

Wanchai is the older decaying sister of the Tsimshatsui District --

A little worn under the garish make-up.

JENNY SINGS O.S.

The same SONG from earlier...

TITLE: SIX MONTHS LATER.

INT. PALE FLOWER COCKTAIL LOUNGE - WANCHAI - NIGHT

A small bar with a few simple wooden tables.

Indifferent decor.

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10.

Jenny accompanies herself on an electric keyboard.

Wears dark glasses...

JEFF

sits alone at a table.

Nursing a drink.

Watching her --

As the K)NG continues...

EXT. KAI TAK AIRPORT - DAY

A 747 bumps down on the tarmac.

Taxis to the terminal --

INT. TERMINAL - PASSPORT CONTROL - KAI TAK - DAY

Chang and a UNIFORMED COP wait by the passport control desk.

The Uniform directs Chang's attention to A BLACK MAN in a dark suit.

Chang approaches him.

CHANG

Excuse me, are you F.B.I. Agent Lee?

LEE

How'd you guess?

CHANG

Welcome to Hong Kong. I hope you will have a productive visit.

LEE

Thank you. I look forward to getting acquainted.

CHANG

Your first visit to Hong Kong?

LEE

Yes. My first time here.

CHANG

My superiors are looking forward to meeting you.

LEE

It will be my pleasure, I'm sure.

This completes the official bullshit.  
They look at one another.  
Smile.

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I l.

INT. ROYAL HONG KONG POLICE HQ - SUPERINTENDENT ROGERS'

OFFICE - DAY

The space still feels grandly colonial.  
Overhead fans.  
Parquet floors.  
ROGERS sits behind his desk, examining Lee's credentials.  
English, middle aged.  
Uniformed.

ROGERS

I've been asked to give you all the help I can. I'm afraid that will be very little. We have rather a

lot of

our own problems just at the moment.

LEE

The man in the picture is wanted on Federal charges in the United States.

He points to a PHOTOGRAPH in the dossier in front of Rogers.  
Rogers picks it up.

INSERT - PHOTOGRAPH

A candid shot of Jeff in a restaurant --

OFFICE

Rogers drops the photo.

ROGERS  
As I told you on the telephone, neither his name  
nor his picture shows up on our computer.

LEE  
Our sources say that he's living in Hong Kong...  
Rogers is reading the file.

ROGERS  
He's charged with "depriving a citizen of his civil  
rights"..? You'll pardon me, but this seems a  
rather trivial offense...

LEE  
He deprived this citizen of his civil rights by  
putting seven bullets in his head and body.

ROGERS  
I'm told there are hundreds of murders a day in  
your country. What's so special about this one to take  
you so far out of your jurisdiction?

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12.

LEE  
This particular citizen was a politician. Corrupt,  
Mafia connected, a drug trafficker, but a politician.  
So the Bureau does not want to appear unenthusiastic  
in the pursuit of his killer.

ROGERS  
You'll pardon my own lack of enthusiasm.

LEE  
We also believe he is a contract killer with at least  
twenty-five notches on his gun.

ROGERS  
(perfunctory)  
Not a bad number. You'll find killers for hire are  
rather common in Hong Kong...Of course we'll help  
you in any way we can.

LEE  
I'll try not to be a burden.

ROGERS  
Please remember you have neither authority nor  
jurisdiction here, which means if you do find him,  
you will inform us and we will decide what action, if

any, is to be taken. You are not to apprehend him in any way yourself. Do you understand me?

LEE

Perfectly.

ROGERS

And I'll have your gun.

LEE

I don't carry it on social occasions.

ROGERS

You will not carry a gun on any occasion in the Colony.

LEE

I wouldn't dream of it.

This actually gets a smile from Rogers.

ROGERS

As you're here, there is something you could do for us. If you'd like..?

LEE

(smiles)

I hope it doesn't involve carrying a gun.

Rogers is already speaking into intercom.

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13.

ROGERS

Ask Sergeant Chang to come in, please.

INT. PALE FLOWER NIGHTCLUB - WANCHAI - NIGHT

Another night.

Jenny sings ANOTHER SONG.

There is an oversized brandy snifter on top of her keyboard.

Across the way Jeff stands at the bar, watching her.

He finishes his drink.

Approaches Jenny.

Jeff puts a wad of bills in the snifter --

Lingers a moment.

She feels his presence.

Turns her dead eyes in his direction.

JENNY

Do you have a request?

JEFF

I'm sorry. I only speak English.

JENNY

Do you wish a request?

He can't answer.  
Moves away.

EXT. STREET - WANCHAI - NIGHT

Some of the other clubs on the street are already closed.  
Others are closing.  
Jeff comes out of the Pale Flower.  
Lights a cigarette.  
Moves off down the street.

INT. PALE FLOWER NIGHTCLUB - WANCHAI - NIGHT

Jenny is packing up to leave.  
She takes the money from the snifter.  
Puts it in her purse.  
A WAITER tries to help her to the door --

JENNY

It's all right, I can manage by myself.

WAITER

Do you have a ride home?

JENNY

There's a cab stand at the end of the street.

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WAITER

Wait a minute. I'll walk with you..

JENNY

Please. I'll be all right by myself.

She knows the way out.  
No need for the white cane she carries.

EXT. STREET - WANCHAI - NIGHT

Jenny comes out of the nightclub.  
Turns left and starts up the street.  
Now she needs the cane --

Behind her a MOTORCYCLE comes slowly up the street.  
TWO RIDERS.  
They trail her for a moment.  
Speed up --  
The passenger GRABS Jenny's bag.  
Knocks her over.  
The Driver accelerates...  
Gets about ten feet. Jeff suddenly appears out of the shadows --  
A FLYING KICK sends Driver and Passenger sprawling.  
The motorcycle CRASHES into a flower stand --

JEFF

Pounces on the Kid with Jenny's bag  
Grabs the bag as the Driver runs off.  
Jeff indicates the other Kid should follow him --  
He does.  
And fast.

JENNY

On her hands and knees groping for her cane --  
Jeff comes over to her.  
Tries to help her up --  
She thinks it's one of the muggers --  
Wrenches free.

JENNY  
Help! Get away from me.

JEFF  
Wait...

She finds her cane and swings it at him.  
He catches it.  
Then grabs her hands.

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15.

JEFF  
I m trying to help you.

She stops struggling.

JENNY  
I'm sorry.

JEFF  
Are you all right?

He hands her her bag.

JENNY  
Thank you. Is this my bag?

JEFF  
Yes. A couple of guys on a motorcycle tried to take  
it. They're gone now.

JENNY  
You got it back?

JEFF  
It's all over now. Can I take you home?

JENNY  
Thank you, but you've done enough for me already --

Starts to move off.

He falls into step next to her --

JEFF

Then, maybe you can reward me by letting me take you home.

JENNY

You were in the club. You spoke to me, left me money --

JEFF

I come a lot to hear you sing --

She takes his arm.  
They move down the street.

JENNY

You're an American?

JEFF

From New York. It's almost the same thing. My name is Jeff.

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16.

JENNY

You speak no Cantonese?

JEFF

Twenty or thirty words...

JENNY

Then you don't understand the songs?

JEFF

It's probably better that way. Here's the car.

A BMW 850.  
He opens the door and helps her into the car.  
It's difficult for her.

JENNY

I hate being so helpless...

He adjusts the safety belt around her.

JENNY

I hate it. I'll never get used to it.

As he closes the door --

INT. JENNY'S APARTMENT - MONGKOK DISTRICT - KOWLOON - NIGHT

The apartment is simple and spare.  
A piano.  
Sophisticated sound system.

Jeff opens the door and turns on a LIGHT --

JEFF

Would you like me to have a look around? Just to be safe?

JENNY

Thank you. Coming home alone still scares me.

JEFF

Don't you have a boyfriend?

JENNY

I got rid of him. I feel sorry enough for myself. I didn't need any more help.

Jeff looks around the apartment.  
Stops near a high table.  
Looks at some photographs of Jenny --  
Winning a talent contest.

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17.

Playing tennis.  
An album cover.  
It's painful for him.

JEFF

You sure that's the way he felt?

JENNY

It's the way I felt... Would you like something to drink? I think I have some brandy.

JEFF

I don't want to keep you up.

JENNY

You won't be. Please have a drink. I'll have one too.

She has moved to a cabinet and is fumbling among the bottles.

JEFF

I can get it.

JENNY

It might be better. At least you'll know what you're getting. I'm still not too good at fumbling in the dark.

He moves to the cabinet.

JEFF

You can't see at all?

JENNY

I can see light. Shapes.

He's poured two snifters of cognac.  
Gives her one.  
Jenny lifts the glass to toast him.

JENNY

(smiles)

'Brighter days ahead.

They drink.

JEFF

Isn't there anything that can be done? An operation  
or something?

JENNY

No. The optic nerve is damaged. They say it might  
heal by itself, but it might not.

On the nearby coat rack Jeff sees his scarf --  
From the night of the shooting.

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18.

Blood stained.  
He touches it...

JENNY

Wouldn't you like to sit down?

He doesn't move.

JENNY

You're looking at the scarf, aren't you?

JEFF

The bloodstains are yours?

JENNY

The man who did this to me used it to bandage me.

JEFF

Why do you keep it?

JENNY

I keep momentos of all the big events in my life.

Jeff doesn't have much to say to this.

JENNY

I'm sorry I'm so bitter, but I can't stop myself --  
I should be brave and cheerful. Positive and op-  
timistic. But, I don't feel any of that. Maybe I will  
sometime, but not now. I'm blind and depressed and  
bad tempered. Good company, don't you think?

JEFF

I was never crazy about brave and cheerful.

He sits down next to her.

JENNY

I haven't seen my face in six months. I wonder if I've lost my looks.

JEFF

You don't have to worry.

JENNY

Are you feeling sorry for me or taking advantage of me?

JEFF

Both.

He kisses her.  
She accepts the kiss.  
Seems to enjoy it.  
Then suddenly pulls back...

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19.

JENNY

I think you should go.

She stands. So does he.

JEFF

Can I see you again?

JENNY

No. It's not a good idea.

JEFF

I'd like to.

JENNY

I sing every night in a bar. You can see me there.

JEFF

Okay. I'll see you tomorrow.

Moves to the door.  
Looks back and smiles.  
Realizes it's a smile she'll never see.  
Turns and goes.

EXT. STREET - ABERDEEN DISTRICT - NIGHT  
A white Daimler rolling along a quiet, narrow street --

INT. DAIMLER - CHANG - LEE

Chang drives.  
Lee practices shoving a speed loader into a .357 Magnum.

CHANG

It's perfect. Eddy'll never make you for a cop.

LEE

You don't think I look like a police officer?

CHANG

Not like a local cop anyway.

LEE

Your man Eddy is a pretty bad boy?

CHANG

Not just bad. Insane. And no problem pulling the trigger.

LEE

Great. Tell me about him. Make me hate him.

!  
t

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20.

CHANG

He's the local front man for the Chinese military. They've supplied guns to every terrorist organization you can think of. Sikhs, Tamils, Khmer Rouge...

LEE

And who do I represent?

CHANG

Unspecified. You're just a businessman. If something~ goes wrong, don't give it a second thought. Shoot first and ask questions later.

LEE

What's going to go wrong?

EXT. CONSTRUCTION SITE - DOWNTOWN HONG KONG - NIGHT

The shell of a fifty story skyscraper.  
Deserted for the night.  
A VAN is parked on the street in front.

Blackened rear windows.  
TWO MEN visible.  
Smoking cigarettes as they wait.  
The Daimler pulls up.  
The van turns on its HEADLIGHTS.  
Lee and Chang get out of Daimler.

EDDY and a THUG get out of the van.

CHANG  
Eddy. sorry we're late.

EDDY  
This the customer?  
CHANG  
Tony Lee say hello to Eddy.

Eddy and Tony shake hands. Eddy laughs.

EDDY  
Lee, huh?

A quick burst of Cantonese from Eddy to his companion.  
-- Evidently a joke.

LEE  
What's so funny?

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CHANG  
This guy's name is Li. Eddy says maybe he's our  
cousin.

LEE  
More likely my brother. My old man got around  
pretty good.

Chang translates.  
Everybody but Li laughs.  
Quick, nervous laughs.

EDDY  
Let's see the money.

Chang opens the briefcase.  
Shows it to Eddy.  
Lined with MONEY.  
He takes a packet out --  
Tosses it to Eddy.

CHANG  
Now, let's see the guns.

Eddy POUNDS on the hood of the van.  
The rear door opens.  
TWO HENCHMEN get out.  
Both carrying suitcases --  
They put them on the ground.  
Open them.  
Assault rifles, automatic weapons, pistols...  
Lots of guns.

Lee goes over to examine them.  
Picks up a hand gun.  
Puts it through a quick inspection: trigger action magazine, chamber  
ejection... -

A warning NOISE from Li --  
The Henchmen quickly pack up the bags.  
A TRAFFIC COP on a MOTORCYCLE pulls up.

COP  
What's going on here'  
CHANG  
Nothing. Just a little reunion.

COP  
What's in the suitcases?  
CHANG  
Ladies underwear. The spring line.  
COP  
Let's have a look.

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Chang takes out his wallet.

22.

CHANG  
Officer, do we really...

COP  
Open 'em up. Now!

Eddy bends to open the suitcase.  
Suddenly turns.  
Pulls a PISTOL out of his waist band --  
BLASTS the cop!  
Chang SHOUTS at him --  
Eddy turns the gun on Chang.

EDDY  
What the fuck is this?! A set up?! You trying to set  
me up?! You a cop?!

He sticks the gun right up Chang's nose.

