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BRUCE LEE
His Life And Legend

by

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#267491

FINAL DRAFT

March 26, 1975

1. EXT. SAN FRANCISCO CIVIC AUDITORIUM - NIGHT FOR NIGHT 1.

A FEW PEOPLE are loitering about the wide steps leading to the auditorium and a NEWSBOY is standing with a handful of newspapers, customerless. He shifts his weight from foot to foot while a thin squeal of a musical sound drifts out from the building. A caption over the picture tells us that this is San Francisco and that the year is 1940.

CUT TO:

2. INT. OPERA HOUSE - NIGHT 2.

A TOURING CHINESE OPERA COMPANY is performing on the stage. The actors move stiffly about, almost immobile in their heavy costumes. They peer out of slits in their large, grotesque masks, singing to the strange dissonant music. ONE MAN (LI), his eyes set within a hideous mask of an avenging warrior, turns his head every few seconds to look toward one wing of the stage, his eyes blinking nervously.

3. INT. WINGS - OPERA HOUSE - NIGHT 3.

MAN'S POV

A WOMAN hurries into his view and looks out to him, nodding excitedly, then quickly padding away.

4. BACK TO MAN (LI) 4.

The act is drawing to a close, almost unnoticed by the man, and the curtain is descending. The APPLAUSE builds as the man rushes off stage, followed by others in the TROUPE, though some hold their positions to take their bows.

CUT TO:

5. BACK STAGE - NIGHT 5.

A STRING OF PERFORMERS, all following the man, is rushing through the clutter of the back stage area to a dressing room where the woman we had seen previously in the wings is standing in the doorway and waving them in.

CUT TO:

6. INT. DRESSING ROOM - NIGHT

6.

A DOCTOR and NURSE step aside to REVEAL a WOMAN (MRS. LI) lying on a cot, her costume hung over a chair. She smiles up past the INFANT in her arm to the man who is moving slowly to hover over her. The others crowd in behind him, their masks forming a wall of stern, unyielding spectators. Slowly the man raises his warrior's mask to show a grinning, prideful face, then others pull off their masks to reach out to touch the mother and child.

DOCTOR

A boy, Mr. Li.

LI smiles at the doctor and nods. One of the actors turns to Li.

ACTOR

Born in the year of the dragon.

Li nods and looks over to a clock on the wall.

LI

In the very hour of the dragon.

ACTOR

By being born here he is an American...not a Chinese.

LI

(smiles)

I think he is Chinese.

(pauses.)

We will be on our way home soon. It does not matter.

He leans over to kiss the smiling face of his wife and then to kiss the baby.

DISSOLVE TO:

7. OMITTED

7. *

8. EXT. HONG KONG STREET #1 - DAY

8.

BRUCE LEE, now seventeen, is moving swiftly through the crowds on the sidewalk. He shows a certain joy and confidence as he threads himself between PEOPLE, demonstrating a great agility. A GIRL steps into his path, then starts back only to blunder in his way again. Bruce grins and fakes one way then the other, completely immobilizing her. He does a quick cha cha step, then, with a little bow, disappears. Those close by laugh with the demonstration and the girl's obvious embarrassment.

CUT TO:

9. INT. CAFE #1 - DAY

9.

Bruce enters the CROWDED restaurant and quickly sees the GROUP OF YOUNG PEOPLE he is there to meet. He starts forward to join them, passing a table where SEVERAL TOUGH LOOKING BOYS watch him walk away. ONE BOY taps his tea cup with one finger as if alerting the others. ANOTHER BOY nods, almost imperceptibly.

CUT TO:

10. ANOTHER TABLE IN RESTAURANT

10.

Bruce joins the group and kisses a lovely Chinese girl (LOUISE) as he slides into a chair. There are three boys at the table with the girl and one of them, JIMMY, turns a cup upright and begins to pour tea for Bruce.

JIMMY

We have to keep your energy up.
Use plenty of sugar.

BRUCE

I'll drink it, but I don't need it.

(looks at Louise)

How about you?

LOUISE

Not me. I'm ready to go now.
I just wish it was eight o'clock.

Bruce looks away from her, smiling, then his gaze catches sight of something across the room and his grin fades.

11. REVERSE ANGLE 11.
 The ROUGH LOOKING YOUNG MAN (#1) we had seen a few moments earlier is staring unwaveringly at him. People pass in front of him, but when he is seen again he's still staring.
12. BACK TO BRUCE 12.
 His eyes show a terrible concentration, unmoving and unblinking.
- JIMMY (O.S.)
 I'm going to wear my green satin jacket for the...
13. CLOSE ON JIMMY 13.
 He stops mid-sentence and looks out across the room, then to Bruce, then to the others.
- JIMMY
 Bruce is locked on again.
- LOUISE
 Who is it?
- The boys shake their heads.
- JIMMY
 You know him, Bruce?
- Bruce's gaze doesn't drift a bit and when he answers his lips hardly move.
- BRUCE
 No.
- JIMMY
 Well, I think we're going to know him.
14. CLOSE ON THUG 14.
 The man's stoic expression slowly shows a small smile, the corners of his mouth turning to demonstrate a certain sarcasm.
15. BACK TO BRUCE 15.
 The affront infuriates him and he catapults out of his chair and rushes forward as Jimmy slips on a pair of brass knuckles.

CUT TO:

16. ANGLE FAVORING BRUCE

16.

He is plunging headlong, bumping and spilling WAITERS and trays as he goes, beserk in appearance. He closes with his challenger and little finesse is shown by either of them for the fight is more a brawl, smashing glass and windows and furniture and dishes.

16A. INT. KITCHEN - DAY

16A.

The battle spills into the kitchen as the other boys join in to devastate the restaurant. Several stick-wielding POLICEMEN finally put a stop to it.

CUT TO:

17. INT. POLICE STATION - DAY

17.

A long, wooden bench, set against one plaster wall, holds all the boys who took part in the fight. They stare sullenly, unyieldingly. WE PAN to the opposite side of the room to find a matching bench holding the PARENTS OF THE BOYS, all of them staring coldly across at their offspring. A CHINESE POLICE OFFICER, carrying a stack of folders, walks between these opposing forces and through a door at the far end.

CUT TO:

18. INT. POLICE INSPECTOR'S OFFICE

18.

A starched, BRITISH INSPECTOR is staring at Bruce from across the desk, glancing periodically to Bruce's mother who sits beside her son. The Chinese officer moves to the Inspector's desk and begins fingering through the folders. The Inspector has not paused in his speech.

INSPECTOR

...and the damage was considerable. When it's completely assessed we'll divide the total replacement value by the number of boys who participated and their parents will have to pay that amount to the restaurant owner.

The Chinese officer has found the folder he's been looking for and he slides it over the desk to the Inspector's hand. The Inspector picks it up and opens it.

CONTINUED:

18. Cont. (1)

18.

INSPECTOR (Cont.)

We'll know the precise damages within three days. The poor man has to get his shop back together as quickly as he can.

The Inspector scans the report as Bruce's mother glances to her son, but Bruce holds his gaze on the Inspector.

INSPECTOR (Cont.)

(nods)

I thought your name was known to us. You've been in a number of scrapes that have required police intervention, though minor until today.

(looks to Mrs. Li)

But a pattern is being established. We see it so often.

(back to Bruce)

You're not without advantages. You're not a refugee from the mainland looking for a Hong Kong hole to live in.

(pauses)

Surely you have interests that will help occupy your time.

Bruce doesn't answer and his mother fills in for him.

MRS. LI

He's a fine dancer.

INSPECTOR

Ah!

(to Bruce)

How good are you?

Still Bruce makes no answer and his mother speaks again, rather proudly.

MRS. LI

He's a contestant in the Hong Kong championships tonight... at the British Pavilion.

The Inspector slaps his hands together and tries a smile on Bruce.

INSPECTOR

See! Now there is a fine place to let off steam. You might even win!

CONTINUED:

18. Cont. (2)

18.

Bruce stares evenly at the Inspector a moment.

BRUCE

I'll win.

The Inspector still smiles, though Bruce's easy assurance gives him pause, then the Inspector begins to nod.

INSPECTOR

Well...self confidence is the
highway to success.

(holds out his hand)

Good luck.

They shake hands and rise. Bruce nods and follows his mother out of the room. The Inspector closes the folder and picks up another, glancing to the door as it closes.

INSPECTOR

(to assistant)

Have a few more men assigned to
that dance tonight.

CUT TO:

19. INT. DANCE PAVILION - NIGHT

19.

The place is crammed with YOUNG PEOPLE, all of them watching SIX COUPLES DANCING in the middle of the floor and clapping their hands with the heavy beat. These six couples are the finalists and a SWEAT-SOAKED BAND is blasting out with a popular song of the moment, urging them on. CHINESE POLICE OFFICERS are pushing their way through the throng, moving ceaselessly to make a display of their being on hand.

20. BACK TO THE DANCERS

20.

Louise and Bruce are one of the six couples, numbers pinned to their shirts to identify them for the JUDGES who stand on a platform above the crowd. The band, on a signal from one of the judges, suddenly switches to a raucous number with an even faster tempo and the judges yell to the contestants in both Chinese and English.

JUDGES

Improvise! Show what you can
do! Improvise!

CONTINUED:

20. Cont. (1)

20.

The dancers are being driven faster and a frenzy shows itself in the crowd as well as the dancers. Bruce rips off his shirt and throws it away without missing a beat, drawing a yell from the crowd. A GIRL scoops the shirt up off the floor and clutches it to her bosom, but ANOTHER GIRL grabs it from her and rushes off into the crowd with her prize. A FIGHT has broken out in another part of the crowd in the Pavilion and we see that Jimmy is part of it, but it is quickly smothered by the police. Many of the dancers are growing weary and couple after couple drops out. Now only Bruce and Louise remain and they put on an incredible performance. Their agility and inventiveness is a remarkable thing to watch. The band smashes to a close and Louise falls in Bruce's arms, completely spent. The mob is applauding and cheering and the judges are waving for Bruce to come up on the platform. He steadies Louise until others grab hold of her and then he trots toward the platform, ignoring the stairs to jump up to the top. He is handed the two foot high gold trophy and holds it high for everyone to see, then he tosses it up toward the rafters as the crowd sucks in its breath as if into one pair of lungs. Bruce turns and catches it behind his back to draw another roar from the crowd. He loves it and the crowd loves it. He drops down to the floor and into the mob and fights his way to Louise to give her the trophy.

CUT TO:

21. ANOTHER ANGLE IN THE PAVILION

21.

CLOSE ON JIMMY

Bruce's friend is surrounded by other members of Bruce's crowd and Jimmy's head is hanging low and he has his hand cupped over his mouth, searching the floor. Bruce and Louise join them, drawing congratulations, but Bruce simply stares at Jimmy.

BRUCE

What's the matter with you?

Jimmy gestures hopelessly with his free hand, still staring.

JIMMY

I'm looking for my tooth.

He looks up to Bruce and smiles, showing a bloody mouth and a gap in his teeth.

CONTINUED:

21. Cont. (1)

21.

JIMMY (cont.)
It's bad luck not to find it.

BRUCE
How did you lose it?

Jimmy just shakes his head and looks back to the floor.

SECOND BOY
Jimmy said you were the best....

He gestures to a YOUNG MAN (ROBERT CHENG) standing against the wall some distance away.

SECOND BOY (cont.)
....the guy in the red sweater
said horse shit.

Bruce looks around the Pavilion, taking in the large number of policemen.

BRUCE
We can't fight here.

JIMMY
To hell with it. I have to
find my tooth.

BRUCE
It's worse luck to let him get
away with it.
(turns to second
boy)
Tell him we can meet on the Peak.

The boy quickly leaves and Bruce starts to guide Jimmy out.

BRUCE
A hundred people have probably
walked on it by now.

Jimmy shakes his head sadly as Bruce moves him out of the Pavilion.

CUT TO:

22.

EXT. BRITISH PAVILION - NIGHT FOR NIGHT

22.

There is a warm mist falling and the streets glisten under the car lights that are being turned on. The feet

CONTINUED:

22. (Cont. (1))

22.

of anxious, EXCITED BOYS hammer at their gas pedals, revving their engines as the boy in the red sweater, ROBERT CHENG, comes out from the Pavilion and goes to a waiting automobile. The SECOND BOY Bruce had sent with the message follows Cheng out from the Pavilion and Bruce honks the horn to call him to his car. The boy rushes over and jumps in beside Louise.

SECOND BOY

He'll be there....and he thanked me.

Bruce lifts an eyebrow at that, then guns the car away from the curb.

CUT TO:

23.
thru
30.

EXT. HILLS ABOVE HONG KONG - NIGHT FOR NIGHT

23.
thru
30.

A line of a dozen or more automobiles is making its way up the hairpin turns in the growing rain, then past the last of the houses and into the overgrown, grass covered hills. Bruce pulls off the road and onto a wide, flat topped hill. He parks the car at the perimeter, facing in toward the center and leaves the car running and the lights on. OTHERS take similar positions until a large circle is formed. Bruce HONKS the horn twice and gets out, followed by others from adjoining cars, some carrying short clubs and chains. The rain falls brightly in the car lights and Bruce grins and holds his face up to receive the rain, apparently happy with the approaching fight. His FRIENDS move in around him and SPECTATORS take positions that they feel will give them a fine view and then the boy in the red sweater, Cheng, steps out in front of a car to show himself, followed by SEVERAL OF HIS GROUP.