CHANG  
What are you talking about?! You know me!

EDDY  
I don't know you from shit!

Eddy's friends have their guns out.  
Two cover Lee.  
The other levels down on Chang --

CHANG  
I'm no cop.

LEE

Cut this shit out and let's do business.

EDDY

Sure. Here's how this deal is going to work. I take the money~ keep the guns, and kill you. How does that sound~

Before he's got the last words out --  
Lee KICKS the legs out from one Thug,  
Throws the other one into Eddy --  
Dives to the ground.  
The Thug covering Chang SHOOTS at Lee.  
Misses.  
Chang draws and BLASTS him.  
Lee rolls and comes up, gun in hand --  
BLASTING.  
One Thug takes a bullet sandwich while firing at Lee --  
Chang jumps on Eddy....  
Thug #3 SHOOTS Chang in the leg, then BLAM! BLAM!

4/6/92 D.G., %W.H.  
23.

Takes two bullets from Lee.  
The big slugs death-dance him backward.  
Eddy takes off running --  
Lee checks on Chang, moving quickly to his side.

CHANG

I'm all right! Get him! Kill that fucker! Kill him!!

Lee takes off after Eddy --

EDDY

Running down the street.  
Hears FOOTSTEPS  
Turns.  
Lee chasing him.  
Gaining on him.  
Eddy FIRES a wild shot.  
He turns a corner --

LEE

Full stride --  
Races around the same comer...

EXT. STREET - DOWNTOWN HONG KONG - NIGHT

Cars, people, lights.  
Eddy twenty yards away.  
Kneeling in the firing position.  
Aims, FIRES.

Lee hits the pavement.  
Eddy FIRES again.  
Then runs into a crowded intersection --  
Lee chases...

INTERSECTION - CITY STREETS - DOWNTOWN HONG KONG

More TRAFFIC.  
Cars, buses, trucks, pedestrians --  
Lee runs into the intersection.  
No sign of Eddy.  
Hundreds of Chinese faces.  
But only one black man with a gun...  
People scatter out of his way --  
He sees...

EDDY  
Boarding a CROWDED STREETCAR --

4/6/92 D.G., %W.H.

24.

LEE

Runs toward the streetcar --  
People cutting him a wide swath...

STREETCAR

It moves off down the track.  
Eddy looks out the window.  
Sees Lee running toward the streetcar.  
He'll never make it.  
Eddy sits down next to A MIDDLE-AGED COUPLE.  
Safe.

LEE

The streetcar pulling away from him.  
He turns on the speed.  
Chases down the track.  
Running like hell.  
Catches it. Jumps on the back platform.

INT. STREETCAR

Lee comes into the car.  
Gun out.

LEE'S POV

Terrified people trying to get out of his way.  
He sights Eddy now cringing behind a WOMAN.  
Reaching for his pistol.

LEE

Raises his gun.

Takes careful aim.  
People SCREAMING.

LEE

Freeze!

EDDY

Grabs the Woman as a shield with one hand.  
Raises the gun with the other.

4/6/92 D.G., ~W.H.

25.

LEE

Shoots.

EDDY R WOMAN

The bullet SLAMS Eddie in the head.  
He drops the gun and the Woman.  
Blown backward on to a seat --  
The Woman falls to the floor --  
Her body constricts.  
Shock.  
Convulsions.  
Coronary.

STREETCAR

Lee makes sure Eddy's dead.  
Immediately begins giving the woman CPR.  
Pounds on her chest.

Breathes into her mouth and nose.  
People standing around frozen --

LEE

Help me! Goddammit! Help me!

As a WOMAN kneels to aid him --

INT. CONFERENCE ROOM - ROYAL HONG KONG POLICE H.Q. -  
DAY

Rogers, Chang and Lee.  
Several suited POLICE COMMISSIONERS.

COMMISSIONER

He should be deported and shipped out on the next  
plane.

ROGERS

He was on special assignment at my request.

COMMISSIONER

We don't have enough cowboys and kung fu killers of our own? You have to turn some trigger happy American G-man loose on the streets with a gun?

ROGERS

It was in the line of duty...

4/6/92 D.G., V'.H.  
26.

COMMISSIONER

On a crowded bus. With a woman directly in his line of fire.

LEE

This guy had just killed a cop, shot two innocent bystanders -- More innocent lives were in danger so I shot him. You think I should have waited for him to shoot me? Maybe a few more civilians?

COMMISSIONER

The woman died of a heart attack. You might as well have shot her.

ROGERS

Just a moment. He shot one of the most vicious criminals in the Colony. That the woman died is regrettable...

COMMISSIONER

(Incredulous)  
Regrettable ..?

ROGERS

Tragic, if you like, but not due to any irresponsibility or dereliction on his part.

COMMISSIONER

He should never have been on the street with a gun.

ROGERS

That was my decision. And I will take full responsibility for it.

COMMISSIONER

Yes, you will.

Silence.  
There's nothing else for the Commissioner to say.  
Rogers knows it.

CHANG

I think he ought to get a medal for killing the son of a bitch.

INT. CORRIDOR - ROYAL HONG KONG POLICE H.Q. - DAY  
Lee, Chang and Rogers leave the conference room --

LEE

You're a stand up guy. Thanks.

4/6/92 D.G., W.H.

27.

ROGERS

I didn't mean a word of it. I think you're a fucking  
menace to public safety --

LEE

Come on. You love me.

ROGERS

I want you to get your business done and get the hell  
out of Hong Kong before there's any more carnage.

LEE

Help me find my man and I'm outta here.

ROGERS

Sergeant Chang you are to assist Mr. Lee in any way  
you can that does not involve the slaughter of  
innocent civilians.

INT. PALE FLOWER NIGHTCLUB - WANCHAI - NIGHT

Jenny at the piano bar singing.  
Jeff comes through the entrance.  
Walks to a table.  
Passes Jenny.  
She seems to sense his presence.  
He takes a seat at the piano bar.  
Close to her.  
She's aware of him.  
Knows it's him.  
She sings to him.  
The song finishes.  
A moment...  
Wen:

JEFF

How did you know it was me?

JENNY

I don't know. I just knew. Maybe now that I've lost  
my sight, my other senses are getting stronger. I've  
heard that's supposed to happen.

JEFF

They do that in martial arts training. Blindfold you  
and make you use your other senses...I saw a lot of  
Kung Fu movies when I was a kid.

o/6/92 D.G., W.H.  
28.

EXT. CITY STREET - WANCHAI - NIGHT

Jeff and Jenny walk through the crowded NEON wilderness.--

JEFF

do. Last night you asked me if I felt sorry for you...I

I feel terrible about what happened to you.

She stops, looks at him

JEFF

You've already had enough sympathy. I know. You said that too.

JENNY

Now I'm sorry about the way I talked last night.

JEFF

Are you going to apologize for feeling sorry for yourself!

JENNY

I was. Stupid, huh?

JEFF

you? Do you want to get back at the one who did it to

JENNY

I'd like to make him blind...

A moment.

JENNY

it I think he feels guilty. He tried to help me. After happened...He didn't do it on purpose.

JEFF

Then, you forgive him?

JENNY

talk No. I don't forgive him...I don't really want to about this anymore.

She starts to pull away -- he takes her arm, holds her in place...

JEFF

I'm the one. I'm the one who did it. I shot you.

JENNY

Why do you tell me this? Why did you come back?

JEFF

I came back because I felt guilty. I'm telling you because I want you. I want to be with you.

4/6/92 D.G.. V'.H.  
29.

She walks away from him -- then stops...After a moment, Jeff again moves to her side.

JENNY

You could have stayed with me last night.

JEFF

I couldn't...

JENNY

Why not? It would have been easy. I would have let you. I was at the end of my resistance. Should I be afraid? Maybe you're going to kill me?. I'm the

only

witness who saw you.

JEFF

Call the police. I won't stop you.

JENNY

Why did you tell me?

JEFF

I don't feel much. At all. Ever. I'm trained not

to.

But...I don't know. I had to tell you. I couldn't deceive you. No matter...what.

JENNY

All day today, I remembered. I was hoping to see you. I thought maybe you'd come to the bar, but then I didn't know.

(sighs)

I'm talking to you like I've already slept with

you.

You know why?

He shakes his head.

JENNY

You've already changed my life more than any man I've ever met...

INT. JENNY'S BEDROOM - NIGHT  
Jeff and Jenny are making love.

JENNY

When you make love, do you close your eyes?

JEFF

Sometimes.

JENNY

I always did. But when you can't open them. It's not the same. Anyway, I can't really explain it yet. It's my first time, you know. I mean my first time since...

He gets out of bed, moves to a cabinet.  
Pours two glasses of wine from an open bottle.

JENNY

I thought it was you before you told me.

JEFF

How?

JENNY

Wouldn't you know me in the dark? My smell. My presence...?

JEFF

Is that really true? (Hai ma?)

JENNY

It's true. (Hai ya).

He returns to the bed, hands her a glass.

JEFF

And you went with me anyway?

JENNY

That's all you need to know about me.

JEFF

You need to know more about me. I'm a killer. I don't know how to explain it. I'm good at it. I get paid well. I decide who I'm going to kill. It's what I do. It's all I've ever done. Kill people. But I still think of myself as a good man. And I want to be with you. Now. Tomorrow. Next week. Next month. Next year.

JENNY

You're in love with me. Yes? But you have to be in love with me to justify hurting someone innocent --

JEFF

You think that's true?

JENNY

Yes. But it's good. I'll have you forever. You have to live a long time. For me. You owe it to me.

EXT. CITY STREET - WANCHAI - LONG LENS - DAY

A compressed vista of cars, pedestrians, taxis, signs, flags, trucks...  
The teeming city going about its mid-day bustle.  
Sidney, carrying a BROWN LEATHER BRIEFCASE, moves through the crowd.  
Hops on a groaning, crowded streetcar.

INT. MOVING STREETCAR - WANCHAI - DAY

Sidney picking his way through the densely packed vehicle as it jerks down  
the  
crowded boulevard.  
He stops and grabs a strap next to a MAN READING A NEWSPAPER.  
Sets his briefcase down --  
Next to a similar BRIEFCASE OF BLACK LEATHER at the Man's feet.  
The Man reading the newspaper pays no attention to Sidney.  
The exit bell RINGS --  
Many passengers begin to disembark.  
The Man with the newspaper reaches down, grabs Sidney's suitcase and heads  
for the  
exit...

SIDNEY

Watches the man with the newspaper disappear from view through the window as  
the  
streetcar again lurches forward.  
Reaches down and picks up the black suitcase.  
Finds a seat.  
Puts the suitcase across his lap.  
Drums his fingers on it for a moment.  
Then lights a cigarette.

EXT. HIGH RISE APARTMENT BUILDING - VICTORIA PEAK - DAY

Modem.  
Glorious view.

JEFF

Stands on his terrace.  
Middle floor.  
Looks out on the harbor.  
SOUND of a BUZZER.  
He Tums and goes back into the apartment.

INT. JEFFS APARTMENT - VICTORIA PEAK - DAY

Sparsely furnished.  
Some antiques.  
Khmer Buddhas.  
Burmese wall hangings.

Tibetan carpets.  
Chinese paintings.  
Jeff walks through the apartment to the front door.  
Opens it.  
Sidney comes in.  
Carries the BLACK BRIEFCASE.

JEFF  
The briefcase. I guess somebody's got a big  
problem.

Jeff walks into the kitchen.

JEFF  
'Want a beer?

SIDNEY  
Sure.

Jeff appears in the kitchen doorway.

JEFF  
How's the action hand?

Throws a can of beer at Sidney.  
Sidney drops it.

SIDNEY  
Pretty useless.

He raises his right hand, looks at the frozen fingers.

JEFF  
If you don't use it, you lose it.

Jeff picks up the can.  
Opens it.  
Puts it in Sidney's hand.

JEFF  
Is it the hand or the nerve?

SIDNEY  
Just the hand.

Jeff indicates the briefcase.

JEFF  
Let's see what you' got?

SIDNEY  
Are you sure?

JEFF  
C'mon...

4/6/92 D.G. .. W.H.  
Sidney opens the briefcase.

33.

INSERT - BRIEFCASE

A disassembled rifle.  
A hand gun.  
A photograph.  
A smiling, middle aged Chinese man.

JEFF (V.O.)

Tony Weng...

JEFF & SIDNEY

JEFF

I thought he was your boss.

SIDNEY

So did he. That's why my boss wants him dead.

JEFF

So who's your boss?

SIDNEY

It's better you don't know.

JEFF

You're right. I don't want to know...If I do this for you, Sidney, we're clear forever. I don't owe you anything else.

SIDNEY

You don't owe me this. You don't owe me anything.

Jeff just looks at him.

SIDNEY

You want it or not?

JEFF

I'll do it. I should do it for free. As a service to humanity. This guy's a scumbag.

SIDNEY

It won't be easy. He's got heavy protection around all the time.

JEFF

This is my last job. I'll do it right.

He picks up a gun.  
Gives it a quick inspection...

4/6/92 D.G., V'.H.

34.

SIDNEY  
It must be a woman.

JEFF  
Yeah.

SIDNEY  
The singer?

Jeff nods.

SIDNEY  
Does she know about you?

Nods again.

SIDNEY  
That's dangerous.

JEFF  
(smiles)  
Yeah...It's great.

He sights down the barrel of the gun.  
Then looks at it in his hand.

JEFF  
Easy to pick up. Hard to put down.

INT. JENNY'S APARTMENT - BEDROOM - DAY

Jenny and Jeff lie naked on the bed.  
Jenny is studying Jeff's face with her hands.

JENNY  
I think you must be very handsome.