31.

CLOSE ON BRUCE AND CHENG

31.

They gauge each other across the expanse of soaked grass and then they start forward, along with their gangs. They increase their speed with each step until, with a great cry, they fling themselves at one another, FIFTEEN or SIXTEEN in all.

32.

WIDE SHOT

32.

At first it is a mass of confused bodies swinging wildly, though some take well planted punches or hits from clubs, crying out in pain.

33.
thru
45.

CLOSE SHOTS

33.
thru
45.

Bruce, momentarily losing contact with Cheng, eliminates one boy with a kick to his knee and a back hand smash to his head. Cheng, with more grace and style than Bruce, back kicks Jimmy in the chest and spins around to take out another with a foot, nearly decapitating him. The grass is being torn under foot and the going is getting more slippery and muddy. At times the fighters are silhouetted in the car lights with blinding spears of light poking out past moving and falling bodies. More casualties can be seen, crawling away and clutching aggrieved parts of their anatomies. What Bruce lacks in finesse he overcomes with speed and agility. The ranks of both sides are thinning rapidly and suddenly Bruce and Cheng are confronting one another. Bruce attacks, as is his nature, only to be sent sprawling headlong in the mud. There is a certain surprise to Bruce's expression, but he's on his feet again, though showing more caution, though their battle moves from one side of the circle to the other. Bruce's quickness saves him time after time, but Cheng finally catches Bruce in the stomach with a foot, then another foot to the head to drop him face down in the mud. Bruce isn't stirring as Cheng falls on him and turns him over.

Bruce's face is coated with mud, mixed generously with blood. Cheng looks closely into the face, wondering if he should give him another smash as Bruce finds his breath. He opens his eyes to look up at Cheng, trying a smile.

BRUCE

Who taught you this?

CHENG

My teacher?

BRUCE

Yes.

CHENG

(proudly)

Yip Yan.

Bruce nods the best he can with his head half buried in the mud, then suddenly he snaps his foot up and back to hit Cheng in the back of his head. As Cheng rises, partially stunned, Bruce pulls up a knee to join it with Cheng's testicles. Cheng doubles up and rolls over as Bruce struggles to his feet and he looks down to Cheng's huddled form, shaking his head.

CONTINUED:

33.
thru
45.

Cont. (1)

BRUCE

Never answer your enemies' questions.

Cheng MOANS in reply and Bruce moves unsteadily in the rain toward pairs of outstretched hands that take hold of him and point him toward the car. He stops at the car to lean on a fender and he looks into Jimmy's face.

BRUCE (contd)

Who is Yip Man?

CUT TO:

46. INT. YIP MAN'S SCHOOL - CLOSE ON YIP MAN - DAY

46.

Strands of white hair fall in disarray over a gnarled root of a face. He's staring dispassionately at Bruce and when he speaks it is in Chinese and subtitles translate for us. All of Yip Man's dialogue through the entire script will be handled in this manner.

YIP MAN

Go outside this building. Run south as far as you can. Do not walk...do not sprint...do not stop...but run with a comfortable stride. When you can see no farther look up to see what street you have reached. Come back tomorrow.

CUT TO:

MONTAGE:

47. EXT. CROWDED STREET #2 - DAY

47.*

Bruce running easily along the crowded street.

48. EXT. CROWDED CITY STREET #3 - DAY

48.*

Bruce running...

49. EXT. CONSTRUCTION SITE - STREET #4 - DAY

49.*

Bruce runs past construction site...

50. EXT. CONSTRUCTION SITE STREET #5 - DAY 50.
Bruce runs past another construction site.
51. EXT. STREET #6 - DAY 51.
Bruce runs by St. John's school.
52. EXT. RESIDENTIAL STREET #7 - DAY 52.
Bruce runs into residential area.
53. EXT. RESIDENTIAL STREET #8 - DAY 53.
Bruce running, a bit slower.
54. EXT. WATERLOO ROAD #9 - DAY 54.
Bruce finally has to slow and stop, holding onto an iron fence. He wipes the sweat from his eyes and moves out to the curb to look down to the corner where a street sign shows it to be Waterloo Road. MONTAGE ENDS.

CUT TO:

55. INT. YIP MAN'S OFFICE - DAY

55.

CLOSE ON YIP MAN

His eyes are wrinkled up pleasantly and he's nodding.

YIP MAN

Waterloo Road. I did not
believe you would get as far as
Castlerock. You can begin today.

Bruce hesitates and Yip Man gauges him, surprised that he
isn't quick to take the opportunity.

YIP MAN

Nothing is ever started tomorrow.
Never wait for the light of a
day that is not at hand.

BRUCE

I have to go home first.

Yip Man nods once, a little disappointed.

CUT TO:

56. INT. LI HOME - DAY

56.

Bruce is pacing in the tiny, crowded sitting room of his
parents' apartment. His FATHER is sitting where he has
been reading a Chinese newspaper and his mother is quietly
sewing. A COUPLE CHILDREN noisely run through the room
and out.

MR. LI

Another school? You've been
thrown out of three schools in
two years.

MRS. LI

It isn't as if he has been thrown
out again. He wants to go to this
school.

Mr. Li is annoyed with his wife's indulgent attitude and
he watches Bruce pace.

MR. LI

Will you sit down! Can you sit
down!?

CONTINUED:

56. Cont. (1)

56.

Bruce sits on a stool and faces his father. A TEENAGER walks through the room and between them and on out, unnoticed by either of them.

BRUCE

I need to know how to defend myself. The streets are full of...

(he searches for a word his father will understand)
....rowdies!

MR. LI

(arches an eyebrow)
Rowdies? Has your conduct been anything else?

MRS. LI

Maybe he could use the discipline.

MR. LI

The boy can't add or subtract!
He needs more than to know how to knock a man down.

Bruce nods with this, trying to be agreeable.

BRUCE

I did fail math this last....

MR. LI

You have yet to pass any mathematics test in my memory.

The group is silent for a bit while Mr. Li, with great flourishes, shakes out his newspaper and tries to concentrate on it. He glances to his son, then turns a page to disappear behind it.

MR. LI

How much will it cost?

57. CLOSE ON BRUCE AND HIS MOTHER

57.

Small smiles appear.

CUT TO:

58. INT. YIP MAN'S SCHOOL - DAY 58.

A large room holds a COUPLE DOZEN YOUNG MEN, all bare to the waist and sitting cross legged on the floor with cups of tea on the floor before them. They are holding pamphlets in their hands and reading the words that are being spoken to them in Chinese by Yip Man who sits facing them.

59. CLOSE ON YIP MAN 59.

He stops and looks over his class, then he says something in Chinese that causes them to slowly lower the pamphlets and take up the cups of tea. They drink silently.

60. CLOSE ON BRUCE 60.

He's sipping from the cup of tea and he peers out over the rim, then sidelong to BOY #1 sitting beside him.

BRUCE
(whispers)
When do we fight?

The boy glances out to see that Yip Man isn't looking their way.

SCHOOL BOY #1
Soon.

CUT TO:

61. INT. YIP MAN'S SCHOOL - EXERCISE ROOM - DAY 61.

CLOSE ON BRUCE - LATER IN DAY

Bruce takes a swing at someone out from our view and is instantly kicked in the face and knocked against the wall. ONE OF THE STUDENTS goes to Bruce and helps him up.

62. REVERSE ANGLE 62.

The entire class has been watching and Yip Man is coming forward toward Bruce.

YIP MAN
Like most of my students, you
learned to fight on the streets.
You will be fine, but that will
be many bruises from now.

CONTINUED:

62. Cont. (1)

62.

He grins, drawing a smile from Bruce as we start a:

MONTAGE:

63. INT. YIP MAN'S EXERCISE ROOM - DAY

63.*
thru
69.thru
69.

Showing Bruce learning to use his physical gifts... We see him progress from someone who squandered his strength to a fighter of definitive moves and growing artistry.

70. INT. YIP MAN'S OFFICE - DAY

70.*
thru
72.thru
72.

Showing Bruce reading the many books Yip Man has in the school, absorbed in it all... MONTAGE ENDS momentarily as we find Bruce:

73. EXT. SIDEWALK IN FRONT OF YIP MAN SCHOOL COURTYARD - DAY

73.

Bruce standing on the sidewalk as two of Yip Man's students come up. Bruce is shaking his head.

BRUCE

No school today. Yip Man is not feeling so good. Tomorrow.

SCHOOLBOY #1

Is it bad?

BRUCE

No, just a cold, I think. Practically everybody's been here and gone already.

The boys nod and start away, disappointed. Another student, SCHOOLBOY #2 is approaching, but is stopped by the two students who are walking away.

SCHOOLBOY #1

No school today.

SCHOOLBOY #2

What?

SCHOOLBOY #1

Tomorrow.

The three of them walk off together as Bruce steps out into the street to scan one way then the other, but there is no one else in view. He turns and hurries back through the courtyard and into the building.

CUT TO:

74.

INT. YIP MAN'S SCHOOL EXERCISE ROOM - DAY

Bruce walks in as Yip Man comes in from the library. He smiles at Bruce then frowns, looking up to a clock.

YIP MAN

Where are the others? In the courtyard?

BRUCE

(shrugs)

Nobody out there. They must have gotten mixed up on the day.

YIP MAN

Strange.

He looks at Bruce a moment, then steps over to a window to peer out into the courtyard.

YIP MAN

Strange.

(looks back to Bruce)

Well...if there is but one student to teach, then I will teach but one.

Bruce smiles and takes a position before Yip Man, sitting on the floor. He stares at Yip Man, almost transfixed, as he follows each word and gesture with an obvious reverence.

75.
thru
79.

INT. YIP MAN'S SCHOOL - DAY

75.
thru
79.

A MONTAGE of short scenes show a master with a perfect pupil, polishing and repolishing moves and countermoves, working Yip Man's intricate style into the grace of a ballet. Then there are moments when they are simply talking quietly. The montage ends as:

80.

EXT. ST. JOHN'S ENGLISH SCHOOL - DAY

80.

Bruce, on the street, is moving slowly along a fence, staring through it with a fierce concentration and following the moves of the players.

81.

BRUCE'S POV

81.

His view is through the fence to a rugby game that is in progress. We pass a sign that tells us that it is ST. JOHN'S ENGLISH SCHOOL. ONE OF THE BOYS is staring at Bruce now, a rangy, raw-boned, curly-haired, red-headed boy of maybe nineteen. There is a surly toughness to the young man that shows itself now as he stares aggressively.

CONTINUED:

81. Cont. (1)

81.

RED HEAD (GEORGE)
You looking for something, Chink?

82. CLOSE ON BRUCE

82.

He stares at the Red Head most coldly, stung by his insult.

83. CLOSE ON RED HEAD

83.

He laughs and looks away, then turns back to find Bruce still staring at him. His TEAMMATES are aware of what is happening and they move over to join him.

84. CLOSE ON BRUCE

84.

His gaze doesn't waver a second.

85. BACK TO BOYS

85.

They grin as the Red Head takes a step in Bruce's direction.

PLAYER #2
Who is he?

RED HEAD
I don't know, but he'd better
move on.

86. CLOSE ON BRUCE

86.

If anything his stare hardens all the more.

87. BACK TO PLAYERS

87.

The Red Head is moving now and the others are tagging along, excited by an impending fight. They pull themselves up over the fence and quickly form a wide circle around Bruce.

PLAYER #2
Teach him a trick, George.

RED HEAD
(to Bruce)
You want your head cracked, don't
you?

CONTINUED:

87. Cont. (1)

87.

The Red Head lunges ahead, but Bruce isn't where he was and the boy crashes into the other players. He turns and nods a couple times, coldly infuriated and thinking it over.

PLAYER #3
Nimble little chink.

The Red Head comes forward again, though more cautiously this time, but it's Bruce who attacks, feigning with a hand and lashing out with a foot that comes and goes in an instant to leave the Red Head bleeding at the mouth. The English boy is enraged and bulls ahead, thrashing with his fists, but Bruce is never where the Red Head wants him to be and Bruce weaves, screams, whirls, and kicks in a lightning-like demonstration that systematically demolishes the Red Head, leaving him in a heap. Bruce walks away slowly. The boys quietly make way for him and watch him go on down the street.

PLAYER #2
What could that have been about?

A couple others shrug and look back to their fallen hero.

88.

INT. YIP MAN'S SCHOOL - DAY

88.

CLOSE ON STUDENT #1

He passes by several fellow students and crosses to where Yip Man is standing. He bows, then hands a small bouquet of flowers to Yip. There is a kind of amused patience about the old man.

STUDENT #1
I am happy that you are feeling better, Master.

YIP MAN
(nods)
Thank you, Lin.

The boy steps back and Yip Man takes the flowers to a table where there are a number of other bouquets. There is an OLD WOMAN at the table, getting all the flowers into vases. Yip Man steps back before the class and his gaze stops for a moment on one of his pupils, a certain tolerance and even admiration showing itself.

89. YIP MAN'S POV 89.

Bruce is staring at Yip Man, his expression one of virtue and innocence.

90. BACK TO YIP MAN 90.

He nods toward Bruce, almost imperceptibly, then he scans his seated pupils.

YIP MAN

Today, instead of flexing our bodies, we shall refresh our minds with the orderliness and wisdom of Taoism.

DISSOLVE TO:

91. EXT. ABERDEEN HARBOR - WIDE SHOT - DAY 91.

As Yip Man continues to speak (v.o.) our view dissolves to a view of the crowded Aberdeen Harbor. As Yip Man speaks we SLOWLY ZOOM IN toward what had started out to be a speck among the thousands of junks. Now we can see that it is a small sampan, bobbing and drifting at will.

YIP MAN (V.O.)
(Cont.)

The natural world is a mass of drifting forces, though they are all working together, complimentary to one another. Ebb and Flow. One force moves and another recedes. Do not set yourself against this natural flow. Do not take a frontal position to a force that is moving against you.

92. CLOSE ON BRUCE 92.

The ZOOM SHOT has come up close to Bruce, who is lying back against the side of the small boat. Huge, ocean-going junks rumble by, rocking him in their wake. He's staring upward, pensive and thoughtful, unconcerned with the immense activity around him.

YIP MAN (cont) V.O.

Water is an example of this. It can be an irresistible force, crushing everything. Yet, if one
(MORE)

CONTINUED:

92. Cont. (1)

92.

YIP MAN (cont.) V.O.
deals with it obliquely, giving
it little to resist, it is quite
soft and pliable. But attacking
it straight ahead it becomes tough
and unyielding.

Bruce knifes his hand into the water at an angle and hardly
a ripple shows itself, then, with the flat of his hand, he
slams it against the surface to the sound of a dull impact
and a sudden resistance. He leans back to stare up at the
sky once again.

YIP MAN (cont.) V.O.
Even against such fierce warriors
as the ancient Samurai, with all
their weapons, these techniques,
brought to perfection, would be
effective.

Bruce staring upward in reverie, can clearly see himself
in combat with the Samurai and then we, too, see what he
sees.

93.

EXT. PEASANT VILLAGE - FANTASY SEQUENCE - DAY

93.

Bruce, empty-handed, has come around a corner of a low
building that is set on a dirt street; one of several
buildings. A GIRL, shrill with fright, is being dragged
through a doorway of one of the buildings by a SAMURAI
WARRIOR. Bruce moves to aid her when suddenly, and with
wild cries, he is attacked by a DOZEN SAMURAI, all of
them clad in leather armor and wielding long swords. Bruce
uses their immobility against them, a will-o-the-wisp as
he slips quickly between and delivers each to his doom.
Sometimes he takes out two at one time in a riot of action,
heightened and colored by his imagination. Samurai are
sent through walls and peasant wagons and flocks of geese,
much of it comic though all of it terribly heroic. Then
he sees the girl smiling to him from one of the windows,
safe.

DISSOLVE TO:

94.

EXT. ABERDEEN HARBOR - RETURN TO REALITY - DAY

94.

CLOSE ON BRUCE - a half smile shows itself, then a ship's
horn, set off close by, gets him up and moving.

CUT TO:

95. EXT. ABERDEEN HARBOR - ANOTHER ANGLE 95.

Bruce is slowly poling the sampan between ships toward the docks.

YIP MAN (V.O.)

A man is little different that is the water. It is his nature to resist more fully that which confronts him head on. One must deal with a man as he would the force of water, indirectly.

CUT TO:

96. EXT. HONG KONG STREET #10 - DAY 96.

Bruce is moving along the sidewalk, running and dancing between people. He jabs at the air with a fist, then spins away from an unseen enemy. PEOPLE stop and turn to watch him go. He drops off the curb and into the street to spar with a passing truck, then jumps up to the sidewalk to feign a thrust at a light pole, but instead lashes out with a foot to hit it a solid blow.

97. CLOSE ON LIGHT AT TOP OF POLE 97.

It reverberates and the glass panes rattle in their metal frames.

98. BACK TO BRUCE 98.

He is dancing away from a CROWD OF SCHOOL CHILDREN who laugh and poke at him. He turns a corner just as a SHOPKEEPER steps outside to open a paper and bamboo umbrella. Bruce turns instinctively, and instantaneously, to whip out a series of slashing hands that shred the umbrella to tatters. The shopkeeper is too surprised and shocked to even start yelling until Bruce has run off and disappeared.

DISSOLVE TO:

99. INT. PARENT'S APARTMENT - NIGHT 99.

Bruce is lying on a cot against one wall of the darkened living room and staring up to the ceiling. He is listening to a child wheezing on the other side of the room, lying on a cot like his own. There are SEVERAL CHILDREN in the room, all sleeping fitfully. Bruce slips off the side of the cot

CONTINUED:

99. Cont. (1)

99.

and slips on a pair of pants and makes his way out of the living room to the kitchen.

100.

INT. KITCHEN - NIGHT

100.

Bruce enters and finds his mother sitting at a table, sipping from a tea cup. She is surprised to see him, but hurries to fill a cup for him. A YOUNG MAN is sleeping on a cot in one corner of the kitchen.

MRS. LI

You could not sleep?

BRUCE

(shakes his head)

One of the kids is sick.

(pauses)

Why are you up?

MRS. LI

I am waiting for your father to get home from the theatre.

Bruce nods and stares glumly into his cup as his mother watches him.

MRS. LI (cont.)

Something is wrong.

BRUCE

(shrugs)

There's more room on the street than there is here.

MRS. LI

I know. But we could not deny your uncle's family when he died. How would your father feel? We must share.

BRUCE

You know how many live here?

MRS. LI

I have not counted.

BRUCE

I have. Twenty.

CONTINUED:

100. Cont. (1)

MRS. LI

That sounds true.

BRUCE

There's more room on the street.

MRS. LI

But not as much love.

Bruce nods with this, a small smile showing itself, then he looks over to the GIRL on the cot as she snores. He takes a huge breath as an alarm clock is heard in another room of the apartment. It is quickly shut off.

MRS. LI

Lon has to get to work. He has a new job at the dock.

BRUCE

(nods)

Sometimes I want to push the walls out. Break it open.

MRS. LI

You will. Nothing will hold you one day. I know that. Your father knows it. There will be one less son here and we will miss him.

She pauses a moment, aware that she's embarrassing him.

MRS. LI (cont.)

You have given up dancing?

BRUCE

Ya. I don't have time.

MRS. LI

You win a prize and you quit.

BRUCE

Once you've got the prize what is there to get?

The door opens and LON, his hair tangled and wearing only shorts, comes in to find something to eat. He nods and mumbles a greeting to them and stumbles around in a half sleep. Bruce gets up and goes out with the look of someone who needs to breathe a different air.

CUT TO:

101. INT. LIVING ROOM - NIGHT 101.

He sits on the edge of his cot a moment, then gets up to pull on a shirt and socks and shoes, grabbing a jacket to start out the door.

CUT TO:

102. EXT. HONG KONG STREETS - NIGHT 102

Bruce is jogging along a deserted avenue.

103. EXT. NARROW SIDE STREET - NIGHT 103.

Bruce turns into the street, and arrives at:

104. EXT. TEMPLE STREET - NIGHT 104.

This is an area that is barricaded at night, allowing PEOPLE to set up tables and tent-like structures for the sale of their wares, along with instant restaurants. Mahjong parlors line the street and DOZENS OF FORTUNE TELLERS squat beside their weird trappings, all of it seen in the dim light of alcohol lamps. Bruce slows his pace and winds his way through the MOB. WRINKLED FACES look up to him, nodding invitations to stop and learn of what fate they may discover for him. He finds himself staring at an ANCIENT WOMAN who sits on a short stool, smoking a brown cigarette. She smiles a toothless smile. He steps over to her as she gestures to a chair and he sits, setting a few coins on the table. She speaks to him in Chinese, all of it told to us in sub-titles.

FORTUNE TELLER

You are anxious about yourself.

Bruce nods as she grins, scoring quickly.

FORTUNE TELLER

You are too young to worry. One so young should be more confident.

BRUCE

I'd like to hear what you know.

FORTUNE TELLER

Everything!

A dry cackle erupts from her and she crushes her cigarette under her bare foot. Her wrinkled hand reaches out for

CONTINUED:

104. Cont. (1)

104.

his and she turns it over to probe the lines with a small knife. A bamboo cage sits at one edge of the table, holding a pair of green birds.

FORTUNE TELLER

You are very ambitious. That is bad.

(looks up to him)

People want too much.

She laughs again, grating on his ear, mocking his desire. She looks back to his hand, frowning.

FORTUNE TELLER (cont.)

It is not an easy hand to read.
It is empty.

She drops his hand to the table, showing her annoyance, and takes up a handful of narrow paper packets. She spreads them out on the table top, then lifts the door to one of the cages. A bird hops out and selects one of the packets, clutching it in its beak and holding it up for the fortune teller. She takes it from the bird and the bird hops back into the cage. The fortune teller pulls a paper out of the packet and unfolds it. She adjusts her glasses to study the message. Finally she nods as Bruce grows more apprehensive.

FORTUNE TELLER (cont.)

Pain! Much of that.

She pauses to grin at him, then looks back at the paper.

FORTUNE TELLER (cont.)

Many of your friends will live longer than you.

BRUCE

How long will I live?

FORTUNE TELLER

(shrugs)

Not so long, yet long enough.

With this she shrieks again, enjoying her reading immensely. Bruce stirs on the chair, ready to go as the old woman pockets the coins.

BRUCE

That's all?

CONTINUED:

104. Cont. (2)

104

FORTUNE TELLER

Look both ways before crossing
any street!

She cackles loudly again, thoroughly enjoying his discomfort. Bruce rises and moves away, annoyed. He stops some distance away to look back, but she only laughs at him again.

DISSOLVE TO:

105.

EXT. ROOFTOP OF LI'S APARTMENT - DAY

105.

Bruce, stripped to the waist, is doing pushups off of a mat that rests on a low table. He does the exercise effortlessly time after time until he notices a good-looking CHINESE GIRL who has stepped out on the rooftop of the building close by. She's wearing sunglasses and a brief sunsuit. They stare at one another a few seconds, though Bruce has not stopped the exercise. She shows a little smile, then goes to lie on a mat where several magazines are piled. She stretches out in the sun, then slowly pulls up her knees, staring at him all the while. He hasn't taken his gaze off her a second and his pushups slow down, then stop. He jumps up and goes to the roof doorway and disappears.

CUT TO:

106.

INT. APARTMENT STAIRWELL - DAY

106.

Bruce trots down the stairs, flight after flight, his pace getting faster.

CUT TO:

107.

EXT. LI STREET - DAY

107.

He bursts out from the eight story apartment and runs to the building next door and rushes inside.

CUT TO:

108.
thru
110.

INT. ADJACENT APARTMENT BUILDING - DAY

108.
thru
110.

He's taking the stairs three at a time, brushing past LADIES carrying groceries and idle TENANTS talking on stairways. Eight flights up he shoves open the roof door, only to stop short.

111. EXT. ADJACENT APT. BLDG. ROOF - BRUCE'S POV - DAY 111.

The girl is sitting on the pad now and an OLDER WOMAN, likely her mother, is sitting on a stool beside her and pouring a cup of tea. Bruce's sudden appearance startles the old lady and she nearly drops the tea pot.

112. BACK TO BRUCE 112.

He's nearly as surprised as the old lady and he starts to back up, bowing with as much dignity as he can muster though he's breathing rather hard and sweat is running off his naked chest.

113. CLOSE ON GIRL 113.

She's smiling and, too, she shows that she's sorry her mother chose this moment to share her damned tea.

CUT TO:

114. EXT. CHINESE SIDEWALK CAFE - DAY 114.

Bruce is sitting at a small table with ONE OF THE STUDENTS we have seen at the school. A bowl of rice sits untouched in front of Bruce, who is reading from a thick, paperback book. The student drops a few pieces of meat into his bowl of rice then lifts the bowl to his mouth to push the food in with a chopstick. He begins to talk with his mouth full.

YIP MAN SCHOOLBOY #1

It's been a good year at the school.

Bruce nods, not really hearing.

YIP MAN SCHOOLBOY #1

I got a lot out of it, but I don't really know how good I am. It isn't like fighting somebody that's mad at you.....somebody that really wants to hurt you. We're all friends there.

Bruce is slowly gathering in what the boy is saying and he lowers the book to look at him.

BRUCE

You're saying it's make believe?

CONTINUED:

114. Cont. (1)

114.

The boy nods and shovels the food as Bruce stares at him, a thought growing.

BRUCE (cont.)

Do you want to try yourself out?

YIP MAN SCHOOLBOY #1

Like what?

Bruce takes a pinch of rice from his bowl and drops it in his mouth and starts to get up.

BRUCE

Come on.

The boy gulps the rest of his food and gets up as Bruce puts an arm around his shoulders to lead him away down the CROWDED street.

BRUCE (cont.)

I know a place. It's like a laboratory....like taking an exam. The people are very nice...very co-operative.

CUT TO:

115. EXT. ST. JOHN'S SCHOOL - DAY

115.

Bruce and Yip Man Schoolboy #1 are standing outside the chain link fence, staring in at the English boys who are sitting on the grass playing field and resting from the rigors of a soccer match. At first they don't notice Bruce and Bruce has to clear his throat to draw some attention.

116. CLOSE ON ENGLISH BOYS

116.

They look up, the Red Head among them, surprised to see Bruce again.

PLAYER #1

My God, it's that Chinese fellow again.