JEFF  
I have to go away for a few days.

JENNY  
Don't tell me about it. I don't want to know. I'm  
happy now. That's enough.

She kisses him --

JEFF  
I have a job. I can't say no to it.

She says nothing.

JEFF  
I have to do it. It's the last of that life...

JENNY

You don't have to do anything. Except be good to me.

JEFF

I have to do this. I have a friend. A man. He was my teacher. He saved my life twice. If I do this for him, I'm free of him. I won't owe him anything else. I'll be gone for a couple of days. Then we'll get out of here. Go live somewhere else.

JENNY

I've got a passport -- There's nothing here I can't leave in a minute.

JEFF

You're sure you don't hate me?

JENNY

Not now, anyway. I'm too much in love now. Maybe later.

INT. ROYAL HONG KONG POLICE H.Q. - FILE ROOM - DAY

Lee and Chang looking through files --  
Shirt-sleeves...  
Ties loosened...  
They've been at this for awhile.

LEE

(holding a dossier)

This looks like my man. 'Killed a local Mr. Big and six heavies. Walks in a nightclub by himself. A gun in each pocket. Blows away the target and whoever else gets in his way and walks out.

CHANG

I was on that case.

LEE

You got a whole bunch of eyewitnesses here...Male, Caucasian, medium height, medium build... That's the best they could do?

CHANG

I questioned most of them myself. Mainly gang types. Nobody saw anything.

LEE

What about this girl he blinded?

CHANG

I questioned her. She was in shock. Couldn't remember what happened.

LEE

Anybody talk to her lately?

CHANG

What for? She can't go through the mug books -- or your photo...

LEE

She can talk. Let's get her in. Put her with an artist and let her draw us a picture.

Chang doesn't think much of this idea.

LEE

What else you got to do? I'm telling you this is my man.

CHANG

I have lots to do. Especially today. Unlike you. I'm not on holiday.

LEE

I thought you were on holiday. Isn't today a holiday?

CHANG

Well, today... Today is a holiday, but...

LEE

What holiday is it?

EXT. HONG KONG HARBOR - DAY

Tuan Yang, The Dragon Boat Festival.  
Spectators line the docks.  
BOATS of every description dot the Harbor.  
Filled with spectators.  
The course is surrounded by HUNDREDS OF JUNKS.  
Decorated with team colors --

DRAGON BOATS

A HUGE CANOE with a Dragons head carved a'. the bow.  
Tail at the stem.  
Forty or fifty rowers.

A BIG DRUM in the middle.  
A drummer who times the strokes.  
Eight boats row into position for the start.

AT THE DOCK

Chang & Lee sit in a POLICE LAUNCH watching.

4/6/92 D.G.. ii'.H.

37.

CHANG

The dragon boat races commemorates the death of  
Chu Yuan in 288 B.C. An honest minister of state...  
The last one.

THE PUBLIC ADDRESS BLARES --

P.A. VOICE (ENGLISH)

Attention all competitors. Please report to the floating  
platform for the opening ceremony.

CHANG

This years honorary chairman is a respected local  
businessman who is also the Colony s biggest drug  
trafficker.

TONY WENG surrounded by police makes his way across the dock toward a  
platform floating at water level.  
He smiles and waves to the crowd...

LEE

I see you're people are taking good care of him.

CHANG

Police protection for this scum! His private army's  
bigger than the police force!

LEE

What's happens now?

CHANG

He dots the eye of the dragon and the race starts.

ACROSS THE WATER

From behind a lar~e yacht --  
A powerful speedboat appears.  
Jeff at the wheel.  
He takes out a pair of huge binoculars...  
Focuses on the dock.

TONY WENG - JEFF'S POV

Through the binoculars --  
Tony glad hands the crowd...  
Walks down on to the floating platform.

JEFF

Puts down the binoculars --  
Takes the scarf from around his neck...

4/6/92 D.G.. ii'.H.

37.

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Walks down on to the floating platform.

JEFF

Puts down the binoculars --  
Takes the scarf from around his neck...

4/6/92 D.G., V, 'H.

38.

Wraps it around his left hand.  
Pulls the rifle out of its cover.

FLOATING PLATFORM

The boats have gathered at the starting line.  
Tony Weng arrives.  
The Dragon's Head is presented to him --

JEFF

Shoulders the rifle.  
Peers through the scope.

JEFF'S POV - THROUGH THE CROSSHAIRS

The sight passes through the crowd and settles on --  
Tony Weng...  
As a flag obscures him --

JEFF

Lowers the rifle --

TONY WENG

A tray of paints brought to him.  
He traces the brush...  
Daubs it in the red paint --

BOATS

Waiting for the signal to start.  
The DRUMMER is poised...

STARTER

On the platform the starter raises the starting pistol.

TONY WENG

Paints a red spot in the left eye of the dragon.  
Then the right eye. Cheers.

4/6/92 D.G.. V'.H.

39.

DRUMMER

Pounding for all he's worth --

TONY WENG

Clasps his hands over his head --  
The victory gesture...

JEFF

Raises the rifle to his shoulder.  
FIRES.

TONY WENG - THROUGH THE SCOPE

His face in the CROSSHAIRS.  
The bullet makes a small hole in his forehead --

THE RACE

Rowers furiously churning water --  
Drums pounding...

PLATFORM

People on the platform gather around Weng's body...  
PLAINCLOTHES COPS looking around for the direction of the  
shot --

LEE

Scanning the boats with his binoculars...

LEE'S POV

He finds Jeff.  
As he drops the rifle into the water --

LEE & CHANG  
Lee shouts!

LEE

There!

4/6/92 D.G., W.H.

40.

CHANG

Where?

LEE

It's him.

Lee races down the dock for a boat.  
Chang follows.

PLATFORM

A COP talking into a walkie talkie.

COP

It came from the direction of the fishing boats. Seal  
off the harbor.

LEE R CHANG

Jump into a boat --  
Chang starts the engine...

THE RACE - DRAGON BOATS

Rowers paddling furiously --  
Cutting off Lee & Chang s boat...

JEFF - THROUGH BINOCULARS

Watches the police milling around.  
Sees:

LEE - THROUGH BINOCULARS  
His boat trying to maneuver behind the dragon boats.

JEFF

Decides it's time to leave.  
He puts the boat in gear --

JEFFS BOAT

Moving slowly away from the FISHING JUNKS.  
Turning away from the harbor...  
Out into the bay --

4/6/92 D.G.. W'.H.

41.

POLICE LAUNCH

Loaded with COPS --  
Prowls the harbor...

LEE & CHANG'S BOAT

Cuts in front of the Police Launch.  
Chang gesturing wildly for them to follow.  
They don't seem to pay much attention.  
The boat quickly ZIG ZAGS between two big yachts --  
Heads out toward the bay...

BAY

Jeff comes out into open water.  
Lee and Chang in hot pursuit.  
Gaining.

JEFF

He looks behind him.  
Sees the follow boat...  
Jeff cranks up the throttle.

BAY

Jeff s boat kicks into high speed.  
Engine SCREAMING.  
Pails away from Lee Bc Chang --

LEE R CHANG

Chang pushes the throttle to top speed.  
It's not enough.  
They're losing him --

BAY

Jeffs boat swings around behind a small island.  
Vanishes from sight.

LEE & CHANG

They come around the island.  
No sign of Jeff...

4/6/92 D.G.. O'.H.

42.

LEE

Call for some back up. He's got to be around here  
someplace.

CHANG

I haven't got a radio.

LEE

What about the boat?

CHANG

How the hell do I know? It's not my boat.

LEE

He's got to be around --

The boat passes another island.  
There are a lot of islands in this bay --

EXT. COVE - HONG KONG HARBOR - DAY

Jeff s boat heads into a small cove.  
A few fishing boats.  
A ramshackle landing.  
Fishermen's huts on the beach.  
Laundry hanging out to dry.  
Nets.  
Kids playing in the water.  
Woods behind the beach.  
Jeffs BMW hidden in the trees --

LANDING

Jeff ties the boat up to the landing.  
Walks up toward the beach --

LITTLE GIRL

Five years old.  
Playing in the sand.  
Smiles.  
Waves at Jeff --

JEFF

Waves back...

4/6/92 D.G., li'. I-I.

43.

WOODS

Gunmen.  
Camouflaged in the trees...

GUNMAN A~1

A rifle.  
Telescopic sight.  
He raises it --

JEFF - SNIPER'S POV

Jeff in the CROSSHAIRS.  
He leans down to talk to the Little Girl --  
Suddenly obscured by hanging laundry.

GUNMAN #I

Lowers the rifle.  
Looks O.S.

GUNMAN 02

Leaning against a shack.  
Gun drawn.

A THIRD GUNMAN

Behind Jeff s car.  
Another gun.

JEFF

Crouched talking to the Little Girl.  
She gestures toward the woods.  
He looks in the direction she's pointed...  
Suddenly, he gets up and quickly moves away from her --

GUNMAN # 1  
Fires.

JEFF

Dives  
Hits the ground --

4/6/92 D.G., V,'.1-1.

44.

Gun drawn  
FIRING.  
BULLETS PUNCHING the sand all around him --

GUNMAN # 1

Shot.  
Killed.

JEFF

On his feet --  
Spins.  
SHOOTING at the Gunman behind the shack

SECOND GUNMAN

Runs from behind the flimsy building --  
FIRING.  
Drums of GASOLINE nearby --

THE LITTLE GIRL

Sitting in the sand...  
EXPLOSIONS all around her.  
Crying --

JEFF

Shooting at the running Gunman --  
Hits him.  
Hits the gasoline.  
The shack EXPLODES in a fireball.

EXT. BAY - LEE R CHANG'S BOAT

Outside the cove.  
They see the explosion.  
Chang turns the boat.  
Heads into the cove, full throttle --

EXT. BEACH

Jeff running into the laundry lines --  
BLASTING as he goes...

BEHIND A SHEET

Blood spurts on one of the sheets --  
A Gunman shrouds himself as he falls...

4/6/92 D.G.,W.H. 45.

JEFF  
Speed reloads --

BEACH

Two Gunman run out of the woods.  
Jeff spins and BLASTS.

THE LITTLE GIRL

Runs toward Je ff --

CHANG R LEE'S BOAT

Powers into the cove.  
Rides up onto the beach --  
Chang and Lee jump out --  
Chang has a gun.  
Lee doesn't.

THE LITTLE GIRL

Running to Jeff --  
A Gunman's bullet hits her.

JEFF

Runs for the little girl --  
Covers her with hfs body.  
FIRING in every direction...

GUNMAN

Bullets rip into him --

JEFF & LITTLE GIRL

He picks her up.  
Runs for the car.  
FIRES at Chang.

CHANG & LEE

Chang starts to shoot back.  
Can't.  
He'll hit the Girl.

4/6/92 D.G.. V, 'H.  
46.

Lee grabs a pistol off a dead Gunman --  
Quickly goes on the run after Jeff...

JEFF & LITTLE GIRL

Jeff gets to the BMW.  
BLOWING AWAY the last Gunman --  
He's in the car and off...

CHANG k LEE

Racing across the beach.  
Head to the road --  
In time to catch the BMW's exhaust as it disappears from view.

LEE

There!

EXT. ROAD - DAY

A SMALL CAR coming in the other direction --  
Chang and Lee stop it...

CHANG  
We'll never catch him in this thing!

LEE  
Is there a hospital around here --  
anywhere?

CHANG  
Sacred Heart!

LEE  
He'll take the girl there!

They eject the driver --  
Jump in.  
Take off in Jeff s direction...

INT. JEFFS CAR - DAY

The Little Girl crying --  
Bleeding...  
He unwraps the scarf from around his wrist.  
Cushions her head with it --

EXT. SACRED HEART HOSPITAL - DAY  
Jeff s car roars up to the entrance --

4/6/92 D.G., O'.H.

47.

INT. HOSPITAL CORRIDOR - DAY

Jeff runs down the corridor carrying the little girl.  
She's stopped crying --  
Lost consciousness...  
NUNS, NURSES, INTERNS swarm around him...  
Directing him to the emergency room --

DOCTOR  
WHAT happened to her?

JEFF  
She was shot.

INT. EMERGENCY ROOM - DAY

Jeff slams through the double doors of the emergency room.  
A DOCTOR indicates a bed.  
Jeff lays her down --  
The EMERGENCY TEAM begins work immediately --

DOCTOR

DOCTOR

Oxygen. Check her blood pressure.  
prepare her for surgery.

Jeff holds her hand --  
The NURSE tries to push him away --

JEFF

She's going to be all right --

NURSE

We'll take good care of her,

EXT. HOSPITAL ENTRANCE - DAY

Chang and Lee pull up.  
Jump out of the car --  
They see Jeff's BMW...  
Lee's call was on the money.  
They rush into the hospital...

INT. EMERGENCY ROOM - DAY

A curtain is drawn around the bed.  
The Little Girl is being prepped for surgery --  
Oxygen mask over her face...

NURSE

Blood pressure's low.

4/6/92 D.G., v,.v.

48

JEFF

Is she all right?

NUN

She's lost a lot of blood.

NURSE

Pulse is dropping.

INT. HOSPITAL WAITING ROOM - DAY

The waiting room is crowded with PEOPLE --  
Patients waiting to be admitted.  
Friends, relatives.  
Nurses.  
A uniformed hospital SECURITY COP.  
Chang and Lee burst into the room --  
Guns drawn --  
Chang holds his badge out...

CHANG

A man came through carrying a child..?

NURSE

They went to emergency.

She points  
Lee heads for the door...  
Chang SHOUTS instructions to the Security Cop.

CHANG

Call headquarters for backup! Don't let anyone  
leave!

Follows Lee through the door --

INT. EMERGENCY ROOM - DAY

Twenty beds.  
Ten on each side.  
Each one partitioned by a curtain.  
A corridor down the middle...

BEHIND A PARTITION

The Operating Team working on the Little Girl...  
Jeff watches anxiously --  
The Nun begins asking him questions.

NUN

Are you related to the patient?

4/6/92 D.G.,. ~~'. 1-1.

49.

The girl is Chinese.  
Jeff clearly isn't.  
Suspicion in the Nun's voice.

NUN

How did it happen?

He starts to go...

NUN

Wait a minute! You can't go! I have to  
register your name!

Jeff has disappeared behind the curtain --  
The Nun follows him...

CORRIDOR

The Nun comes out into the corridor.

NUN

Sir...Wait...

No sign of Jeff.  
Lee suddenly appears --  
Coming through the doors behind her

LEE

Where is he?

The Nun is now suspicious of everything, everyone...

NUN

Who are you?

LEE

I'm with the police.

NUN

Let me see your badge.

Chang appears behind Lee, badge in hand --

CHANG

Police! He's with me!

Lee is already moving down the line of curtains --

CHANG

Where is he?

She points to the nearest curtained partition.

Lee WHIPS OPEN the curtain --

In the classic firing position.

Chang behind him --

4/6/92 D.G.. W.H.

50.

PARTITION.

Just an empty bed.

No sign of Jeff --

CORRIDOR

Lee immediately moves on to the next partition.

Also empty.

He motions for Chang to watch the exit.

Moves on to the next partition.

Whips back the curtain...

Firing position

LITTLE GIRL'S PARTITION

The Operating~ Team freezes --

Nurses SCREAM...

CHANG

We're from the police! Just go on about  
your business!

Lee spins around.

His gun pointed directly at Chang --

Jeff SUDDENLY APPEARS right behind Chang!  
His gun at Chang's head --  
Nothing Lee can do...

JEFF  
(to Lee)  
Put the gun on the floor.

Lee doesn't move.

JEFF  
Okay. Fine. Say goodbye to your friend.

Lee puts the gun on the floor --

JEFF  
Kick it away.

LEE  
You are wanted...

JEFF  
Don't talk! Do it!

Lee kicks the gun away --  
Jeff takes Chang's gun.  
The Operating Team continues to work on the Little Girl

j.

4/6/92 D.G., V, 'H. 51.

JEFF  
Get down on the floor.

Lee and Chang do what he says --

Jeff watches the Doctor work on the Little Girl.  
A pistol in each hand --  
One for Lee.  
One for Chang.

THE LITTLE GIRL  
Shows some sign of life.

NURSE  
Her pulse is rising,  
(a beat)  
She's breathing on her own.

CHANG 86 LEE

Look up --  
See that Jeff is gone.  
They spring to their feet --  
Run to the corridor...

INT. CORRIDOR - DAY

Chang and Lee race through the doors.  
A GUNSHOT O.S.

INT. WAITING ROOM

Major turmoil --  
People shrieking and screaming --  
Lee & Chang run in...  
Jeff is not to be seen.  
Chang speaks to the hospital SECURITY COP.

CHANG  
What happened~

COP  
There was a gunshot.

LEE  
Where?

COP  
From over there.

4/6/92 D.G..W.H 52.

Lee & Chang fight their way through the crowd --  
Find an exit on the other side of the room.  
They look out the window...

THEIR POV - JEFF - THROUGH WINDOW - OUTSIDE HOSPITAL - DAY

He vaults a railing --  
Runs to the parking lot

EXT. PARKING LOT - HOSPITAL - DAY

Lee & Chang run out of the hospital --  
The BMW sits there.  
Jeff has left in their car.  
And...  
They've lost him.

DISSOLVE..

INT. ROYAL HONG KONG POLICE H.Q. - ROGERS' OFFICE - DAY  
Rogers, Chang, Lee.

ROGERS  
Your man, as you call him, is now wanted for  
murder  
by us which means that your official duties here  
are  
finished. We may want you back as a witness in a  
trial...

LEE  
First you've got to arrest him.

ROGERS  
We'll see to that.

LEE  
I will remind you that he is wanted on a  
prior charge  
extradition if you  
catch him.

This doesn't sit too well with Rogers.  
It wasn't intended to.

ROGERS  
Extradition is the province of our respective  
governments. Not for us.

LEE  
The suspect may be an American citizen.

ROGERS  
Don't you want to go home?

4/6/92 D.G.. O'.H.

53.

LEE  
Not until my job's done.

ROGERS  
Are you implying we are incapable of handling this  
ourselves?

LEE  
I'd just like to help out -- see this thing through to  
the  
finish...

ROGERS  
There are likely to be some politically sensitive  
aspects to this case of which you are unlikely to be  
aware.

LEE  
I'll work under the investigating officer and merely  
offer my assistance.

ROGERS  
Chang will be in charge. I will leave this up to him.

A pregnant moment, then Chang smiles...

CHANG  
I need all the help I can get.

And that is that.

ROGERS

You understand you will have no official status. You will be an adviser.

LEE

I understand that.

ROGERS

(to Chang)

I'll want daily reports.

CHANG

Yes, sir.

.INT. CORRIDOR - ROYAL HONG KONG POLICE H.Q. - DAY  
As they leave Rogers' office...

LEE

I guess I get to keep my gun.

CHANG

I noticed.

4/6/92 D.G.. %1.1-1.

54.

INT. POLICE H.Q. - HOMICIDE ROOM - DAY

Jeffs picture pasted up on the wall.  
Lee and Chang going over files...

CHANG

The guy who got hit in the nightclub six months ago was Weng's number two.

Lee studies the dossier

LEE

Number two what?

CHANG

In the Five Flowers Tong. Crime syndicate. Prostitution, gambling, drugs, guns

LEE

So our man's an outside hired gun. Who's the new number one?

CHANG

Don't know. We'll have to wait and see. Probably a power struggle. Maybe our man will tell us.

LEE

Let's assume he did them both. I say we start with the singer. Jenny Kwan. He risked his life for the

little girl. He's sentimental. Probably a major  
marshmallow for this woman he blinded.

CHANG

He may be soft on blind girls and kids, but he's got  
to be smart enough to get out of town. There were  
people trying to kill him out there today. I doubt  
they're just going to give up.

I

LEE

Maybe. Or maybe he's going to stick around. Solve  
his own problem -- I got a feeling for this guy. I  
think he's pissed off that he was crossed on the  
beach. And I don't think he just stiffs the blind  
girl...

CHANG

Quite a guy. You sure you want to catch him?

LEE

Oh, yeah. He has to go. The man's a killer.

INT. SIDNEY'S HOUSE - DAY  
A big view of Repulse Bay.

4/6/92 D.G.. W.H.  
An empty livingroom --  
The phone RINGING

55.

SIDNEY

Hello.

INT. JEFF'S APARTMENT - JEFF - INTERCUT WITH SIDNEY - DAY

JEFF

I want my money.

SIDNEY

You should have left town.

JEFF

I want it tonight.

SIDNEY

You'll have it.

Jeff hangs up the phone.  
Drags on a cigarette.

EXT. CRICKET GROUND - KOWLOON - DAY

Except for the Chinese servants.  
It is England here.

In fact...  
More England than England.

PAYNE

Large, florid man of Anglo stock.  
Middle forties.  
Athletic.

GROUND

The bowler runs up. Bowls.  
Payne makes a towering out.  
Tea is called

TEA AREA

Payne walks over to a table.  
Towels off.  
He is intercepted by Sidney --

PAYNE

I've never thought of you as a cricket man, Sidney.

4/6/92 D.G.. ss'.H.  
Sidney has no time for small talk.

56.

SIDNEY

You didn't tell me you wanted Jeff dead.

They sit at a table as far from everyone else as possible.  
A SERVANT arrives with tea.

PAYNE

Will you have tea, Sidney?

SIDNEY

Thank you.

PAYNE

I'll be Mum.

Payne pours tea for himself and Sidney.

PAYNE

Should I have told you? Would you have killed him  
for me, if I had told you?

SIDNEY

Yes. But I would have counseled you against it. I  
still counsel you against it.

PAYNE

Milk?

SIDNEY

No, thank you.

PAYNE

It isn't that I don't value your counsel, Sidney, but you have conflicting loyalties in this matter.

SIDNEY

I only want what is best for this house and for you.

PAYNE

I want Jeff dead. This house wants Jeff dead. Is that enough for you? Or do you want me to explain --

SIDNEY

I only ask that you allow me to plead for him first.

PAYNE

Then you do want an explanation. We police have seen him. They will now begin to look for him. If they catch him he could expose me.

SIDNEY

He doesn't know it's you. If you pay him...

4/6/92 D.G., v,~.e.

57.

PAYNE

He is connected to you. You are connected to me. Kill him, or kill yourself.

Discussion is over.

Payne suddenly switches to Cantonese --

PAYNE

You've been the gun in the hand of this house for

a

long time. First for my father and now for me. Now that Weng and Lim are out of the way you stand to be the new number one. But I just be absolutely sure of your loyalty.

SIDNEY

I am the gun in your hand. You aim. I fire.

PAYNE

Prove it.

INT. JEFF'S APARTMENT - VICTORIA PEAK - NIGHT

Sitting, waiting.

A cigarette in one hand.

Pistol in the other --

JENNY'S SONG o.s..

INT. PALE FLOWER NIGHTCLUB - WANCHAI - NIGHT

Jenny at the keyboard...  
As the SONG finishes.  
Lee sits down at the piano bar.

LEE

Pretty song...

She reacts to the American accent.

JENNY

Sorry, I thought you were a friend. I don't see very well.

LEE

You sing beautifully.

JENNY

Thank you.

LEE

Is your friend an American?

JENNY

Yes.

ha

4/6/92 D.G., V, 'H.

58.

LEE

Is he coming in? I'd like to meet a countryman.

JENNY

I don't know. Would you excuse me, please?

LEE

Sure.

She gets up.  
Moves off.  
Chang sits down next to Lee.

LEE

She's seeing him. I know it.

CHANG

How can you be sure?

LEE

I'm telling you, Elvis is dead and Jenny Kwan is seeing Jeff -- Can we get a twenty four hour a day surveillance and a wire tap?

CHANG

Surveillance. Yes. I don't know about the wire unless you've got evidence.

LEE

No. No evidence. Just instinct.

CHANG

I'll try to get it anyway.

INT. JEFF'S APARTMENT - VICTORIA PEAK - NIGHT

He hasn't moved.  
Jenny's song is still playing on the tape.  
The doorbell RINGS.

Jeff crosses the room to the door.  
Fast.  
Rips open the door...sticks he pistol up under Sidney's chin.  
Sidney stands frozen while Jeff frisks hon

SIDNEY

You don't trust me?

JEFF

Sure, I trust you, Sidney. You're my friend. My teacher. You taught me the rules.

He pushes Sidney into the. apartment.  
Gun at the back of his head.

4/6/92 D.G.. 9, '11-1.

59.

JEFF

Still playing by the rules, Sidney?

SIDNEY

Always.

JEFF

Who was that at the beach the day before yesterday?

He pushes Sidney into a chair.  
Sits down across the coffee table from him

SIDNEY

I f I knew I wouldn't tell you.  
(shrugs)

The rules.

JEFF

You sold me out. What do the rules say about that?

SIDNEY

If you believe it, you have to kill me.

JEFF

How did they know I'd be there?

SIDNEY

I put your car there. They could have followed me. It wouldn't have been hard. I wasn't looking for anybody.

JEFF

Just careless?

SIDNEY

know

I didn't have any reason to be careful. I didn't they wanted you dead.

JEFF

Why do they want me dead?

SIDNEY

They don't want any link between them and the hits.

JEFF

I don't even know who they are. The only link between them and the jobs I did is you. Why don't they kill you?

SIDNEY

I'm them now. I work for them. They have my loyalty.

JEFF

So where does that leave me?

ha

4/6/92 D. G .. W.H..

60.

SIDNEY

I'm still your friend. You take your money and you disappear.

Jeff smiles.

SIDNEY

H ii ya.

Sidney puts the briefcase on the table

JEFF

That the money?

SIDNEY

Count it.

Jeff puts his gun down on the table.  
Reaches for the briefcase.  
Sidney quickly picks up the gun.

Points it between Jeff's eyes.  
A beat.  
Jeff opens the briefcase.

INSERT BRIEFCASE  
Empty.

JEFF A SIDNEY

This strikes Jeff as being very funny.  
Sidney's not kidding.  
He pulls the trigger.  
An empty CLICK.  
Jeff opens his other hand.  
Lets the bullets fall on the floor.  
His other hand pulls another gun out of his waistband --  
Points it at Sidney's head.

JEFF  
You bring these guys with you?

SIDNEY  
What guys?

Jeff WHACKS Sidney across the head with the gun.  
Tums and FIRES into the plate glass window behind him --

OW

The bullets SHATTER the glass leading to the balcony.  
Rip into the body of MAN WITH A GUN --

4/6/92 D.G., W.H.

61.

JEFF

Takes a new CLIP out of his coat pocket.  
Jams it into his AUTO.  
Nails a GUY coming through the front door.  
Then leans round the wall corner...  
FIRES three shots --  
A BODY FALLS across the doorway...  
Jeff picks up Sidney by the collar.  
Hauls him to his feet.  
Gun at his head --

JEFF  
Why?

SIDNEY  
You're my friend, but I owe them. I swore it twenty  
years ago.

JEFF  
Forget the rules. These people trust you less than I  
do. Who are they?