PLAYER #2

And number one friend.

The Red Head looks over to the fence, scowling.

117. CLOSE ON BRUCE AND YIP MAN SCHOOLBOY #1 117.
They're staring, waiting without a word.

118. BACK TO ENGLISH BOYS 118.
thru
125. They get up as if one, and start toward the fence. 125.

RED HEAD (GEORGE)

(grins at Bruce)

Is this the only school you go to?

The English boys are climbing the fence and dropping on the ground around the two Chinese boys. Bruce knocks down the first one who makes a move toward him and the battle begins. The English kids come on in resolute waves as their forefathers must have advanced to the slaughter in the Crimea. Bruce, and his friend, use all the knowledge and skill they had acquired and they treat the attackers to a brilliant show. Teeth are jarred loose (or lost forever), kneecaps crack, heads acquire sudden aches, arms are rendered useless, noses bleed and stomachs collapse. It's a lively fight that is interrupted only by the shouts of SCHOOL INSTRUCTORS who are running across the playing field toward the mob, their hairy legs pumping furiously in baggy, white gym shorts. The boys begin to separate and the Chinese boys start down the street, leaving the maimed and moaning in their wake.

CUT TO:

126. EXT. HONG KONG STREET #15 - DAY 126.
Bruce and Yip Man Schoolboy #1 are trotting along the curb, swinging their arms like windmills. They are laughing and practically crowing with the fine feel of it all.

BRUCE

(shouts)

I like beating up the English
best of all!

They roar again, happy with their victory and the euphoric sense of fulfillment.

DISSOLVE TO:

127. INT. CHINESE OPERA AUDITORIUM - HONG KONG - NIGHT 127.
CLOSE ON BRUCE

CONTINUED:

127. Cont. (1)

127.

He's standing backstage and looking out to a performance in progress. He's smiling and we can hear the roar and raucous cheers of the audience out front.

CUT TO:

128. BRUCE'S POV

128.

His father is playing a buffoon in a comic skit with a COUPLE OTHER PLAYERS. A butterfly is being dangled over and around the players and only Mr. Li is confused as to its precise location. The other players are making sport of his bumbling. Li turns and twists but the butterfly lands on his nose and sticks there as the CROWD chokes with laughter. Li looks in the pockets of his coat and up his trouser legs, but cannot find it. Finally the actors dismiss him and go on with the skit as Li walks off stage, shaking his head and still unaware of the butterfly's proximity while the crowds cheer. Mr. Li smiles as he sees his son.

MR. LI

Bruce! I didn't know you were here. Come!

He wraps his arm around Bruce and leads him towards a small dressing room across the backstage area.

129. INT. MR. LI'S DRESSING ROOM - NIGHT

129.

MR. LI

I haven't seen much of you.
What have you been learning?

He closes the door behind them and starts to get out of his baggy jacket.

BRUCE

I've been studying the philosophy
of Toa.

Mr. Li looks over to Bruce, surprised.

MR. LI

Then there is more to this school
than just fighting?

BRUCE

(smiles)

We do some of that, too.

CONTINUED:

129. Cont. (1)

129.

Mr. Li bends in toward a mirror to remove the paper butterfly from his nose.

BRUCE

I'll do that.

MR. LI

What?

BRUCE

Just stand there. Don't move.

Bruce steps back, then whips out with a foot that crosses his father's face at an incredible speed, a hardly discernable blur, and removes the butterfly before his father can protest. Mr. Li blinks once then gingerly touches the end of his nose.

MR. LI

All I felt was a little wind.

Bruce grins proudly and bends to pick up the butterfly, handing it to his father.

MR. LI (cont.)

You are very quick.

BRUCE

And accurate.

Mr. Li sits before the mirror to remove his makeup.

MR. LI

Indeed. Incredible.

(glances to Bruce
in the mirror)

What can you do with that?

BRUCE

Kicking?

(shrugs)

Defend myself.

MR. LI

Is there a great need for that?

BRUCE

Sometimes. It's kind of an art, too.

CONTINUED:

129. Cont. (2)

129.

MR. LI

When you leave this school....
how do you support yourself with
this skill? Will you get a job
defending yourself? How much
will you charge to defend
yourself?

BRUCE

You don't believe it has a
value.

MR. LI

I'm just trying to understand
what you do with this.

BRUCE

Maybe I'll become a teacher.

His father nods, not convinced with this thought. Then
Mr. Li has an idea.

MR. LI

We could put together a show....
you and me. Like this butterfly.
(excited with
the idea)

I'm on stage, you see, not
finding the butterfly, and you
come on and kick it from my nose.
We could work a lot of these
tricks of yours into a show. It
could be very funny.

He stares at his son a few seconds, but Bruce only nods,
trying to find a way to show some enthusiasm. Finally his
father turns back to the mirror.

MR. LI (cont.)

No, eh?

BRUCE

I'm not sure I'd want to do that
kind of thing.

MR. LI

It doesn't matter. It was just
an idea.

(pauses)

Have you seen much of your mother
lately?

CONTINUED:

129. Cont (3)

BRUCE
(shakes his head)
No. I've been working very hard.

MR. LI
(nods)
Do not neglect her. She loves
you very much.

He glances to Bruce in the mirror.

MR. LI (cont.)
We all do.

129A. CLOSE ON BRUCE

129A.

We can see his love for his father as well, and he gets up
to stand behind him, starting to massage his thin shoulders.

MR. LI
Ah! That feels good. It gets
the knots out of an old man.
Your hands are very strong.

DISSOLVE TO:

130. EXT. YIP MAN'S SCHOOL & COURTYARD - DAY

130.

Looking across the courtyard a DOZEN BOYS can be seen at
the gate, handing ONE of Yip Man's PUPILS a rolled scroll.
They back away and leave as the boy starts slowly back to
the school, unrolling the scroll to read it.

CUT TO:

131. EXT. SCHOOL WINDOWS - DAY

131.

SEVERAL STUDENTS are staring down from the windows as
Bruce joins them. One of the boys gestures down into the
courtyard, speaking to Bruce, though we cannot discern what
is being said. They quickly disappear from view.

132. BACK TO COURTYARD

132.

The boy is starting up the steps, still reading the scroll,
as Bruce and a DOZEN OTHER STUDENTS block his way.

CONTINUED:

132. Cont. (1)

132.

SCHOOL BOY #2

It's a challenge from the Lin
Po school.

BRUCE

Let's see.

He takes the scroll from the boy and begins to read as the others crowd around him. His eyes virtually glow as he reads the message and an excitement begins to work at him.

BRUCE (cont.)

The rooftop of the Yard Low
building. They must feel very
quick today.

BOY

When?

BRUCE

Now.

SCHOOL BOY #2

We should tell Yip Man.

BRUCE

(shakes his head)

No. He's resting.

Bruce pauses to grin at the others.

BRUCE (cont.)

And maybe he would stop us.

Bruce hands the scroll back to the boy and leads the eager band of boys out of the courtyard. The boy with the scroll doesn't follow, but watches them go, then runs into the school.

CUT TO:

133. EXT. YARD LOW BUILDING - DAY

133.

From a high view hundreds of rooftops can be seen. Slowly one is isolated as a ZOOM SHOT narrows the scene down to reveal a couple DOZEN BOYS standing at one side of a large roof that has been divided by a foot-wide, white stripe. Bruce and his friends are stepping out onto the roof to face their challengers.

CUT TO:

134. ROOF LEVEL

134.

The boys fan out across the width of the roof and one of the challengers steps forward.

CHALLENGER #1

When all of you are on this side
of the line we have won.

They need nothing more than this to start the brawl. The two groups converge and the fight is one of classic Chinese styles, rapid and acrobatic with the added threat of going over a wall to the street below. One boy is smashed hard to the rooftop, yet he tries to crawl back to his side of the white line, only to be hit again and dragged back and thrown in a corner. The battle rages from wall to wall, gaining momentum and viciousness. Blood is showing itself from noses and mouths. The least talented on both sides are being eliminated and the best of both groups are being quickly identified. Bruce is dealing with two boys, his back close to a wall. Another boy runs in to leap at Bruce, his feet aimed at Bruce's head. Bruce sidesteps to let the boy fly over him. The boy twists in mid-air to grab the lip of the wall as he crosses it, stopping his fall over the side. He's pulling himself up as Bruce ruins his two attackers, then turns to knock the boy back over the wall, sending him to a fire escape one flight below. Other boys are carrying their comrades back across the line only to drop them to defend themselves.

135. CLOSE ON ROOF DOOR

135.

Yip Man, along with one of his students, is emerging from the stairwell. He is alarmed at what he sees and he rushes ahead, waving his arms.

YIP MAN

Stop! Ling! Bruce!

He tries to intercede, but no one hears or wants to hear. Suddenly the sound of police whistles is heard and SEVERAL POLICEMEN run out onto the roof and the fight slowly comes to a stop. Yip Man sadly looks about as the police push them all toward the exit.

ENGLISH POLICEMAN

Everybody downstairs! Come on!

He grabs hold of Yip Man, handling him roughly, only to have the old man slash the policeman's arm away with the edge of his hand, then send him sprawling with a quick jab of his foot. Enraged, the policeman jumps to his feet to have at Yip Man, but the old man holds up a hand to stop him.

CONTINUED:

135. Cont. (1)

135.

YIP MAN

(quietly)

I am not resisting arrest. I
am simply resisting your rude
and inconsiderate hand.

With this, Yip Man turns and starts for the door.

CUT TO:

136. INT. POLICE STATION - DAY

136.

ROW OF JAIL CELLS

All the boys are behind bars, many of them tending to their wounds. Yip Man is standing in one of the cells, his eyes closed and apparently meditating. Bruce is sitting in an adjacent cell when he is called to the barred door that is being opened.

137. INT. CORRIDOR & WAITING ROOM - DAY

137.

Bruce is escorted down the corridor and through the waiting room.

138. INT. INSPECTOR'S OFFICE - DAY

138.

Bruce's mother, worriedly staring at him, is seated in front of the Inspector's desk.

INSPECTOR

Sit down, Bruce. Your mother
and I have been discussing you.

The Inspector stares at Bruce until Bruce takes a chair next to his mother.

INSPECTOR (cont.)

I'll be short because there are
quite a number of boys to be
seen. We consider you to be a
dangerous person. Why?

(hesitates to stare
at Bruce)

Because you are a borderline
delinquent and you're very bright.
You're the type who could well
become a leader of delinquents.
I'm releasing you in the custody
of your mother, but if you come
back here again it will mean a
jail term. Believe me.

CONTINUED:

138. Cont. (1)

138.

He abruptly stands, waiting for Bruce and his mother to do the same.

INSPECTOR

The nonsense is over, Bruce.

Bruce and his mother start for the door where Bruce hesitates, looking back to the inspector.

BRUCE

I won that dance contest.

INSPECTOR

(nods)

I know you did.

Bruce closes the door behind them.

CUT TO:

139. EXT. RESTAURANT VERANDA - DAY

139.

Bruce and his mother are sitting quietly at a table, staring down to the Hong Kong Harbor. She is about to speak when a WAITER delivers a tray of tea and cookies. She waits for the man to leave and then she looks at her son.

MRS. LI

Your father does well. You have a good home....more advantages than most. Why do you fight?

Bruce turns his hands over on the table, then turns them back, staring at them thoughtfully.

BRUCE

To test myself. To see what I am....to see if I'm a coward or not.

MRS. LI

You're not a coward. How many times do you have to prove it?

BRUCE

(shrugs)

I don't know if a person can ever stop testing that.

His mother looks away and her eyes are starting to fill with tears.

CONTINUED:

139. Cont. (1)

139.

MRS. LI

Down there in the harbor, Bruce,
there is a ship...a freighter.
It is called the Henry King.
Your father and I have purchased
a ticket on it for you. It will
leave for the United States
tomorrow.

Bruce stares at her, unwilling, or unable, to speak. Mrs. Li
opens her purse and takes out a bill, setting it before him.

MRS. LI (cont.)

A hundred dollars. It is all we
can do.

(pauses)

You're an American citizen. We
think it is time that you took
advantage of it. We want you
to do something to find yourself.
If that is not possible it would
be best that you did not come
back. I do not want your father
hurt anymore.

Bruce slowly nods and glances to his mother whose eyes are
filled to overflowing.

BRUCE

I'll try.

(pauses)

And I won't come back until
I've done something...or made
some money.

MRS. LI

(nods)

Fine.

(pauses again)

Drink your tea.

He picks up his cup as OUR VIEW SHIFTS and moves down to
the ship-crowded harbor.

DISSOLVE TO:

140. EXT. FREIGHTER - DAY

140.

The ship is moving slowly through the harbor, past the
hill that holds the city of Hong Kong.

141. CLOSE ON BRUCE

141.

He watches it pass, his expression one of sorrow, yet he turns to look forward and the wind whips his hair about his head and we see someone with a growing determination.... someone who is about to deal with a challenge. He is on his way.

DISSOLVE TO:

142. EXT. SEATTLE HARBOR - DAY

142.

A PAN SHOT, showing the clear, crystalline skyline of Seattle, ends at the figure of Bruce who is standing at the gangway of the ship and looking up to the city. Finally he starts ahead and down the gangplank, carrying two scuffy-looking suitcases.

DISSOLVE TO:

143. EXT. RUBY CHOW'S RESTAURANT - DAY

143.