SIDNEY

The Tai Pan of the Five Flowers.

JEFF

He hired me to kill Weng and Lim? They were his  
guys --

SIDNEY

They had other ideas. They were not loyal.

JEFF

Who's the Tai Pan?

Sidney hesitates.

JEFF

because  
It doesn't make any difference if you tell me,  
you're already dead.

SIDNEY

We're both dead.

JEFF

Tell me who it is?

SIDNEY

Simon Payne.

JEFF

The head of the Five Flowers is English?

4/6/92 D.G., W.H.

62.

SIDNEY

Since the opium days. The Mainland wants the legit  
side to stay in Hong Kong until they take over. They  
Give him a free hand on the other side. So he killed  
Weng and Lim --

Jeff lowers the auto.  
Walks away from Sidney...

JEFF

Get out.

SIDNEY

You're not going to kill me?

JEFF

No.

SIDNEY

Why?

JEFF

You did what I would have done. You owe them.

SIDNEY

I owe you. I'll get you your money.

JEFF

I'm giving you your life in payment for what I owe you. We're even now. I never want to see you again.

DISSOLVE.:

INT. JEFF'S APARTMENT - VICTORIA PEAK - DAY

FORENSIC COPS sift through the wreckage.  
Examine the bodies.  
Dust for prints.  
Look for shell casings.  
Chang is talking to a UNIFORMED COP.  
He breaks off and crosses to Lee.

CHANG

As far as forensics concerned nobody's ever lived in this apartment except these guys.

Referring to the bodies.

LEE

It's him.

CHANG

Your instinct?

4/6/92 D.G., W.H..

63.

LEE

That's right.

CHANG

No prints. No clothes. No personal effects.

LEE

You show his picture to the neighbors?

CHANG

Nobody's ever seen him.

LEE

How is that possible?

CHANG

Private elevator from the garage. Even the maid's never seen him. The place is rented to an off shore company.

LEE

Has this been dusted?

"Wis" is the stereo system.

CHANG

Yes. Of course. We are very meticulous.

Lee presses the on button.  
There's a tape in the deck.  
It's JENNY'S SONG.  
Lee looks at Chang.

CHANG

It's possible.

LEE

It's him.

Lee sits down in Jeffs chair.  
Listens to the SONG.

DISSOLVE.

EXT. HONG KONG HARBOR - KOWLOON - DAY  
Jeff on a portable phone.

INTERCUT WITH JENNY IN HER APARTMENT - MONGKOK DISTRICT -  
KOWLOON - DAY

She answers the RINGING PHONE --  
Next to her bed.  
She's in it.

4/6/92 D.G.. O'.1-1.

64.

JENNY

Hello?

JEFF

It's me.

JENNY

I was just thinking about you.

JEFF

Anything good?

JENNY

It was so good. Want me to tell you about it?

JEFF

Not now.

JENNY

Can't you talk?

JEFF

Not really.

JENNY

Is something wrong?

JEFF

Nothing a new life won't solve. Are you ready to travel?

JENNY

Any time you say.

JEFF

Stay that way. I'll be back for you sometime soon. This is all the notice you're going to get.

JENNY

Any time. I'll be ready.

JEFF

It'll be soon.

He clicks off.

INT. POLICE VAN - MONGKOK DISTRICT - KOWLOON - DAY  
A surveillance team listening to the conversation.

COP

Call Sergeant Chang. Right away..

4/6/92 D.G., 9, 'I-I.  
65.

JEFF - HARBOR

He stares out to sea.

INT. HALLWAY - JENNY'S APARTMENT BUILDING - MONGKOK  
DISTRICT - KOWLOON - DAY

Chang throws sacks of garbage down the stairs --  
He is accosted by an angry OLD WOMAN, who pops out of a doorway...

WOMAN

Are you supposed to be the new janitor?

CHANG

Yes. lady.

WOMAN

What kind of way is that to do your job? Does  
this look like a trash bin to you? It's a fire escape. Look  
there's trash everywhere. What if there's a fire?

Chang retreats under this barrage.  
Starts to collect the garbage.

CHANG

Sorry, I'll get it.

WOMAN

You think I can just fly over it? You pick  
that up  
right now. And take it out to the bin where it  
belongs. I pay my maintenance fee every month...

While he carries out the garbage --  
Jeff slips by him up the stairs...

INT. JENNY'S APARTMENT - MONGKOK DISTRICT - KOWLOON - DAY

Jeff lets himself into Jenny's apartment.  
She looks up at him as he comes in.  
As if she could see him...

JENNY

There are cops everywhere. They're using me as  
bait. Stay away from me!

Jeff jumps back from the doorway.  
His PISTOL out and raised.  
Lee's gun is pointed at his head.

LEE

Drop it.

Jeff's gun is pointed at Lee's head.

4/6/92 D.G.. Q'.1 I.

66.

JEFF

Drop it yourself.

They move into the apartment --  
Each with his gun on the other.

JENNY

I'm sorry. I couldn't warn you before. They came  
right after you called.

JEFF

It's not your fault.  
(to Lee)  
You don't look like a Hong Kong cop.

LEE

You don't look much like a Tong hatchet man.

JENNY

Why don't you go?

JEFF

He's got a gun on me. I've got one on him.

LEE

I got plenty of time. I'm not going anywhere.

JEFF

Who are you?

LEE

Ronald Lee. FBI.

JEFF

Little off your turf...

LEE

Not really. I'm assigned to you. Wherever you are is my turf.

JEFF

My own personal FBI agent. What'd I do to get this?

LEE

Astamendi is the one we've got you for. There are others.

JEFF

Jenny, why don't you make us some tea. Mr. Lee and I could be here awhile...How do you figure me for that job?

LEE

You were turned.

4/6/92 D.G.. a~ e

67.

JEFF

You've barely got a case on me for a politician so crooked his partners offed him for being too greedy. You're going to let the creep who paid walk. And now you're standing here willing to die rather than let me go.

LEE

Yeah. And we don't get paid much either. What have you got on the creep? Maybe we can deal.

JEFF

You're willing to die to bust me on suspicion of killing some creep?

LEE

Yeah.

JEFF

It's your job, right?

LEE

It's my job.

Nobody could doubt Lee's seriousness.

Jenny SCREAMS!

Runs in front of Lee --

Jeff's out the door.

Lee FIRES.

Too late.

Lee breaks past Jenny --

Knocks her down...

Stops to pick her up.

JENNY

Did you hit him?

But he's out the door --

INT. HALLWAY - JENNY'S APARTMENT HOUSE - DAY

Lee runs down the corridor --

Chang coming at him from the elevator...

LEE

He's here. You take downstairs. I'll take the roof.

Lee climbs out the window to the FIRE ESCAPE --

Chang runs off downstairs...

EXT. FIRE ESCAPE - JENNY'S APARTMENT HOUSE - DAY

Jeff races up the fire escape to the roof --

4/6/92 D.G.. v, 't-t.  
68.

EXT. ROOF - 31 JENNY'S APARTMENT HOUSE

Lee comes out on the roof --

Laundry lines....

A pigeon coop.

A shed which houses the air conditioning unit.

But no sign of Jeff..

Lee cautiously moves through the hanging laundry...

Takes a quick look in the shed.

Nobody there.

He moves quickly around the corner.

And runs straight into a flock of suddenly loosed hysterical PIGEONS.

Finally free of "the birds --

He races to the edge of the building --

Leans over --

Pistol ready...

LEE'S POV

A figure on the pipes...  
Climbing the side of the building --

LEE

Freeze!

It's Chang.

CHANG

Don't shoot. It's me. He's right behind me  
with his  
gun pointed up my ass.

Jeff on the ground, level...  
Steps out from behind Chang, into Lee's sightline  
Pistol pointed straight up at him.

LEE

Not much Lee can do.

JEFF - LEE'S POV  
Jeff disappears under a parking shelter.

LEE

Pissed.

INT. JENNY'S APARTMENT - DAY

Chang is on the phone talking in Cantonese.  
Lee talks to Jenny.

4/6/92 D.G.. W.H.

69.

LEE

You know he's the one who shot you. Made you  
blind..

JENNY

You think that changes how I feel about him?

LEE

He's a professional killer.

JENNY

So are you.

LEE

II' I kill somebody it's because I have to and in  
defense of the law.

JENNY

Innocent people don't get hurt in defense of the law?

LEE

It happens.

Her point is made.

JENNY

He's like you. He kills bad people too.

LEE

Well, there are a lot of very bad people looking to kill him right now. I figure I may be his only ticket out of here alive. But I need help.

JENNY

I won't help you put him in prison. I'm sure he'd rather be dead...If I could get my sight back but it would mean losing him -- I'd rather be blind...

LEE

And you think he feels that way about you?

JENNY

I hope he doesn't. Then he could be far away from here.

INT. FOYER - MACGREGOR'S OFFICE - NIGHT

Sidney in the outer office.  
The large carved doors open --  
Payne appears.  
Surrounded by four cheap suited VIETNAMESE THUGS...

4/6/92 D.G., v,.ti.

70.

PAYNE

Sidney, this is a surprise. We've been looking for you everywhere. And now here you are large as life.

SIDNEY

I failed to kill Jeff.

PAYNE

I noticed.

SIDNEY

So did your men.

PAYNE

What's your point?

SIDNEY

You should keep your word and pay Jeff.

Payne

My word?

SIDNEY

Let me keep my word.

Payne is on his way out of the office.  
A couple of the Thugs precede him into the elevator.  
Sidney and the others follow.

PAYNE

! don't understand why you are still alive, Sidney.  
The others who tried to kill Jeff are all dead.

SIDNEY

He spared me because we are friends.

PAYNE

Even though you betrayed him and tried to kill him?

SIDNEY

Yes.

PAYNE

He is a very good friend indeed. We should all have  
friends like this.

Sidney doesn't disagree --

INT. UNDERGROUND AUTO GARAGE - NIGHT

The Thugs, Payne and Sidney come out of the elevator.

SIDNEY

He can be a dangerous enemy.

4/6/92 D.G., W.H.

71.

PAYNE

Arc you suggesting he might be dangerous to me?

SIDNEY

All he wants to do is go away. Pay him and let him  
leave.

PAYNE

You know there's somebody from the American FBI  
here looking for him?

SIDNEY

Yes.

PAYNE

What if. they catch him?

SIDNEY

Jeff knows the rules. He'll never talk.

PAYNE

It's a chance I'm unwilling to take.

He looks around.

PAYNE  
Where the hell is the car?  
(to Sidney)  
I've decided to use his money as payment to the  
person who brings me his head.

SIDNEY  
I ask you not to do that.

PAYNE  
It's already done.

SIDNEY  
If it pleases you, I will beg.

Sidney gets on his knees.  
Payne looks around.  
Snaps his fingers.  
The Bodyguards drag Sidney to his feet.

PAYNE  
You've served this family well for two generations. I  
promised my father you would always be taken care  
of. But you are beginning to become a problem.  
Don't push your luck.

A Princess Daimler pulls up.  
A Thug opens the door for Payne --  
Suddenly:  
Jeff jumps off the floor of the car --

4/6/92 D.G., 9'.I [.

72.

BLASTS one Thug  
Grabs Payne.  
Gun to his head --

JEFF  
You know what to say?

PAYNE  
Di op the guns! Drop them!

All four remaining Thugs have in fact drawn guns --  
They drop them.

JEFF  
Sidney. You drive.

Sidney moves around to the driver's side.  
Pulls the driver out  
Gets in.  
Jeff pulls Payne into the back of the car.  
The car steams up the ramp, out of the garage --

INT. DAIMLER / EXT. HONG KONG STREETS - NIGHT

Sidney drives.

Jeff holds the gun on Payne --

JEFF

This is a loyalty check, Sidney. Which side are you on?

SIDNEY

I'm on the same side as the gun.

That's enough for Jeff..

He turns to Payne.

JEFF

If you want to kill me you have to send somebody better than me. And there's nobody better than me. That's why you hired me in the first place. So do I kill you or do you pay me?

PAYNE

I'll pay you, of course. I don't know how long you'll live after that.

JEFF

It's not smart to threaten a man with a gun.

PAYNE

How do you want the money?

JEFF

Just like the agreement. Give it to Sidney.

4/6/92 D.G.. O'.W.H.

73.

PAYNE

I won't be able to get cash till the bank opens tomorrow.

JEFF

I'll just keep you with me until then.

PAYNE

You have my word of honor you will get the money.

JEFF

Your word stinks and you have no honor. That's why we're all here in this car --

PAYNE

You were seen at the Weng hit. The police are looking for you.

JEFF

That's my problem.

PAYNE

It becomes mine if they catch you.

JEFF

Don't worry. I know the rules even if you don't.

PAYNE

I know the rules. I'm good for the money. I'll pay you..

JEFF

Maybe you're right. I don't think I could stand being with you for the next eight hours. Sometime after midnight, I'd get bored looking at your pretty face. I'll have to do something about it.

(to Sidney)

Let me out here.

Sidney pulls over to let him out.

JEFF

I'll be in touch. Don't fuck with me about the money. Twenty four hours. Or your dead.

He's out the door and gone.  
Disappearing into the street throng

PAYNE

Well I asked you to shoot him, would you do it?

SIDNEY

Yes. After you've paid him.

4/6/92 D.G.;... ii I t.

74.

PAYNE

You come get the money tomorrow night.. Then we'll see.. So far the big loser in all this is you.

INT. ROYAL HONG KONG POLICE H.Q. - ROGERS' OFFICE - DAY  
Lee, Chang, Rogers..

LEE

I could have shot him, but I felt it would endanger the civilian.