Bruce is looking up at the restaurant sign, then he goes in.

CUT TO:

144. INT. RUBY CHOW'S RESTAURANT - DAY

144.

It's early in the day and there is no one around but a MAN mopping the floor. Bruce stands in the middle of the restaurant, uncharacteristically unsure of himself, when a handsome Chinese woman, RUBY CHOW, comes out from the kitchen. She takes him in, and the suitcases he's carrying, and starts toward him, smiling.

RUBY

I know who this is. Your father wrote me to expect you.

Bruce nods as she embraces him and plants a kiss on his cheek. She clamps her hands on his shoulders to shake him a couple times, a no-nonsense woman.

RUBY

I think you're solid enough to do the job around here.

Bruce smiles and nods and Ruby reaches for one of the suitcases. Bruce starts to protest, but Ruby gets it away from him only to let it drop to the floor with a thud.

RUBY

What do you have in this?

CONTINUED:

144. Cont. (1)

144.

BRUCE

Books.

She shakes her head and walks on back toward the kitchen, leaving the suitcase to Bruce.

RUBY

Reading is the last thing
we do around here.

CUT TO:

145. INT. RESTAURANT KITCHEN - NIGHT

145.

He's washing a load of dishes, sweat running off his face, when a WAITRESS bursts in and past him, carrying a tray.

WAITRESS

I'm loaded with dishes out
there and we're out of cups.

Bruce quickly leaves the sink for the dining room, wiping his face on his apron.

MONTAGE BEGINS:

146. INT. DINING ROOM & KITCHEN - NIGHT

146.

Showing Bruce working in the Dining room and reading from a book that is propped over the sink while he's scrubbing pots and exercising on a mat he has set up at the rear of the Kitchen.

147. BACK OF RESTAURANT

147.

Now he is kicking at a water-filled bag that he has hung out in back of the restaurant. SEVERAL PEOPLE are staring, transfixed by his quick moves, though they laugh when the bag breaks to rain water on him, as does Bruce.

148. INT. RESTAURANT BASEMENT

148.

Then he is seen teaching a GROUP of TEENAGE BOYS in the basement.

149. OMITTED

149.

150. INT. BRUCE'S ROOM

150.

Now we see him writing a letter to his parents, sitting at a tiny table beside his cot.

BRUCE'S VOICE (O.S.)

I have done well enough in high school to be admitted to the University of Washington where I will receive instruction in philosophy and what is called bone head English. Also I am teaching a group of students some of my.... tricks!

He smiles with this. Then the MONTAGE CONTINUES as:

151. OMITTED

151.*

151A. EXT. UNIVERSITY OF WASHINGTON CAMPUS - DAY

151A.

thru

151C. Bruce walks past a fountain and quadrangle. A COUPLE of GIRLS watch him go by and nod appreciatively.

thru

151C.

152. INT. CLASSROOM

152.

Then he is seen standing at his desk in a class of mixed students, Caucasian, Oriental, and Black. His manner is more serious as he tries to explain his beliefs.

BRUCE

Kung Fu is more than just fighting. It is part of the philosophy of Taoism and Buddhism. It is a natural system of fighting where the movement of the mind wills the body to behave. The mind of a Kung Fu man becomes one with everything around him. He is alone but he is at the same time with everything. The Kung Fu man does not blindly follow what is propaganda and organized truths. It is a state of no-mindedness. It is...

Bruce is interrupted by a bosomy girl, MISS DARRIN, who suddenly laughs aloud. Bruce turns to her, as do the others, and she's a little embarrassed that the laugh popped out of her. The INSTRUCTOR is not amused.

(CONTINUED)

152. Cont. (1)

152.

INSTRUCTOR

Miss Darrin. Maybe you can tell
us why you laughed.

The girl is flustered and she shakes her head.

MISS DARRIN

I don't know. He just sounded
so funny.

Bruce sits down, burning inside, and the instructor nods
toward the girl.

INSTRUCTOR

If you find that funny then
you'll discover Socrates to be
hilarious.

The class roars with laughter, as does a willowly, blond
girl near the rear of the room. Her name is LINDA EMERY.

CUT TO:

153. EXT. UNIVERSITY OF WASHINGTON CAMPUS - DAY

153.

Bruce is conducting a class on a secluded, tree-lined lawn
behind the tennis courts. There are about TWO DOZEN STUDENTS
following Bruce's moves, an exercise that is as much a form
of dance as anything. They take a step and kick high, then
turn and repeat the movement with the other leg.

BRUCE

Get it high! Does it hurt?
If it doesn't hurt you're not
kicking high enough.

154. REVERSE ANGLE

154.

Linda Emery is standing in the trees at the edge of the
clearing. She appears to want to join the class, but she
hesitates. Then Bruce sees her.

BRUCE

Come on. Plenty of room in
the classroom. About an acre.

She smiles and puts down her books, staring out into the
clearing.

155. CLOSE ON BRUCE

He's still leading the kicking exercise while his gaze follows her move to the back row of students, his interest growing.

DISSOLVE TO:

156. INT. EMERY HOME - NIGHT

156.

CLOSE ON LINDA

She's dressed quite fashionably, in the mode of the early sixties, and she's standing before a mirror in the living room. Her mother is sitting and reading, glancing to her daughter.

MRS. EMERY

You say he's a student and a teacher at the University.

LINDA

Yes.

MRS. EMERY

(skeptically)

At the same time?

LINDA

He's versatile.

MRS. EMERY

I would think so.

The doorbell chimes and Linda goes to the door, hesitating before opening it and looking back to her mother.

LINDA

And he's Chinese.

157. CLOSE ON MRS. EMERY

157.

An eyebrow arches significantly as she watches her daughter open the door.

158. BACK TO DOORWAY

158.

Linda holds the door open to let Bruce in and they exchange hellos. We see that he has dressed for the occasion as well. Bruce has not been seen in a suit until this moment

CONTINUED:

158. Cont. (1)

158.

and he shows that he feels quite proper, right to the bright purple shirt. He holds a Kewpie doll in his hand that he proudly presents to Linda, drawing a certain perplexed smile from her and a tardy thank you. Linda gestures to her mother who is making her way toward the couple.

LINDA

This is my mother. Mom, Bruce Lee.

MRS. EMERY

Mr. Lee.

There are certain misgivings mixed with her smile, but Bruce is ebullient. He shakes her hand vigorously and bows. Mrs. Emery finally extracts her hand, working it at her side to get the blood back. Linda hands the Kewpie doll to her mother.

LINDA

We'll be going right on, Mom.

MRS. EMERY

Of course. Have a good time.

Bruce nods at Mrs. Emery again and glances to her legs, flashing his disarming smile.

BRUCE

You know, Mrs. Emery, you've got the greatest legs of any woman your age I've ever seen!

The door closes and Mrs. Emery is left standing there, Kewpie doll in hand, a certain perplexity holding her expression. Finally she goes to the window to look out after the departing couple.

159. MRS. EMERY'S POV - INT. TO EXT. EMERY HOUSE - NIGHT

159.

Linda is being helped into Bruce's Ford.

160. BACK TO MRS. EMERY - INT. EMERY HOUSE

160.

She steps away from the window and out into the middle of the room, thoughtfully, then she peers over to a reflection of herself in the mirror, she judges herself a couple moments and a small smile grudgingly shows itself.

CUT TO:

161. INT. RESTAURANT - NIGHT

161. *

CLOSE ON BRUCE AND LINDA

Over coffee Bruce is explaining what it is he sees in the future, and he waves his arms about, excited and animated, a glow to his features.

BRUCE

There could be a whole string of schools all over the country. People here are just getting to know about Kung Fu. But Seattle isn't the place to start. San Francisco is the place. More people. More action. There could be a skyscraper full of classes there.

Linda sits, wide-eyed and fascinated with his enthusiasm and energy.

DISSOLVE TO:

162. EXT. EMERY HOME - NIGHT

162.

Linda and Bruce are sitting in the parked Ford and Bruce continues to talk, though more quiet now.

BRUCE

I believe anybody can think himself to his goal if he has a real purpose in mind. He must have a desire that burns to be made into reality.

Bruce moves a little closer to Linda and he stares at her with a quiet concentration.

BRUCE (cont.)

There is a saying....knowing is not enough, we must do. Willing is not enough, we must apply. A person must use the Principal of Yin and Yang and the Law of Harmony. It states that one should be in harmony with, and not rebellious, to strength. In our culture Yin represents the woman...that which is soft and passive, and Yang represents the man, who is aggressive.

CONTINUED:

162. Cont. (1)

162.

Linda is sitting against the door now.

LINDA

Speaking of aggression...

BRUCE

Yin must always yield to Yang.
It is an undeniable principal.
This leads to a closely related
law. The law of non-intervention
of nature.

The porch light of the Emery house snaps on and both turn
to look in that direction.

163. THEIR POV

163.

The porch is bright with light, but there is no movement
behind the windows.

164. BACK TO CAR

164.

LINDA

My mother is saying something
with that light.

BRUCE

With awareness comes illumination.
Another law that cannot be denied.

Linda starts to laugh and Bruce leans over to kiss her. She
shows very little resistance. The principal of Yin and Yang
at work.

DISSOLVE TO:

165. OMITTED

165.

MONTAGE:

166. EXT. RAIL OF BOAT - PUGET SOUND - DAY

166.

Linda on his arm.

167. EXT. OUTDOOR CLASSROOM - DAY 167.
Bruce is trying a maneuver and Linda flips him on his head!
168. EXT. CHURCH - DAY 168.
Bruce and Linda leaving the church, surrounded by WELL WISHERS, having just been married.
169. EXT. SAN FRANCISCO STREETS - DAY 169.
Bruce and Linda looking about the town.
170. EXT. OLD STORE - SAN FRANCISCO - DAY 170.
Bruce and Linda in front of the store where a sign announces the opening of his school. They look up to the sign and then Bruce looks to Linda, patting her stomach and smiling.
171. EXT. OLD STORE - DAY 171.
thru 173. Now Bruce is shaking hands with HIS STUDENTS as they leave his school, probably half of them Caucasians. 173.
The MONTAGE ENDS with this scene as Bruce closes the door.
- CUT TO:
174. EXT. STREET BEFORE SCHOOL - NIGHT 174.
THREE MEN watch the last of Bruce's students walk off down the street and then they turn to the school and go in without knocking.
- CUT TO:
175. INT. SCHOOL - CLOSE ON BRUCE - NIGHT 175.
He's pushing some heavy punching bags into a corner, turning as he hears the men enter. He gauges them quickly, his eyes showing his suspicion.
176. BRUCE'S POV 176.
The three step into the room and one of them, A HUGH ORIENTAL, comes forward to hand Bruce an ornately engraved scroll.

177. BACK TO BRUCE 177.

He steps up to the man to take the scroll and he backs away a few feet to read it.

178. CLOSE ON BACK DOOR 178.

Linda has come to an open door that leads to their living quarter and she is noticeably pregnant.

179. CLOSE ON BRUCE 179.

He nods, a little smile working at his mouth.

BRUCE

You want me to go to your school for a match and if I lose I'm supposed to close this place.

CHALLENGER #1

If you dare.

BRUCE

Why do you want to get rid of me?
The more schools the better.

CHALLENGER #1

You're teaching the sacred arts to anybody off the street. It is profane.

BRUCE

You don't teach the foreign devils, eh?

CHALLENGER #1

Only Chinese of pure blood.

BRUCE

Okay, then. We'll have our fight.

The man stares at Bruce a moment, then glances to the men with him.

CHALLENGER #1

At our place, as the scroll states.

BRUCE

No. Right now.

CONTINUED:

179. Cont. (1)

179.

This gives the man pause and he steps back to speak with the other men, mumbling in a little huddle. Bruce looks over to Linda, shrugging. The men break up and the challenger steps forward again, a little less assured.

CHALLENGER #1

Let's not make this fight. We
will spar to show who is best.

Bruce is angry now and he discards this though with a wave of his arm.

BRUCE

No, you challenged me! So,
let's fight!

The man is not at all happy and the men with him are showing their apprehension. There is another huddle and what they have to say, all of it in Chinese, is getting louder. The leader once again approaches Bruce.

CHALLENGER #1

No hitting on the face. No
kicking in the groin, and....

BRUCE

No! You came here with an
ultimatum trying to scare me.
You've made the challenge, so
I'll make the rules! No holds
barred...anything goes!

180. ANOTHER ANGLE

180.

The challenger has no way out, though he glances to his friends, who are ready to bolt. He turns back to Bruce to bow, then, with a great cry, assumes a classical stance. Bruce proceeds to dismantle him. Bruce is everywhere and nowhere, moving so swiftly and skillfully that the befuddled man has not even laid a hand on him. His two friends try to stop it, but a withering stare from Bruce sends them back to the wall. After taking series after series of hits and kicks, and after having been knocked down a half dozen times, the man tries to run. He tries to gain the door, but Bruce is there before him, delivering another round of kicks before throwing him out. The two men are trying to escape as well, but Bruce stops them.

BRUCE

You don't go without your damned
scroll!

CONTINUED:

180. Cont. (1)

180.

One of the men runs to grab it up where it lies on the floor and then they both flee. Bruce turns to Linda who is standing in the doorway, cradling her unborn child with her hands and shaking with laughter.

CUT TO:

181. EXT. HOSPITAL - DAY

181.