ROGERS

The Commissioner will find this a welcome change from your previous policy. This civilian is the girl he blinded in the Lim hit --

They acknowledge this.

ROGERS

And now she's his girlfriend. It's a novel approach

to courtship. I assume she's still under surveillance?

CHANG

Twenty four hours a day. Phone tapped and we've lifted her passport.

ROGERS

My guess is your man is long gone by now.

LEE

He's not going to leave without the girl. He said so.

ROGERS

And you're prepared to rely on his word?

LEE

Absolutely.

ROGERS

You'll pardon my cynicism.

CHANG

We really don't have anything else to go on --

LEE

He'll show up for the girl.

ROGERS

As we have nothing to do, but wait, I suppose we'll wait..

4/6/92 D.G.. V, '1. 1-1.

75.

CHANG

We can't wait too long. Rumor on the street says there's a big price on our man's head.

ROGERS

Who's offering?

CHANG

Five Flowers.

ROGERS

Now that Weng and Lim are dead, who's boss of Five Flowers?

CHANG

Unclear.. Rumor says it's the mainland who ordered the hits and it's being run from there.

LEE

The guys who ordered the hits are offering the reward

for the killer?

CHANG

That way they can deny responsibility for the deaths  
of their brothers.

Lee looks incredulous.

LEE

Nice way to do business.

ROGERS

Welcome to Hong Kong, Mr. Lee.

INT. SIDNEY'S HOUSE - NIGHT

Jeff and Sidney.

They stare out at the lights of the city through the huge window.

JEFF

I can't fail her. I've brought her too much that's bad  
already.

Jeff pours himself a small whisky.

Another for Sidney.

JEFF

Maybe it's because I'm guilty. And she forgives me.  
She doesn't want anything.

Hands Sidney a glass..

4/6/92 D.G. .. W.H.

76.

JEFF

Anyway, I can't fail her. I have to stay alive for her.  
At least for awhile.

SIDNEY

I'll try to make a deal with Payne, but you may have  
give up the money.

JEFF

I'd rather die than let Payne not pay me...Why can't I  
give up everything for her. Including my pride?

Drinks.

JEFF

I should have killed you Sidney. But you're the only  
friend I have. And I need your help;

INT. NIGHTCLUB - NIGHT

Jenny sings.

PLAIN-CLOTHES COPS everywhere --

Sidney at the piano bar..

The song finishes...

Sidney approaches.~ -- speaks to Jenny...

ACROSS THE WAY

A plain-clothes cop watching them as he speaks into a pay phone --

EXT. JENNY'S APARTMENT BUILDING - DAY

Sidney arrives in a car.

Jenny comes out with a small bag.

INT. CHANG'S CAR

Parked across the way ...

Chang talking on a pocket phone --

Chang and Lee are eating noodles.

CHANG

He just pulled up in his car -- yes we see her -- right...

Hangs up.

They watch as Jenny get into Sidney's car.

4/6/92 D.G. . ~1'.I,'.

77.

LEE

Who's that?

CHANG

I don't know.

Jenny's car leaves.

Chang starts the car.

They begin to follow

EXT. STREET - HONG KONG - DAY

Sidney's car makes a turn.

Chang and Lee's car follows --

INT. CHANG 'S C.-KR - HONG KONG STREETS

CHANG

Maybe she's going to the airport.

LEE

How far does she think she's going to get without her passport?

CHANG

We better put the airport guys on alert, anyway.

Lee picks up the microphone to call in.

EXT. STREET - HONG KONG

Sidney's car makes another turn --

INT. CHANG'S CAR

Following Jenny's car.

CHANG

She's not going to the airport. That's where you turn... Maybe we should pull them over.

LEE

Maybe she's going to meet our man -- They're not trying to lose us.

4/6/92 D. Ci .. V, .!!.  
78.

EXT. TAU TSEUN STREET - DAY

On the perimeter of the walled City.  
Rows of dilapidated buildings.  
Shops, illegal dentists..  
Between buildings are dark stairways leading downward --  
Jenny's car appears  
Chang's car follows

CHANG V.O.

Shit. We've got a problem.

LEE V.O.

What is this place?

CHANG V.O.

The Walled City. This is where she's going.

Shit.

INT. CHANG'S CAR

LEE

What's the matter?

CHANG

This place belongs to China, not Hong Kong. We have no jurisdiction in there.

LEE

What do you mean 'we'?

CHANG

It's free  
the Colony.

No way -- You don't want to go in there --  
zone for every thief, killer, drug addict in  
And there's no law.

EXT. ALLEYWAY - WALLED CITY - DAY

A narrow passage.  
Stairs leading down into gloom.  
Sidney and six thugs stand in front.  
Jenny's car arrives.  
Sidney helps her out..  
They disappear down into the darkness...

CHANG & LEE

Get out of their car.  
Approach the alley.  
Lee starts down the stairs

CHANG

That's it.. We don't go any further.

4/6/92 D.G. W.H.  
79.

LEE

Bullshit. We'll lose her. I'm going in. Jurisdiction  
doesn't mean shit to me. I haven't got any anyway.

CHANG

She's lost. If you don't know your way around in  
there, you'll never get out. It's a rabbit warren in  
there. With very ugly rabbits.

LEE

I'll take my chances.

Lee has started down the stairs, Chang follows...

CHANG

Listen to me. If we go down in there we won't live  
half an hour. I'm not kidding. It's open season on  
cops in there.

Lee's at the bottom of' the steps.  
Narrow byways lead in several directions.  
Like an obstacle course in a Fun House.  
Stoned out junkies.  
Serious looking hard guys.  
No trace of Jenny or Sidney.  
Lee begins to see Chang's point.

CHANG

There's no place they can go. All we have to do is  
wait them out. We have informers inside. They'll  
find them.

LEE

When they do I'm going in. With or without you. I

lived through the South Bronx, I can live through  
this.

They start back to the car.

EXT. ALLEYWAY - WALLED CITY - DAY

Dark, narrow, filthy. stone streets.  
Houses made of stone,  
Thugs in front of Sidney and Jenny lead them through the maze.  
Thugs behind them.  
Protection.  
Human dregs littered everywhere.

A door opens.  
Jeff takes Jenny in his arms.  
As the door closes behind them --

4/6/92 D.G.. 1'.  
80.

INT. SMALL HOUSE - WALLED CITY - DAY

Jeff...

JENNY

JEFF

I wanted to be with you. This is the best I  
could do.  
For now anyway.

Immediately they're kissing,  
Clutching,  
Grabbing,  
Touching,  
Tearing at clothes.  
Sidney's still there.  
They don't care.

SIDNEY

You're not really safe here. One hour. Two at  
the  
most...I'll meet you as soon as I've got the  
money.  
Everything else is arranged.

They don't hear him.  
Sidney leaves.  
Closes the door behind him.

INT. ROYAL HONG KONG POLICE H.Q. - ROGERS' OFFICE - DAY

Rogers, Chang, and Lee..  
Going over a map of the walled city --

ROGERS

real

We can cover almost all of it but there's no  
guarantee that they can't get out.

LEE

No word on where they are?

CHANG

Not yet. Our informants are working on it.

ROGERS

there

I don't really know why we're bothering -- if  
really is a price on him he won't last the night  
there.. We can't get to him in there but the  
Five  
Flowers can.

in

Five

INT. CHINESE OPERA - NIGHT

The Peking Opera.  
It is an indoor/outdoor theater --  
Constructed for the Opera's current tour.

4/6/92 D.G. W.H.

81.

People milling around  
Stands outside sell food....

STAGE

The opera has already started.  
Brilliantly painted scenery  
Heavily made up actor singers.  
Elaborate headdresses.  
Percussion instruments on one side of the stage.  
Wind instruments on the other.  
Lead ACTOR-SINGER in the middle.  
Shrill but intensely disciplined vocal performance.

AUDIENCE

Payne sits in front.  
One of his retainers approaches him --  
Whispers something .  
Payne leaves his guests  
Moves through the audience to the back.  
The audience eats  
Talks among themselves .  
Normal behavior in Chinese Opera.

ENTRANCE

At the back of the theater framed in the doorway is PAUL YAO.  
An assassin for hire  
Payne approaches him.

PAYNE

Let's discuss Mr. Yao I have need of your services.  
some details...

Affability is wasted on Paul --  
They walk out on the patio.

STAGE

A rising tide of percussion  
Accompanies a storm at sea...

INT. ROOM - SMALL HOUSE - WALLED CITY - NIGHT  
Jeff and Jenny in bed

JEFF  
We have another hour -- then we have to  
go.

4/6/92 D.G.. W.H.

82.

JENNY  
Where?

JEFF  
If everything goes right... Thailand.

JENNY  
I like Thailand. Temples. Elephants.

JEFF  
I hope you like boats.

JENNY  
I love boats.

JEFF  
We'll be on one for a few days.

JENNY  
The police have my passport.

JEFF  
That's one of the things that has to go right. Sidney's  
getting you a new one.

They hear a SOUND.  
Jeff reaches across Jenny for his gun --

JENNY  
What was that?

Suddenly --  
Lee bangs open the door...  
Gun out.

Jeff freezes --  
Mid-reach for his own pistol.

LEE

Hold it!

A moment.

LEE

Put your clothes on and let's go.

JEFF

You don't have any authority here, cop-

LEE

I got all the authority I need, right here in my  
hand.

Jenny has pulled the sheet up over her.

4/6/9'2 D.G. W.H.

83.

JEFF

You figure you're going to march me through  
the streets in handcuffs?

LEE

Something like that.

JEFF

You think you can find your way out of here?

LEE

I got friends outside. Now cut the shit and  
let's go.

Suddenly Jenny has picked up Jeff's gun.  
She stands.  
Points it vaguely in Lee's direction.  
A blind naked girl with a gun in her hand.

JENNY

Where is he?

JEFF

A little to the left.

LEE

C'mon Jenny, put the gun down! I don't want to  
shoot you but Goddamn it, I will!

A moment.

JEFF

Put it down, Jenny.

JENNY  
Not unless he leaves us alone.

JEFF  
(to Lee)  
What about it?

Lee has moved out of Jenny's line of fire.

JENNY  
Get out. Or, I'll shoot.

The gun suddenly goes off  
Deafening BLAST.  
Kicks out of her hand.  
She SCREAMS.

JENNY  
I didn't mean to...It went off  
accidentally.

Lee picks up Jeff's gun  
Jeff is helping Jenny to get dressed.

4/6/92 D.G. W.H.  
84.

Chang bursts in.  
Sees that Lee has everything under control...

CHANG  
We have to move! Now!

JEFF  
What's your hurry?

CHANG  
Gunshot. People come here -- maybe five  
flowers --  
they're going to kill you.

LEE  
We wouldn't want that. Spoil all the  
preparations  
we're making for you back home.

EXT. STREET' - WALLED CITY - NIGHT

Chang leads the way out of the small house.  
Jeff and Jenny follow covered at the rear by Lee --

ACROSS THE WAY- DIRTY GLASS WINDOW  
Paul Yau watching...

INSERT - YAU'S HANDS

He snicks a clip into a 9mm pistol, then checks the clip of a second auto --

HIGH SHOT-STREET - WALLED CITY - NIGHT

Chang still leads the group along --

EXT. ROOFTOPS-NIGHT

Paul Yau moves quietly along -- then quickly scrambles down a drainpipe.

CHANG

Eyes alert...

He looks back

CHANG

About two more blocks

JEFF

Mind if we stop for a cigarette?

85.

CHANG

'Not so funny. This is a very bad place...through here

INT. KITCHEN

A filthy, rat infested area with a back door --

Jeff, Jenny, Lee, Chang come in --

Chang moves straight through to the back door --

EXT. ALLEY

The group makes its way out into the very narrow streets.

They round a corner.

Suddenly Chang goes down in a HAIL OF BULLETS --

Paul Yau BLASTING with both hands --

Jeff pulls Jenny back behind a building.

Lee comes forward with his pistol.

FIRES four times

Yao is HIT, falls back out of sight.

Lee quickly bends over Chang.

JEFF

He's dead.

Lee looks up -- Jeff holding Chang's pistol directly at his face...

JEFF

He wanted to kill me.

LEE

'Too bad he didn't. This was a good man.

JEFF

You want to do something about it?

LEE

What do you have in mind?

JEFF

Man kills your partner, you're supposed to do something about it.

LEE

Man kills my partner, I like doing something about it.

JEFF

far. Let's  
bitch.

You wounded him. He won't make it very  
you and me have a truce and go kill the son of a

LEE

You're still under arrest.

4/6/92  
86.

JEFF

We get out of here alive, we'll talk about it.

They move off.

JENNY

Jeff!

JEFF

You stay here -- you'll be okay. Five minutes. No more. I promise.

And Jeff And Lee are gone ---

ANOTHER ALLEY  
Jeff tracking...

LEE

He's leaking pretty good...over here --

Two pros on the hunt

JEFF

Yeah

Moves on...

JEFF

Here...across there --

They see the blood trail lead to a doorway in a three story stone building -

-

DOOR - STONE B U I L D I N G

being KICKED in -- Jeff and Lee enter, guns extended --  
Two old Chinese men eating at a low table.  
No one else.  
They look up in fear  
Lee moves to the stairwell.

LEE

Over here

They move upward

CORRIDOR

Paper lamps give a dim illumination -- thin walls --  
Several doors on either side of the hall --  
Lee takes one side  
Jeff the other

4/6/92

87.

Each begin kicking the doors open --

BAM!

BAM!

BAM!

Prostitutes and their TRICKS suddenly come running out, screaming at the two  
armed men --

All of them half-dressed, shouting, swearing --

JEFF - LEE

standing back to back in the corridor amid the sudden angry, fearful crowd -

LEE

Jesus Christ...

JEFF

(screams)

Shut up!

Everyone is suddenly silent...

One could hear the proverbial pin drop --

And something does.

Plop.

Again...

Plop.

Jeff and Lee look down at the floor blood...

Both simultaneously turn their guns upward and begin BLASTING --

Paul Yau in the open rafters BLASTINGback

But he is cut to ribbons by their slugs

Yao falls, crashing down at Jeff's and Lee's feet -- very dead.

A long silent moment.

Jeff and Lee find each other's eyes.

LEE

You're still under arrest.

He levels down at Jeff.

JEFF  
Bullshit. You're my prisoner. You're out of  
bullets.  
I've got two left.

LEE  
Nice try, but you're the one that's bull  
shittin',

Jeff now levels down on Lee.

JEFF  
Try your luck. I'll give you a free one.

Lee pulls the trigger.  
Click.

JEFF  
Like I said, I've got two left.

4/6/92 D.G., W.H.

88.

LEE  
Just because I'm out of gas doesn't mean you're  
not...

BAM!  
Jeff whistles a bullet by his ear.

JEFF  
I got one left. And you're my prisoner. Or you're  
dead. Which is it?

A moment.

LEE  
Shouldn't be too hard for you. You're a killer.

JEFF  
Don't worry. It won't be hard at all.

LEE  
Am I supposed to say thank you?

EXT. TUNG TAU TSEUN STREET - NIGHT

Jeff, Jenny, and Lee come out of another alley.  
On to the lighted, active street.  
An old, beat up car is parked there.  
Covered with dust.  
Looks like it hasn't been driven in weeks.  
Jeff pulls a golf bag full of guns out of the trunk --

LEE

Where the hell are the cops? They're supposed to be watching the exits.

JEFF

Never one around when you need one.

JEFF

You drive.

Tosses Lee the keys --  
They get into the car.  
Jeff reaches into the golf bag, SNICKS a fresh clip into his auto.  
Lee starts it and they pull away...

INT. CAR

Lee drives.  
Jeff and Jenny in the back.  
Jenny rests her head on Jeff s shoulder.  
Something causes her to raise back up --  
She touches her cheek

4/6/92 D.G., W.H.

89.

There's blood on it.

JENNY

This is blood, isn't it? Are you hurt?

LEE

What's the matter?

Jeff is bleeding through his shirt.

JEFF

I took one in the shoulder.

Jenny starts to pull off Jeff s coat --

JEFF

I'll be all right. I just need to get it out.

LEE

We better get you to a hospital.

JEFF

You just drive. I'll tell you where to go.

Jeff still has the gun --  
She again touches his shoulder

JENNY

You're losing blood. We have to do something,  
Bandage you or something. I don't know anything  
about this and I can't see --

JEFF

(to Lee)  
How's your field emergency medical technique.

LEE  
Top of my class. And she's right we'd better do something about your shoulder --

JEFF  
Just keep going...

EXT. HIGHWAY - NIGHT

The car pulls off the highway onto a small road.

EXT. RIVER - NIGHT

The headlights of the car illuminate Jeff, Jenny and Lee.  
They sit at the edge of the water --  
Lee slits open Jeff's bloodstained shirt.  
A slug embedded in his arm just below the shoulder.

4/6/92 D.G., W..H.

90.

JENNY  
Tell me everything you're doing.

LEE  
I've just cut open his shirt. I'm looking at the wound.  
It looks uglier than it is.

JEFF  
Easy for you to say.

JENNY  
Keep telling me.

LEE  
Now I'm going to sear the wound.

JEFF  
I'm lighting a cigarette.

He does.

LEE  
Aren't you afraid you'll get cancer?

JEFF  
I should live so long.

Lee is cutting open a shotgun shell --

LEE  
Better get you something to bite on so you don't break your teeth.

JENNY

What do you mean?

JEFF

He means it's going to hurt.

LEE

Like living hell.

Jenny has a scarf in her purse.  
They twist it to give it bulk.  
Jeff gives the cigarette to Jenny --  
Bites down on the scarf...

JENNY

Tell me what you're doing?

LEE

I'm stanching the wound with gunpowder. Stop the  
bleeding.

He pours gunpowder from the shell into the wound.  
Takes the cigarette from Jenny.

4/6/92 D.G., W.H.  
91.

Lights the gunpowder.  
A FLARE as the gunpowder ignites --  
Jeff convulses from the pain.  
Lee struggles to hold his arms.

LEE

You all right?

Jeff can't speak.  
Nods his head.

LEE

So far so good. Now for the really dangerous part.  
You got to wash it off with water from this river.

Jeff moves off to the river to wash his arm.

JENNY

You're some cop

LEE

I'm just trying to keep him alive so he can be brought  
to justice back home...

A pause to let the irony sink in

LEE

I'm just doing my job, what's your excuse?

JENNY

I'm in love.

LEE

I don't get it -- this guy blinds you in the middle of committing a crime -- then you just take him into your bed. Fall in love with him. Life goes on, forgive and forget, huh?

JENNY

I can't really explain it to myself. How could I explain it to you.

LEE

When did you know he was the one who blinded you?

JENNY

Before or after I went to bed with him. That's what you want to know?

LEE

You don't have to answer. I'm just curious.

JENNY

Why shouldn't I tell you. After.

4/6/92 D.G., W.H.

92.

A slight chuckle from Lee.

JENNY

I know what you're thinking. And you're right.

A slight, not so demure chuckle from Jenny as Jeff returns --

JEFF

You both seem to be having a pretty good time...

LEE

We were just discussing the power of love -- how's your arm?

JEFF

Hurts like hell, but it's better. Thanks -Which then brings us to the big question of what to do with you..Jenny and I have appointments to keep...

LEE

Technically you're my prisoner so I figure to go with you...

JEFF

Sorry, we're traveling alone.

LEE

You might need some help before you're out of this.

Are you offering? JEFF

I am. LEE

I accept. JEFF

They shake hands.

JENNY  
(to Lee)  
What about arresting him? You just said he was a  
prisoner.

LEE  
Well work that part out later.

They start for the car.

EXT. PO LIN MONASTERY - NIGHT

The car winds up the road to the monastery.  
Pulls up into the courtyard.

4/6/92 D.G., W.H.  
93.

I guess we're here -- LEE V.O.

Where are we? JENNY V.O.

Po Lin Monastery. JEFF V.O.

They get out of the car.  
A MONK comes down the stairs to greet them.  
He takes Jenny's hand and leads her up the stairs.  
Jeff takes a leather duffel bag out of the back of the car.

LEE  
How safe are we here?

Depends. JEFF

LEE  
Swell. I hope there are a lot of guns in that bag.

Jeff shakes the bag.  
Clanking metal.

No problem. JEFF

They climb the stairs into the monastery.

DISSOLVE.

INT. MACGREGOR'S OFFICE- NIGHT

Several generations of MacGregors have inhabited this office.  
Anglo-Chinese decor.  
Antiques.

Sidney appears in the doorway.  
Ushered n by two thugs.  
More thugs inside --

PAYNE

I don't want to fuck around anymore Sidney. Either  
you tell me where Jeff is and keep your position in  
this house, or you eat shit and die. What's it going to  
be?

SIDNEY

Will you break your word?

PAYNE

(to thugs)

Take his gun.

4/6/92 D.G., W.H.

94.

They start to frisk Sidney.

PAYNE

I'll keep my word. He'll get the money. I just want  
to be there when he gets it. Now tell me where he is.

The thug reaches inside Sidney's coat to take his gun.  
Sidney reaches inside the thugs coat.  
Comes up with the thugs gun first --

BLASTS him and the thug nearest him.  
Payne leaps out of his chair swings his swaggerstick at Sidney's hand.  
Knocks the gun out of it.  
Then slashes Sidney across the face the body.  
Then the face again.  
Then the body.  
Frenzied --  
Furious --  
Sidney's face a bleeding mass of flesh...

PAYNE

Don't fuck with me!

He kicks him in the ribs.  
Motions to the thugs

PAYNE

Prop him up.

Two thugs swiftly lift Sidney to his feet.  
Stand him up in front of Payne.

PAYNE

Who the hell do you think I am that you can tell me what to do? Did T suddenly get to be so weak? Have I lost so much respect that you dare question my orders? You are a fucking flea, Sidney.

SIDNEY

We owe him the money. You gave your word.

Another slash across the face with the swagger stick --

PAYNE

My father lifted you out of the stinking pile of shit you came from. And I took the gun out of your hand, put a tie around your neck. 'Gave you position, authority and my trust. You repay me with insolence.

SIDNEY

You're the tai pan. You must keep your word.

PAYNE

And that's for you to decide? Do you think I'm weak, Sidney? That I'm not the man my father was?

4/6/92 D.G., W.H.

95.

SIDNEY

Your father always kept his word.

PAYNE

And I keep mine. You're going to tell me where Jeff is. I promise you --

He removes a case from a drawer in his desk.  
Opens it.  
Takes out a cleaver.  
Ornate handle.  
Very sharp blade...

INT. CORRIDOR PO LIN TEMPLE- NIGHT

Jeff and Jenny follow a MONK down a corridor to a cell.  
The Monk pulls open the heavy door...

INT. CELL

A cot.  
A small shrine.  
Candles.

JEFF

You get some sleep. I'll come get you when it's time.

JENNY

You're just getting me out of the way in case something happens.

JEFF

Nothing's going to happen. You'll need your sleep. It's a long trip.

She wraps her arms around him.

JEFF

I have to wait for Sidney. You'll be safe here.

JENNY

If all I wanted was to be safe, I wouldn't be with YOU.

JEFF

From now on maybe you'll have both.

He kisses her again.

JENNY

I hope so.

4/6/92 D.G., W.H.

96.

He gets up to leave.

JEFF

I'll be back when it's time.

He goes.

INT. MACGREGOR'S OFFICE

Payne cuts off Sidney's tie.  
Slits open his shirt.

PAYNE

I'm a very different man than my father Sidney. He never liked to get involved in this side of our business. I prefer not just to be involved but to be 'hands on' as the Americans say. I don't mind getting my hands dirty or bloody...

A gout of blood spatters on Payne.  
He makes the first cuts in Sidney's stomach --

PAYNE

Do you want to tell me now, or do I keep cutting?

Sidney seems to pass out.  
The guards struggle to hold on to him.  
His dead weight sinks to the floor.  
Suddenly Sidney hurls himself backward knocking both guards over backwards.  
Sidney lands on them  
Rolls.  
Grabs a gun off the body of a dead thug.  
Blasts both guards --

PAYNE

Throws the cleaver at Sidney.  
Then goes for a gun in the drawer --

SIDNEY

Dodges the cleaver.  
Leaps to his feet.

ROOM

Sidney grabs Payne by the hair.  
Gun at his temple.  
The shots have brought other 'thugs.

4/6/92 D.G., W.H.

97.

SIDNEY

Tell them.

PAYNE

Don't shoot!

SIDNEY

Where's the fucking money?

PAYNE

Right there. In the briefcase.

There is a brown briefcase sitting undisturbed on the desk.

PAYNE

I don't think you've got any bullets left.

SIDNEY

I don't know. It's not my gun.

He sticks the gun in MacGregor's mouth.

SIDNEY

Take a chance. Let's find out.

Sidney cocks the hammer back.  
Gurgled sounds of fear and protest from Payne --

1

SIDNEY

Open it. I want to see the money.

Sidney takes the gun out of MacGregor's mouth.  
He opens the briefcase.

1 INT. GREAT HALL-PO LIN MONASTERY

Jeff and Lee pass the shrines of Bodhisattvas, various Chinese deities -  
Decorated with burning incense flower offerings.  
Candles.

LEE

You think your friend'll show up with the money?

JEFF

Yeah

LEE

This is the same friend who sold you out before?

JEFF

That's's why I'm sure hell show up.

I

I

4/6/92 D.G., W.H.

98.

LEE

The same friend who sold you out to the same  
people.

JEFF

I trust him.

I

LEE

I never trusted anybody that much.

JEFF

Sidney was my teacher. To tell you any more would  
involve telling you about a lot of crimes you don't  
need to know about.

I

LEE

So you know Ill come after you?

JEFF

You're a lawman, aren't you?

LEE

You should have shot me when you had the chance.

I

JEFF

How could I shoot anybody with a heart as good as

yours? What I should have done was let that thug kill  
YOU --

LEE

Why didn't you?

I

JEFF

I told you. Your heart's good.

LEE

What about the thug? He's just a guy with a shitty  
job. Maybe he had a good heart.

JEFF

No heart. Just a lot of demons.

LEE

How do you know?

JEFF

Training. Instinct. How do you know anything?

LEE

And you figure it's all right for you to just kind of  
weed those bad hearted guys out --

l

JEFF

I never said it was all right.

I

I

4/6/92 D.G., W.H.

99.

LEE

You ever kill anyone with a good heart?

JEFF

Not lately anyway. Before I met Sidney...

He shrugs --

LEE

I get it. Sidney changed you. From an animal to a  
killer with nice table manners.

JEFF

Sidney taught me the rules. My table manners could  
still use a little work.

LEE

You're not going to lay all that 'honor among thieves'  
bullshit on me, are you?

JEFF

Were is honor among people. Some people.  
Thieves, killers, even lawmen. It's why I trust you.

'Why you trust me.

LEE

I don't trust anyone.

JEFF

Bull shit.

LEE

You think you know me pretty well?

JEFF

Pretty well Your heart sticks out a mile.

LEE

I figure saving my life buys you six months. Then I'm on your case again.

JEFF

'They'll never let you back on my case after tonight.