Linda is slowly walking down a long flight of steps, her BABY bundled in her arms and down to the street where Bruce is parking their car. He jumps out and goes around to open the door to help Linda in, though stopping her a moment to peek into the folds of the blanket and kiss the baby.

BRUCE

I think he looks more Chinese than American.

He looks closely at the baby, quizzically.

BRUCE (cont.)

No. I think he looks more American than Chinese.

LINDA

I think he's the very best of both.

Bruce nods in agreement with this and quite seriously stares at his son.

BRUCE

He's perfect.

Linda laughs and gets into the car and Bruce can find no reason for her laughter.

CUT TO:

182. INT. CAR - DAY (SAN FRANCISCO)

182.

They're moving along a San Francisco street.

BRUCE

I've been invited to give a demonstration at a tournament in Los Angeles.

CONTINUED:

182. Cont. (1)

182.

LINDA

Do you want to go?

BRUCE

No. I don't think it'd help us. I don't know what these tournaments are good for.

LINDA

(shows a little smile)

But you'd like to show what you can do.

BRUCE

(shrugs)

The place will be full of international champions.

LINDA

Show them something to think about.

Bruce smiles now, a smile that we have seen before when a challenge was at hand.

CUT TO:

183. EXT. SHRINE AUDITORIUM - LOS ANGELES - NIGHT

183.

(POSSIBLE STOCK FOOTAGE) There are several spotlights turning slowly in the street before the auditorium. A huge banner has been stretched across the front of the building announcing the tournament.

CUT TO:

184. EXT. SHRINE BOX OFFICE - NIGHT FOR NIGHT

184.

There is a LINE OF PEOPLE waiting to buy tickets and an immaculately dressed man about to take his turn at the window. He is PRODUCTION ASSISTANT #1. Another well-dressed man, PRODUCTION ASSISTANT #2, comes up alongside of him.

PRODUCTION ASSISTANT #1

(smiles)

Glad you made it. The Brass has been running me out to every tournament in the country. I'm getting punchy.

(CONTINUED)

184. Cont. (1)

184.

PRODUCTION ASSISTANT #2
Maybe we should just train
an actor.

PRODUCTION ASSISTANT #1
I've already told them that.
(to cashier)
Two please.

The tickets are popping up and the CASHIER is making the
man's change.

PRODUCTION ASSISTANT #2
So we don't want someone who is
too short or too tall, or too
thin or too fat. Just an
average sized Oriental karate
expert who can speak English.

The first man pockets his change and hands one of the
tickets to his friend, starting away.

PRODUCTION ASSISTANT #1
And good teeth. The studio
won't pay for caps.

They laugh and move off toward the auditorium door.

CUT TO:

185 INT. SHRINE AUDITORIUM - NIGHT

185.

A WIDE SHOT shows a HUGE CROWD OF PEOPLE sitting on bleachers
that surround a fighting area that is defined with thick
gym mats. An ANNOUNCER is out in the middle of the floor,
speaking over a public address system.

186. ANGLE - THE TWO PRODUCTION ASSISTANTS

186.

They are hardly able to get into the auditorium, having
to peer between people who are standing.

187. CLOSE ON ANNOUNCER
thru
189.

187.
thru
189.

ANNOUNCER
...Robert Wall, Chuck Norris.
But before that we'd like to
introduce a young man from far
away Hong Kong who would like to
(MORE)

(CONTINUED)

187. Cont. (1)
thru
189.

ANNOUNCER (cont.)
demonstrate techniques of a form
called Kung Fu. It's Chinese,
rather than Japanese and we
think you'll enjoy it.

187.
thru
189.

There's a smattering of applause and Bruce walks out, smiling and a little nervous. The announcer holds the microphone for him.

BRUCE
I will try to demonstrate some
of the Kung Fu ideas that are
in many ways superior to karate.

There is a murmur of opposition to this thought and Bruce shrugs.

BRUCE (cont.)
I can only tell you that 800
million Chinese can't be wong.

With this he grins good naturedly, pulling the audience back with him again. He gestures to someone at the edge of the crowd and a man, PAT JOHNSON, dressed in a karate uniform, comes forward. There is a round of applause at the sight of someone they recognized.

BRUCE (cont.)
I have asked this gentleman,
who is a karate black belt, to
simply try to hit me. Every
time he hits me it is a point
for him, every time I hit him,
it's a point for me. The first
one to get twenty-five points
wins. Okay?

Johnson nods and starts to circle as the announcer retreats. Suddenly the man lashes out to graze Bruce on the shoulder.

ANNOUNCER
One for Johnson.

Suddenly there is a blur of action that drowns Johnson under a blizzard of jabs and hits that totally bewilder Johnson, the last one a kick in the ass. The crowd had applauded with each hit, standing now to roar with the finale. It's all over in a dozen seconds as the announcer rapidly falls behind in his count. Bruce smiles again and walks off the floor.

190. CLOSE ON PRODUCTION ASSISTANTS

They're nodding to one another.

PRODUCTION ASSISTANT #1

Get out the Kato mask. We
can quit looking.

CUT TO:

191. INT. LEE HOME - KITCHEN - (SAN FRANCISCO) - NIGHT

Linda is finishing dishes in the kitchen when she hears a NOISE in the part of the building that holds Bruce's school. She listens a second, hesitating, then moves quietly to the door that opens into the small gym.

192. INT. SMALL GYM - NIGHT

She opens the door to peek into the darkness, then steps a couple feet into the room.

LINDA

Who's here?

She stands for several seconds, gauging the frightening quiet. Finally she steps to the wall switch to turn on the lights and a figure, dressed completely in black and wearing a black mask, leaps up from behind a box, crying out with a SHRILL SCREAM. Linda matches his SCREAM, and more, and she falls against the wall, nearly shocked to a faint.

BRUCE

It's just me, honey!

He suddenly races across the floor of the room to run up a far wall, turning to leap down.

BRUCE

(shouts)

I'm Kato, friend of all
humanity!

He runs past her, where she's starting to recover from the initial shock, and he kicks a punching bag to set it spinning.

BRUCE (Cont'd)

Trusted aide of the Green Hornet
and technicolor crimebuster!

He runs to leap over a table, his exuberance spilling over.

(CONTINUED)

192. Cont. (1)

192.

BRUCE (cont.)

They let me bring the costume
to show you. I start in two
weeks. We'll be moving to L.A.

He starts a run toward her, screaming as he leaps PAST
CAMERA.

MATCH CUT TO:

193.
thru
196.

INT. FILM STUDIO UNDERGROUND GARAGE SET - DAY

193.
thru
196.

His leap continues, bringing him back on CAMERA to
smash a FOE through a window and whirling around to take
on THREE MORE HOODS who seemingly have him trapped. He
spins and somersaults, wreaking havoc as he goes. The
criminals are dispatched and a man, dressed as the GREEN
HORNET rushes on from off the set, carrying a couple suitcases.

GREEN HORNET

Good work, Kato! Now let's get
this money back to the First
National Bank.

Bruce runs to the winged Green Hornet car and jumps in behind
the wheel as the Green Hornet throws the suitcases in the
back seat and climbs in beside Bruce. But the car won't
start. Bruce turns the key and the starter grinds away,
but nothing else. Bruce looks out the car window to someone
OFF CAMERA.

BRUCE

Won't do it, chief.

DIRECTOR (o.s.)

Cut!

The DIRECTOR stomps out into the set, followed by TWO
ASSISTANTS, PROP MEN and SPECIAL EFFECTS PEOPLE, all of
them approaching the car. The hoods are getting up off the
floor and Bruce and the Green Hornet are getting out of the
car to give the men room to work.

DIRECTOR (cont.)

Somebody get this damned car
fixed. I'm sick of this kind
of.....

CONTINUED:

197. MONTAGE

thru
200.

As his voice trails off; SHOWING some of Bruce's Green Hornet experience.

Bruce is seen battling with CRIMINALS and driving the Green Hornet car, spinning it around on a mountain road to send a PURSUER over a cliff and to a fiery death. Then:

201. EXT. - ANGLE TO MATCH STOCK FOOTAGE

201. *

Linda is seen standing off the side of the set, smiling at Bruce working in a scene, her hand cupped over what is obviously another child to be. Then:

202. BRUCE

thru
204.

shown in another episode, scaling walls and cartwheeling over frustrated opponents. Now:

202.
thru
204.

205. INT. SUPERMARKET - DAY

205.

We see Bruce at an appearance in a supermarket, dressed as Kato and signing autographs for a MOB of YOUNGSTERS.

206. INSERT - VARIETY ANNOUNCEMENT -(STOCK)

206.

of the Green Hornet's cancellation.

DISSOLVE TO:

207. INT. LEE'S L.A. HOME - NIGHT

207.

Bruce is pacing in the Living Room. He stops at the partly opened bedroom door to peer in.

CUT TO:

208. INT. BRANDON'S BEDROOM - BRUCE'S POV - NIGHT

208.

Linda is tucking in Brandon and kissing him goodnight.

209. ANOTHER ANGLE

209.

Another CHILD is asleep in a crib.

210. INT. LIVING ROOM -BACK TO BRUCE - NIGHT

210.

He turns away, showing a certain agitation. Linda steps out of the bedroom, closing the door.

(CONTINUED)

210. Cont. (1)

210.

BRUCE
Are the kids asleep?

LINDA
Pretty much.

She watches him a couple seconds before speaking.

LINDA (cont.)
The interview didn't work out?

Bruce shakes his head and continues to pace as Linda sits down, trying to demonstrate a calmness while Bruce's anger grows.

LINDA (cont.)
Something will pop up.

BRUCE
They all want the same thing.
They all want me to ah-so, ah-so.

His head begins to bob up and down, bowing and scraping.

BRUCE (cont.)
They want chop-chop. I'm supposed
to wear a pigtail and work in a
laundry.

He ranges around the room, wanting to hit at someone.

BRUCE (cont.)
Ah-so! Ah-so!

His head bobs a couple more times and then he stops to look at Linda.

BRUCE (cont.)
I won't play that game. The
coolie thing is not what I'm
gonna do. I know I have a value.

He walks away, starting out of the room. Then he stops to look back at Linda.

BRUCE (cont.)
I'll keep giving private lessons
and let Hollywood find the error
of its ways.

CONTINUED:

210. Cont. (2)

He finally grins at her, shedding his hurts and animosities. Linda smiles, happy that he can still smile and she goes to him to wrap an arm around him as they leave the room.

DISSOLVE TO:

211. MONTAGE - BRUCE'S STUDIO (PART OF HOME)

211.

thru

thru

221.

221.

Bruce is seen in a series of vignettes, teaching and working out. In surprise appearances we see him instructing JAMES COBURN, STEVE McQUEEN, JAMES FRANCISCUS, JAMES GARNER and ELKE SOMMER. The MONTAGE ENDS with:

223. INT. BIG HOME - NIGHT

223.

A party. SEVERAL PEOPLE are crowded around Bruce and Linda. A MAN is facing Bruce, a dime resting on the palm of his outstretched hand.

BRUCE

So, now there's your dime.
Keeping it is the test. When
I'm ready I'll try to take it
from you.

Bruce makes a move and the man's hand snaps closed, clutching his coin.

BRUCE (cont.)

You're very quick. Good. Now
be careful.

Bruce makes his second move and the blur is hardly discernable. The man has snapped his hand to a fist once again and he's grinning.

PARTY MAN

You missed again.

BRUCE

I don't think so.

MAN

(shakes his head)

I've got it in my hand.

He opens it to find a nickel. He looks at it incredulously and Bruce opens his hand to show him the dime. The GROUP begins to laugh.

CONTINUED:

223. Cont. (1)

PARTY WOMAN

Harry, he took your dime and
gave you a nickel in change.

The man simply shakes his head, trying to understand how
it could have been done to him. Bruce turns toward a hand
that has been laid on his shoulder. The man is GEORGE
LARASSO, his agent.

GEORGE

Bruce, come over and talk to
some guys about Kung Fu and all
that stuff. You know more about
it than they do. There's maybe
television material in it.

They start away and Linda waves him goodbye. The man who
lost his dime looks over to Linda.

PARTY MAN

There was a trick in that, wasn't
there? Changing coins like that.

LINDA

Not so much a trick as being born
with the reflexes of a cobra.
Now if you were born that way and....
(she pokes a finger
into his ample
stomach)
....If you took off about sixty
pounds and trained three or four
hours a day for fifteen years,
you, too, could get a dime for
a nickel.

She's not smiling as she was and the man is aware that she's
telling him more than just how to improve his physical
fitness.

CUT TO:

223.
thru
225.

INT. MOTION PICTURE STUDIO OFFICE - DAY

CLARK is sitting behind his desk, flanked by a COUPLE
OF AIDES. Bruce is pacing behind a chair where his agent
sits.

223.
thru
225.

CONTINUED:

223. Cont. (1)
thru
225.

223.
thru
225.

BRUCE

I think any Kung Fu character has to show the self-denial of his life....the dedication to an ideal. Of course there'd be action....

He swings around to slash a leg over Clark's desk to kick a cigarette out of the hand of an aide, then, without stopping, to kick with the other foot and remove a book from under the elbow of the other aide. Clark laughs with the distress his assistants show.

CLARK

A show like that would be departure. And it's a new kind of fighting.