LEE

Six months far free. For saving my life and because I'd like to see this poor misguided girl get what she thinks she wants --

Pause --

LEE

I wish you could too, but you've got too many debts to pay.

4/6/92 D.G., W.H.  
100.

JEFF

The only debt I've got is to Jenny -- She's even made me care about my own life -- now I really want to stay alive -- I've never been scared before...

LEE

Come on, I thought you're a tough guy.

JEFF

I used to be. But maybe I lost my nerve because of a woman.

LEE

You won't be the first one.

INT. PARKING GARAGE - PAYNE BLDG - NIGHT

The elevator opens.  
Sidney and Payne get out.  
Payne carries the briefcase.  
Sidney still holds the gun on Payne.

He's bleeding badly.  
Weak.  
Getting weaker.  
Three thugs come running up out of the bowels of the garage.  
Guns drawn.  
Sidney shouts at them in Cantonese.  
They don't understand.  
They're Vietnamese.

SIDNEY

You tell these assholes to do what I say or I'll shoot you right here.

PAYNE

(to thugs)

Do what he says.

SIDNEY

Get in the elevator! Do it now!

'They hesitate.

SIDNEY

I can shoot you in the foot if I have to prove I'm serious.

PAYNE

Do what he says! Get in the fucking elevator.

They start for the elevator.  
Sidney takes one of their guns.  
Puts it in his pocket.

4/6/92 D.G., W.H.

101.

SIDNEY

Push a button.

A button is pushed the doors close.  
Sidney then BLASTS the button --  
He hustles Payne over to his car.  
Sidney takes the briefcase.  
Throws it in the back.  
Sidney gets behind the wheel.  
Leaves Payne standing on the pavement.

PAYNE

You're a dead man, Sidney,

SIDNEY

Jeff told you. It's not smart to threaten a man with a gun.

Sidney FIRES!  
Hits Payne in the chest --  
He drops to the pavement.  
Sidney fires again to make sure.

It clicks empty.  
Sidney throws the gun at prostrate, unconscious Payne.  
Puts the car in gear.  
Roars off.

INT. CAR

Sidney wounded bleeding, and furious.  
Hurtles through the garage --  
Bashes through the exit banner and out onto the street...

INT. GARAGE

Payne lying on the pavement.  
In a pool of his own blood.  
He pulls himself up.  
Thugs arrive from the stairs.  
Swarm around him.

THUGS

Boss, are you all right? You've been shot? etc.

PAYNE

Never mind me. Get after him. Kill that son of a bitch.

Payne has enough strength to bellow like a wounded bull  
It costs him.  
He has to be helped to his feet.  
The thugs race for cars which appear immediately.  
Payne is helped into one.  
They roar off in pursuit.

4/6/92 D.G., W.H.  
102.

EXT. LANTAU PEAK

Sidney's car on the road up the hill to the monastery.

INT. CAR

Sidney in bad shape --  
Struggling to stay conscious.  
He rounds a corner.  
The Po Lin Temple comes into view.

EXT. ROAD

Some distance behind Sidney.  
The headlights of Payne's cars bore up the hill.

INT. TEMPLE

Jeff and Lee sit in the same place.  
Sidney and Jeff sat at the beginning.

LEE

What happens to Jenny if you don't make it?

JEFF

She'll be taken care of. I've arranged all that.

LEE

Swiss lawyers, offshore banks... Numbered accounts.

JEFF

Something like that.

LEE

If you're so rich, how come you're hanging around here for this money?

JEFF

I always get paid. And Sidney needs to restore his honor by paying me.

LEE

Let him restore it by Western Union. Deposit it in your account. Anything...get out of here while you CAN.

JEFF

reacts to the giant front doors crashing open --

4/6/92 D.G., W.H.

103.

SIDNEY

Appears in the entrance.  
Slumps to his knees.  
Both arms wrapped around the brief case.  
He flings it on the floor.  
He still wears a jacket.  
His tie is cut off.  
Sidney shirt is slit open.  
He bleeds from the cuts in his stomach.  
From the blows to his face --

WIDE

Jeff goes to him.  
Kneels.  
Embraces him.

JEFF

Sidney...

SIDNEY

I'm sorry it was so long in coming...I'm nothing now. An outcast. I want to die. I want to die. Help me. I'm already dead.

LEE

A spectator.  
Until he hears the cars arriving outside.  
Moves to the entrance...

SIDNEY & JEFF

Sidney has rolled over on his back.  
Jeff holds his head up off the floor.

In the presence of a cop --  
In the house of the Buddha --  
A hard decision for Jeff....  
He takes out his gun.  
Puts it at Sidney's throat.

LEE

Closing the doors.  
As the first headlight beams illuminate the entrance.  
He turns back to Jeff.

4/6/92 D.G., W.H.

104.

LEE

Break out the guns --

He turns back, BOOM! Sees Jeff kill Sidney.

LEE

You can't do that in front of me.

JEFF

You don't come into this...  
(snaps his fingers)  
...that much!

Lee is already at the gun bag.

HALL

The doors burst open.  
Two thugs firing automatic weapons just to announce their presence.  
They shatter sacred, precious crockery --  
But hit nobody.  
Jeff turns and shoots both of them.  
Exhausting all the bullets in his clip.  
He takes off his tie.  
Improvises a tourniquet for his arm.  
A ferocity in the gesture.  
A declaration of war.

LEE

PULLS an AK47 from the bag.  
He takes out the next round of thugs trying the entrance.

He tosses Jeff an Uzi.

LEE

There's an army out there.

JEFF

As long as we can hold the entrance. The numbers don't count.

They take up positions at the entrance

EXT. FRONT COURTYARD

Payne bandaged, carrying an automatic --  
Leading his troops.  
Then is a large number of them.  
And more cars coming.  
He motions for them to spread out.

4/6/92 D.G., W.H.

105.

PAYNE

(shouting)  
Find another entrance!

Thugs spread out in all directions --

INT. HALL

Lee notes the change in strategy.

LEE

Other entrances?

JEFF

Probably twenty -- Grab the bag.

Jeff takes off.  
Lee grabs the bag.  
Follows.  
A barrage of bullets to cover their retreat.  
They run through the hall.  
Out the back.  
Into a courtyard.  
Surprise thugs coming the other way.  
Quickly blown away...  
But the noise attracts others --

EXT. COURTYARD

Jeff and Lee run through the courtyard.  
Through an open doorway.  
Thugs follow a moment later --

INT. CHAPEL

Under heavy renovation.  
Scaffolding all over the place.  
Images removed.

Only one way in.  
Only one way out.

They barricade themselves behind shrouded pews...  
Begin blowing away thugs trying to storm the entrance --

LEE

I think we're going to run out of ammunition before  
they run out of guys.

But they're o.k. in here for the moment.  
Except for the birds.  
There are a lot of birds in here.  
Songbirds in cages.

4/6/92 D.G., W.H.  
106.

Screeching and twittering.  
White doves left free.  
Wings clipped,  
Hysterically trying to fly --

INT. CELL

Jenny sitting up listening to the gunfire.  
The door opens, a Monk enters.

JENNY

Who is it?

The Monk identifies himself in Cantonese.

JENNY

Who's doing the shooting? Is it the  
police?

MONK

I think it's gangsters.

I

INT. GREAT HALL  
I Payne and thugs running through...  
Grey robed monks begin to appear.  
Shaved heads.  
To protect the sacred images.  
Payne guns down the first Monk in his way.  
The thugs blast two more...

I

INT. DORMITORY  
I A hundred monks roused by the gunfire.  
An abbot opens the door and shouts at them.

I

ABBOT

The immortals are under attack/ Protect them!

He collars a couple of them.

ABBOT

Ring the bells! Call for help!

INT. TEMPLE

Jeff and Lee holding them off at the entrance.  
But the room has been breached from the roof.  
Thugs begin appearing on the scaffolding.  
Bells are heard ringing o.s.

LEE

I I swear I'm hearing bells.  
I

4/6/92 D.G., W.H.

107.

JEFF

They're calling the police.

LEE

If we're alive when they get here, you're under  
arrest.

JEFF

Bullshit. You're my hostage.

The Thugs up on the scaffolding announce themselves.  
Bullets hail down.  
Jeff and Lee run for new cover.  
Lee takes a bullet in the leg.  
He crawls under the scaffolding.

JEFF

Cover the door --

Jeff fires straight up through the scaffolding...  
Thugs taking it from below.  
Jeff runs out of ammo.

JEFF

'Throw me a gun!

Lee slides two guns across the floor.  
Reloads himself.  
Thugs coming in from everywhere.  
Jeff picks up the guns NAILS two at close range.  
Takes a hit n the side himself.  
Jeff falls under the scaffold.  
He and Lee sit back to back.

JEFF

Can you walk?

LEE

Sure.

JEFF

How good a shot are you?

LEE

Top of my class.

Jeff takes a ring of shotgun shells out of the bag.

JEFF

Through the door. Right?

LEE

Any time.

4/6/92 D.G., W.H.

108.

Jeff throws the ring at the doorway.  
It lands in front of a cluster of thugs.  
Lee shoots.  
Hits one of the shells.  
Chain reaction.  
Buckshot explodes in every direction.  
Thugs blown in every direction.

Jeff grabs the briefcase.  
Lee the gun bag.  
They move out.  
One covering the front.  
The other covering the rear.  
A lot of shooting and blasting.  
Bells, screeching birds, whirring of wings --

INT. COURTYARD

Payne and a few thugs out hen.  
Command position in the rear.  
Payne carrying a submachine gun.

THUG

Boss, we better get our before the police  
get here.

PAYNE

I'll worry about the fucking police.

Jeff and Lee come out at the other end of the courtyard.

LEE

Who's the gringo?

JEFF

Bust him and find out.

Full on firefight across the courtyard.  
Jeff and Lee firing constantly.  
Payne and thugs returning foe.  
But the thugs more concerned about getting out.  
Finally they break and run.

THUG

This way, Boss.

They duck into the building.

Jeff and Lee shoot their way past the remaining thugs.  
Follow Payne into the building.

4/6/92 D.G., W.H.  
109.

INT. CORRIDOR

At the back of the building.  
Where Jenny is.  
Payne and the thug coming down the corridor.  
The Monk leads Jenny out of the cell into the corridor.  
The thug recognizes Jenny

THUG

That's Jeff's girlfriend.

Jeff and Lee appear at the other end of the corridor.

They are about to fire  
They see Jenny.  
The Thug takes this opportunity to shoot at them.  
One shot each from Lee and Jeff takes him.  
Payne grabs Jenny.  
The Monk tries to stop him.  
Gets shot for his efforts.  
Payne sticks a gun at Jenny's temple --

PAYNE

Drop your guns. We all know how this is  
played.

Jenny screams.  
Tries to wrestle free.

JEFF

Jenny. Don't be afraid. I'm right here. Right in  
front of you.

PAYNE

Drop your gun and don't take another step.

Jeff is walking steadily toward him.  
He has not dropped his gun.

He gestures for Lee to wait.  
Lee doesn't drop his gun either.

JEFF

You don't want to see the cops any more than I do.  
We can both walk out of here.

PAYNE

I can handle the cops.

JEFF

Not if you shoot her.

PAYNE

I told you not to take another step.

JEFF

There's's no reason we can't walk out of here  
alive.

4/6/92 D.G., W.H.

110.

A pause.

JEFF

All I want is her and the money. Mere's a back way  
out of here, and a car.

PAYNE

And you and I walk out together like old friends. Is  
that it?

JEFF

the girl and the money. I have no problem with you.

PAYNE

What guarantee do I have?

JEFF

I play by the rules. My word is good. You ought to  
know that.

PAYNE

What about him? He's a cop and he knows who I

Jeff suddenly SLAMS Lee over the head with his gun.  
Lee slumps to the ground.

JEFF

We money and the girl. I have no other interest. I  
don't care what you do with him.

PAYNE

Kill him.

JEFF

He's your problem. You want to kill an FBI agent.  
You do it.

PAYNE

Aren't you for hire any more?

JEFF

Sure. Half a million U. S. Cash up front. You have  
a reputation for not paying.

PAYNE

Kill him and Ill give you the girl.

JEFF

Quit fucking around! If you want to get out of here  
alive let her go now. He's your problem. Do  
what you want with him. But do it fast. There isn't  
much time --

Payne moves the gun from Jenny's head to kill Lee.

4/6/92 D.G., W.H.  
111.

In that instant...  
Jeff KILLS HIM with one shot.  
A long moment --  
Then he wraps Jenny in his arms...

JEFF

It's all right. We're going to make it.

Lee is regaining consciousness.  
Jeff kneels down next to him.

JEFF

Sorry. It was the only way.

LEE

I guess I'm lucky he didn't have a lot of cash on  
him.

JEFF

You didn't think I was going to kill you, did you?

LEE

No. You're a pro. You don't work for free.

JEFF

We got to go.

LEE

Six months and then you start looking over your  
shoulder.

He's on his feet.

LEE  
You take care of her --

He embraces Jenny.

LEE  
Bye, Jenny.

Jeff and Lee shake hands.

JEFF  
Your story might look better to the police if you  
were  
UNCONSCIOUS.

LEE  
Oh shit...

Jeff suddenly HITS him again over the head with the gun --  
Lee slumps back to the ground.  
Jeff takes Jenny by the hand  
And they walk out the back of the temple...

DISSOLVE:

4/6/92 D.G., W.H. 112.

EXT. SOUTH CHINA SEA - DAWN

A small boat clears the harbor.  
Sails out to sea.  
Jeff at the tiller.  
Jenny next to him.  
Her hair blowing slightly in the wind.

FADE OUT:

THE END