BRUCE

(nods)

About a thousand years old.

Clark breaks up again, gesturing helplessly.

CLARK

Television moves slowly.

(pauses)

Do you think the television audience would accept a Chinese?

BRUCE

They'd accept whatever is packaged properly. The stories wouldn't have to happen in China. It could be about a Chinese here in this country. After all, this country imported thousands and thousands of them to build the railroads.

(pauses)

Cheaply.

Clark nods, a little uncomfortable with Bruce, but listening just the same.

CUT TO:

226. INT. LEE'S L.A. HOME - DAY

226

Bruce comes charging in, pulling off his shirt as he crosses to a closet. Linda is coming in from another room.

CONTINUED:

226. Cont. (1)

BRUCE
Anybody here?

LINDA
Two eager students.

Bruce pulls off his shoes and grabs up a pair of tennis shoes and a loose-fitting shirt, starting away.

BRUCE
I think this Kung Fu thing has a chance of going. They've got a writer working on it.

LINDA
Did they offer you the part?

BRUCE
No, but I don't know who else it could be.

He stops at the doorway to look back at her a couple seconds, confident, yet afraid of being fooled again.

BRUCE (cont.)
Do you think I'm kidding myself?

LINDA
(smiles)
Not if they want a good looking Chinese fella who is quick and intelligent and strong and exciting.

He smiles and points a finger at her.

BRUCE
I think maybe I've got the wrong agent.

DISSOLVE TO:

227. INT. CLARK'S OFFICE - DAY

227.

Bruce is sitting with his agent, George, and Clark sits alone behind his desk.

CLARK
The network is lining up behind the project and I think it's safe to say we've got a green light. There are a lot of details to clean up, but.....

CONTINUED:

227. Cont. (1)

227.

BRUCE
(interrupts Clark)
Like who's going to play the
lead.

CLARK
Indeed.
(pauses)
Bruce, if you'll excuse us for
a bit.

Bruce holds up a hand, grinning.

BRUCE
I know the rules. It's
business time.
(to George)
I'll see you at the front gate.
Stick it to 'em, George.

GEORGE
(smiles)
See you, Bruce. I won't be
long.

Bruce leaves and the men turn to one another. George
launches right into his proposal.

GEORGE
I think he should get, to start,
fifteen hundred a week and a
piece of the series ownership.

Clark is shaking his head and George comes to a halt,
suddenly wary.

CLARK (cont.)
I've had talks with my people.
Bruce has been a consideration,
but nothing more than that.

George sits very still, absorbing a position that he had
not even considered.

GEORGE
(hard)
Then we've been misled.

CLARK
No, no. I'd be happy to have
Bruce along on the series.
(MORE)

CONTINUED;

227. Cont. (2)

227.

CLARK (cont.)

He can be our technical advisor
and he can stage some of the
fights, but face it....we could
never sell a series to a sponsor,
or to the public, with a
Chinese in the lead....

GEORGE

The part demands a Chinese!
It's a Chinese story!

CLARK

Not necessarily. Not the way
we envision it.

GEORGE

Not only do I think you're
wrong, but it's an injustice
to Bruce. You've milked him
for ideas.

CLARK

We like a lot of his ideas.
They're in the show...we'll
pay him for it, but not the lead.

The agent shakes his head sadly.

GEORGE

Now you want me to tell him
that.

CLARK

If you will, George.

(pauses)

You know how it is. A hundred
actors come in for a part and
only one will get it. Somebody
always wins in these things....
and lots of people always lose.

George nods, sickened with the thought of telling Bruce.

CUT TO:

227A. EXT. ACROSS FROM STUDIO - DAY

227A

From some distance we can see George and Bruce walking
away and down a path. George is talking, though we cannot
hear him, then Bruce is shaking his head and waving his arms
in an agitated manner.

CUT TO:

228. INT. LEE HOME - DAY

228.

Bruce is steaming through their LIVING ROOM and then through a door and into the small gym. Linda comes into the living room, but Bruce is gone. She goes to the door Bruce had gone through.

CUT TO:

229. INT. GYM - DAY

229.

Bruce strides up to a full-length mirror and, without pause, smashes at it with the edge of his hand. The mirror cracks, cutting his hand, but he attacks it again, picking up a low, wooden bench to hurl. He turns to swing at a punching bag, ripping it open. He whips blow after blow at it while the sawdust sprays across the floor.

230. CLOSE ON LINDA

230.

She watches with a certain sympathy and understanding, then she turns to leave.

231. BACK TO BRUCE

231.

He is destroying the gym part by part and piece by piece. Sweat has beaded on his face and it runs down to rain off his chin.

232. INT. BATHROOM

232.

Linda opens the medicine chest and starts to put some things together, tape and iodine and a roll of gauze. The noise of Bruce's fury is heard all the while.

233. BACK TO BRUCE

233.

He has smashed a hole in the plaster wall with his fist, splintering the lath. He hammers at the wall until the rubble is deep on the floor where he stands, then he stops. He leans against the broken wall, his breath coming in short spurts, totally spent, and he slowly turns to look across the room.

234. CLOSE ON LINDA

234.

She stands in the doorway, holding an aluminum pan of water,

CONTINUED:

234. Cont. (1)

tears filling her eyes. Finally she starts forward.

CUT TO:

235. CLOSE ON BRUCE

235.

He slides down the wall to sit on the pile of broken plaster and he rests his torn hands on his knees. Linda sits next to him and starts to wash his hands, tears rolling down her cheeks. She looks at him; then back to his hands. He glances to her, then away. Slowly a thin crack of a smile shows itself and this draws a reaction from Linda and in a few seconds they're laughing uncontrollably. She's trying to wipe the tears out of her eyes and Bruce finally dumps the pot of water over his head, but nothing slows the torrent of surging release.

DISSOLVE TO:

236. EXT. PARK IN BEVERLY HILLS - DAY

236.

James Coburn and Bruce are jogging along a path of the park near the street, both in sweat suits and wet from the effort. A fine feeling of camaraderie shows itself.

COBURN

Television is a monster, anyway.
It can smother genius. In
thirteen episodes it can chew
you up and leave you for dead.

BRUCE

We'll see who gives up first.
Hollywood or me.

COBURN

You had to know we're not
ready for a Chinese hero in a
white world.

BRUCE

I'm an American!

COBURN

Ya, but you have funny eyes.

They laugh together while Coburn gathers his thoughts, seemingly aiming at a particular idea.

CONTINUED:

COBURN

Linda told me that you're a big man in Hong Kong.

BRUCE

Ya. I don't know why, but the Green Hornet is a smash in Hong Kong. I got a couple calls from people over there about making a movie. Not much money.

COBURN

Maybe you should get away from this place for awhile. Get a different slant on it.

BRUCE

Quit, huh?

COBURN

(shakes his head)

Not quit, but.....

(sees something ahead)

....take a time out. Like this.

He trots up to a water fountain and starts to replenish himself a little. Bruce keeps trotting around the water fountain and Coburn.

BRUCE

But as you can see....I don't take time out.

They start off again.

COBURN

Some of those things we've talked about. Like not approaching your opponent head on. Obliquely, Bruce. Try a different angle.

Bruce nods, considering the thought.

BRUCE

Maybe....maybe.

COBURN

Here's where I cut out. Have to get to Metro by ten.

CONTINUED:

236. Cont. (2)

236.

They have come to a cross street where a CHAUFFER-DRIVEN limousine waits. The CHAUFFER starts the car as Coburn starts to get in.

COBURN (cont.)

Think about it, Bruce.

He grins and waves as the limousine is pulled away. Bruce turns and starts back along the path.

237. INT. LEE HOME - NIGHT

237.

Linda and Bruce are sitting in the living room, reading. Bruce is going over one of his books and, at the same time, he's lifting a weight with one hand. Finally he looks over to her, hesitating a bit.

BRUCE

This isn't much of a place.

Linda looks up from the newspaper, staring at him.

BRUCE

It's falling apart. Broken mirrors, holes in the walls, rubble on the floors.

LINDA

I've noticed a deterioration.

She looks back to her newspaper, then slowly lifting her gaze to see him over the top edge of the paper.

LINDA

What do you have in mind?

BRUCE

(shrugs)

I don't know.

(pauses)

There is one possibility.

He stares at her a couple seconds and Linda hesitates, not sure she wants to ask the question. Finally she succumbs.

LINDA

Like what?

CUT TO:

238. EXT. THAILAND JUNGLE - DAY

238.

A small shack is seen in the middle of a clearing in the jungle. It is very quiet other than the cry of a tropical bird. Then a movement is seen at the corner of the building, a figure showing only a shoulder.

239. CLOSE ON FIGURE (BRUCE)

239.

thru
247.

thru
247.

Now the shoulder is joined by a face to show Bruce. His eyes smolder and rake the clearing. Then he moves out, warily, and he approaches the center of the clearing. Madness erupts! MEN converge on Bruce from all directions. It's TWELVE against one! The fight rages across the clearing and onto the screened porch of the house and into adjoining out-buildings, smashing through windows and walls. It is an all-out Chinese war that finally ends with the twelve men dead and Bruce slumped across the steps, bleeding but alive. Cut!

248. WIDE SHOT

248.

Now we see the lights and camera and other motion picture equipment ringing the clearing. There are a COUPLE DOZEN MEN, stripped to the waist, starting to move equipment and change the setup as the DIRECTOR starts out to meet Bruce, applauding. Bruce's 'victims' are getting up off the ground, grinning, and nodding to Bruce.

ORIENTAL DIRECTOR

You can have a little rest.
Maybe a half hour.

BRUCE

What I want is some food I
can eat.

Bruce goes to a small chair and table that has been set up under an umbrella. He picks up the letter he's been writing to Linda. A YOUNG MAN steps up close to him, a fly swatter in hand, and starts killing mosquitoes.

BRUCE

(to himself)

Where was I.

(starts reading)

I am in a village called Pat
Chong a lot of miles from Bangkok.
Though I miss all of you it would
be no place for children.

CONTINUED:

248. Cont. (1)

He starts to write while the men yell with the work
boy smashes mosquitoes. We hear Bruce's voice over it all.

BRUCE (v.o.)

The food is terrible. I'm glad
I brought the vitamins. This
picture, that they now call
"Fists of Fury" is about done.
I will be able to meet you in
Hong Kong in a week. It's nice
to hear that Warner Brothers
want me for a series. When I
was there I could only get work
here. Now that I'm here I can
work there. Crazy! The future
looks bright with lots of
possibilities. Kiss Brandon and
Shannon for me. Love, Bruce.

DISSOLVE TO:

249. INT. HONG KONG THEATRE (OCT.1971) - NIGHT

249.

Bruce and Linda are watching a motion picture, all of the
dialogue in Mandarin. PEOPLE around them are extremely
excited and boisterous, many of them jumping up to yell
at the screen and slash the air with their arms.

CUT TO:

250. THEATRE SCREEN #13 - EXT. THAILAND JUNGLE - DAY

250.

Bruce can be seen performing on the screen, his scream
preceding the demise of a foe.

250A. INT. THEATRE - NIGHT

250A.

The audience is roaring.

DISSOLVE TO:

251. EXT. THEATRE - STREET #16 - NIGHT

251.

The street outside the theatre is packed from the building
to the curb across the street. Bruce and Linda, preceded
by YANG, a man who is to be Bruce's bodyguard/chauffeur,

CONTINUED:

251. Cont. (1)

251.

are struggling through a CROWD that will not let them go, reaching out to touch and grab. SEVERAL POLICEMEN are starting to converge to help them away and into Bruce's new Mercedes. The crowd will only let the car move in a slow, halting crawl.

CUT TO:

252. INT. MERCEDES/EXT. THEATRE STREET #16 - NIGHT

252.

FACES are pressed to windows all around and the car is rocking from the surge of the crowd. YANG hits the horn, speaking to Bruce in Chinese. Linda looks quizzically at Bruce.

BRUCE

He says the car will need a new paint job tomorrow.

Bruce is virtually euphoric with the crowd reaction and he places his hands on the inside of the glass to 'touch' the beaming faces. The Chauffeur has something more to say in Chinese.

LINDA

(to Bruce)

Now what?

BRUCE

(laughing)

He says I'm the King Kong of Hong Kong!

They begin to laugh and slap their hands against the glass, making as close a contact as possible with the dozens of hands that are pressing in toward them.

DISSOLVE TO:

253. EXT. GATE OF YIP MAN SCHOOL - DAY

253.

Bruce pulls his Mercedes up at the curb before the school gate and gets out. He moves to the gate, stopping in the arch to look about.

254. BRUCE'S POV

254.

A COUPLE DOZEN STUDENTS are rough-housing in the courtyard, noisy and exuberant.

255. BACK TO BRUCE 255.

A small smile shows itself and he stands quite still, elegant in a finely tailored suit. There is a pronounced air of nostalgia about him for it has been twelve years since he was one of these boys, doing what they are doing now.

256. VIEW OF BOYS 256.

One by one they become aware of Bruce and they fall silent, though excited by his presence.

257. WIDE VIEW 257.

Bruce starts forward through the courtyard and the boys make room for him, quietly bowing as he passes by. He enters the school and the boys press forward to fill the doorway and watch him climb the stairs to Yip Man's room.

CUT TO:

258. INT. OFFICE OF YIP MAN - DAY 258.

Yip Man sits at his desk, considerably older looking now, and he looks up at a tapping at the door.

YIP MAN

Yes.

BRUCE (o.s.)

One of your students wants to talk to you.

Yip Man stares at the door over the rims of his glasses.

YIP MAN

Well, come in then.

Bruce opens the door, then closes it behind him. Yip Man slowly focuses on Bruce and then his wrinkled face begins to beam and he rises to embrace his famous pupil. They hold each other a long moment, then Yip Man steps back to inspect him.

YIP MAN

You are beautiful. Not so Chinese anymore, but beautiful.

CONTINUED:

258. Cont. (1)

BRUCE

I came to see about your health.

YIP MAN

That was good of you.

(gestures to
a chair)

Sit. You are very famous. My
students talk about no one else.

BRUCE

I've been very lucky.

YIP MAN

(nods)

There is always some of that.
But skill and persistence
attract luck.

BRUCE

How have you been?

YIP MAN

I cannot do my long kick as I
used to and I can only do a
hundred pushups before needing
a rest, but otherwise I am well.

Bruce smiles while a knocking is heard at the door. Yip
Man looks to it.

YIP MAN

Yes.

259. ANGLE THE DOOR

259.

The door is opened by a young man, YANG, about twenty.

YIP MAN

Bruce, this is my assistant,
Henry Yang.

The two men nod to one another.

YANG

(to Yip Man)

Master, the students would
like to demonstrate their
abilities for Mr. Lee.

CONTINUED:

259. Cont. (1)

259.

YIP MAN

Ah!

(gets up)

Well, we had better see to
that now or they will not be
able to contain themselves.

(going to door)

They are probably very excited
that you are here.

Yip Man stops at the door to put a hand on Bruce's shoulder,
looking fondly at him.

YIP MAN

As am I.

CUT TO:

260.
thru
265.

INT. EXERCISE ROOM - DAY

260.
thru
265.

The class of THREE DOZEN STUDENTS is standing in ranks,
all of them smiling, though trembling and ready to show
their skills for their hero. Yip Man guides Bruce to
face the class.

YIP MAN

This is a young man whom you
all know by his reputation and
much that we have told you about
him. Only a few years ago he
stood where any one of you stands
now. He was as noisy and unruly
as the very worst of you....

(the students laugh
at this)

.....but he applied himself and
believed in himself and dreamed
the same dream as you do today.

Yip Man looks to Yang.

YIP MAN (cont.)

Let them show their gifts to our
guest.

Yip Man and Bruce back up as Yang takes over, bringing them
to attention, and setting them to facing one another, all
of it in Chinese. At his command they begin. They are so
supercharged that all discipline immediately breaks down,
and in their zeal they hit to destroy one another. One boy
knocks his opponent into a heap, then turns to smile at
Bruce and bows, only to be kicked in the head and sent
sprawling.

266. CLOSE ON BRUCE AND YIP MAN 266.

Bruce is surprised and Yip Man is alarmed, starting to shake his head.

267. BACK TO BOYS 267.
thru
270. 270.

They are smashing each other. One boy is knocked into a window, nearly falling to the ground below, and another sent through a door, splintering it. Bloody noses and mouths are evident everywhere. Yip Man and Bruce wade into the mob, trying to stop the blood letting.

YIP MAN

No! No! You are hurting each other.

BRUCE

Stop! Back up!

Nothing seems to slow the carnage.

CUT TO:

271. INT. LEE HOME - DAY 271.

A MAID/NURSE walks from the kitchen of the new Lee residence, carrying a tray of tea, and through the living room where a COUPLE MEN are pacing, and down a hallway to a room that has been converted to a gym. Linda is there, holding Shannon, and they are both watching Bruce give Brandon a karate lesson. Brandon, about four, is trying to kick his father's hand.

BRUCE

Higher! Get your foot up here!

The woman puts the tray on a small table and says something in Chinese. Bruce looks up to her.

BRUCE

Take them to my study. I'll be a while. Give them some tea.

The woman nods and leaves as Bruce turns back to Brandon.

BRUCE

(to Linda)

Producers. They'll have the script for the new movie.

(MORE)

CONTINUE:

271. Cont. (1)

271.

BRUCE (Cont.)
 (to Brandon)
 Put some power into it! Hit
 me!

CUT TO:

272. INT. JAPANESE MARTIAL ARTS SCHOOL - DAY

272.

(CHINESE CONNECTION) Bruce comes into the doorway of the school and stands a moment, emanating a challenge and a hatred. His eyes bulge as he scans the room.

CUT TO:

273. BRUCE'S POV

273.

The room is crowded with men, JAPANESE AND RUSSIANS. They take positions that flank Bruce.

RUSSIAN
 You're sick. The Chinese are
 sick!

274.
 thru
 280.

ANGLES

274.
 thru
 280.

Bruce quickly moves forward to start a fight that spares nothing. Windows, walls, doors, furniture....all of it is demolished. Bodies are sent hurtling into space and bones crack. Finally it is over and Bruce, blood running from several cuts, moves to the door to stop and look back at the maimed and struggling men.

CUT TO:

281. INT. THEATRE (INT. JAPANESE MARTIAL ARTS SCHOOL - DAY) NIGHT 281

We're looking at the same close shot of Bruce, though on the motion picture screen now. He stares at the men a moment more.

BRUCE
 The Chinese are not the sick
 people of Asia.

282. ANGLE

282.

The theatre explodes with cheers and PEOPLE leap to their feet in a paroxysm of pride and joy.

CUT TO:

283. CLOSE ON COUPLE

283.

Bruce and Linda are sitting in the balcony and Bruce is leaning close to the rail, obsorbed by the audience. He is wearing a cap, a beard and sunglasses. Linda is wearing sunglasses as well and she nods to Bruce as he leans back, glancing to her.

DISSOLVE TO:

284. EXT. THEATRE - NIGHT

284.

The CROWD is leaving the theatre and Linda and Bruce step out a side door and cross the half-filled side street to a narrow, deserted street where the Mercedes is parked. Yang, at the far end of the block, sees them and starts trotting forward. They get into the back seat and Bruce begins peeling off the beard and slowly removing the sunglasses. The crowd has become aware of the car and some are pointing in that direction. Bruce rubs his face with his hand then slowly works the palms of his hands over his eyes. He looks very tired.

LINDA

What's the matter? Are you alright?

BRUCE

I'm okay. Just a little dizzy.

Yang is getting in the car as the crowd starts running toward them, yelling.

LINDA

Take us home, Yang.

He starts the car away and down the street, pulling away from the mob that is nearly upon them.

CUT TO:

285. EXT. WARNER BROS. STUDIO - DAY

285.

An EXECUTIVE is sitting behind a desk in a large, tastefully appointed office. He's listening as an AIDE reads to him.

AIDE

Big Boss did three and a half million in Hong Kong and Fists of Fury topped that by another half million. Both of those broke the old record set by The Sound of Music. The reaction has been the same in Singapore and the Phillipines.

EXECUTIVE

But that's Asia. That's not surprising.

The aide turns a page to search out more information.

AIDE

Fists of Fury broke a lot of box office records in Italy...

(looks up at
the executive)

Turin, Rome. There's something large happening with Bruce Lee.

The executive gestures to the pile of papers his aide has before him.

EXECUTIVE

Get all that together in a definitive report and let me see it in a couple days. Meanwhile we might start looking for a story that would work for him.

CUT TO:

286. EXT. HONG KONG HILLS - EARLY MORNING

286.

Bruce is a tiny figure, silhouetted on the ridge of a hill with Hong Kong dropping away and below him. He's running and turning his arms in a circular motion.

CUT TO:

287. EXT. BUDDIST CEMETARY - DAY

287.

A WIDE, HIGH VIEW shows thousands of grave stones dropping away and down the steep hillside. Bruce is still trotting, making his way upward along the irregular paths between graves. He finally slows down and stops.

CUT TO:

288. CLOSE ON BRUCE

288.

He's staring down at a grave, breathing heavily.

289. BRUCE'S POV

289.

In the tradition of Chinese cemeteries, a photograph is attached to the front of the head stone. It is his father.

290. BACK TO BRUCE

290.

His breathing is growing slower as he stares at the picture of his father, and then he bows.

BRUCE

Things have gone very well for me, father. What I learned at the school I have been able to use and make a living for myself and my family. You have two grandchildren now. The oldest is a boy and the youngest, two years old, is a girl. Mom has moved to the United States to live with your friends there. She is well and living a busy life. Let any fears you might have disappear. There is no cause for worry.

(pauses)

I will be back to see you again soon.

He nods again and starts away, slowly at first, then starting to trot and climb the cemetery hill.

DISSOLVE TO:

291. INT. BRUCE'S STUDY - NIGHT

291.

Bruce is sitting at his desk and leaning over a sketch

CONTINUED:

291. Cont. (1)

291.

book, a plate of food growing cold at his elbow. Linda is sitting in a chair across from him, eating.

292. ECU SKETCH BOOK

292.

He is drawing figures of men in various fighting poses. Lines and arrows diagram where a man will move an arm or a leg.

BRUCE (o.s.)

I'm going to direct the next film myself.

LINDA

The studio people say it'll cost too much....going to Rome.

BRUCE

It's the story I want to do, and it has to use Rome and the Colosseum. There's plenty of money. I'm a fighter first... before anything else, I think. Fighters are always looking for a bigger arena to fight in.

DISSOLVE TO:

293. EXT. COLOSSEUM - DAY

293.

The drawn figure DISSOLVES into the final fight between Bruce and Chuck Norris in THE WAY OF THE DRAGON in the Colosseum, Rome. The fight moves quickly between and around the huge marble columns. It is a violent, yet graceful fight that ends in Norris' death. Bruce, with a grin, helps Norris to his feet.

BRUCE

Can you think of a more perfect place to die.

Norris shakes his head and his hand, trying to get some feeling back into the hand.

NORRIS

Enough people did it here.

CONTINUED:

293. Cont. (1)

293.

BRUCE

Maybe ten thousand. I've
been reading a lot about the
place.

Norris is working the stiffness out of his shoulders and
starting away through THE CREW that is busy moving and
pushing equipment around.

NORRIS

Ten thousand and one.

BRUCE

You okay?

NORRIS

All I need is a cup of coffee
and I'll be ready to go again.

Bruce nods and grins again, then turns to look down into
the arena. His expression slowly draws to a thoughtful stare
and he starts downward toward the floor of the Colosseum.

294. WIDE SHOT

294.

Bruce slowly moves out along the base of the arena,
dwarfed by the immense building. If he were to stand still
he'd go unnoticed among the fallen marble.

295. CLOSE ON BRUCE

295.

He stops and looks about, his gaze searching the rising
walls and vast galleries. We see what he sees; the doors
from where the prisoners and gladiators and lions came.
He can feel the crowd-filled galleries and the approaching
battle. The images come and go more rapidly as his eyes
snap from place to place, taking on a canny wariness.

DISSOLVE TO:

FANTASY SEQUENCE

296. EXT. COLOSSEUM - DAY (STOCK)

296.

Kirk Douglas, dressed as a gladiator, rushes forward and
OFF CAMERA.

297. OMITTED 297.*
298. STOCK - THE CROWD 298.
298A. roars, but Kirk Douglas is up again, charging ahead.
299. OMITTED 299.*
300. STOCK 300.
Then Bruce turns just in time to find Woody Strode rushing him with a spear.
301. OMITTED 301.*
302. STOCK 302.
Then it's Victor Mature's turn.
303. OMITTED 303.*
304. STOCK - THE CROWD 304.
is cheering wildly.
305. STOCK 305.
CAESAR himself is smiling.
- DISSOLVE TO:
- (RETURN TO REALITY)
306. CLOSE ON BRUCE 306.
Suddenly he rushes ahead to leap and thrust with his leg

(CONTINUED)

306. Cont. (1)

306.

as if it were a spear, screaming his terrible scream. The sound reverberates against the unyielding stone.

CUT TO:

307. WALL OF COLOSSEUM

307.

TWO WORKMEN, carrying shovels, stop to stare at him a couple seconds. Then they glance to one another, going on.

308. BACK TO BRUCE

308.

The sight of the two men sobers him, and, too, he hears someone laughing behind him. He turns to find Norris coming up from behind, carrying a cup of coffee.

NORRIS

Now who did you kill?

BRUCE

(shrugs)

Can't you feel it? It's a place for warriors.

NORRIS

I don't disagree with the fighting....but it's the killing. The place kinda turns me cold.

BRUCE

The ultimate fight. If we had lived then we might have fought each other for real.

NORRIS

(smiles)

Ya. I'm glad I'm actually a lover.

They laugh together a few seconds.

BRUCE

But you might have won.

Norris looks out across the arena, slowly sobering.

NORRIS

You know something, Bruce. I don't think so.

309. EXT. SPANISH STEPS - ROME - DAY

Bruce, dressed handsomely in suit and vest, is walking gawking along in the Italian sun, as would any tourist, but about him scurry a DOZEN PHOTOGRAPHERS along with two very INSISTENT MEN of the Italian film industry. A limousine is being chauffeured along the curb, keeping pace. They are all moving together, this horde, and only the one can speak English and the other jabbers loudly in Italian, seemingly without pause.

ITALIAN PRODUCER

My partner says what anyone can tell you, that you have become a star in Italy.

BRUCE

I hope that's true.

ITALIAN PRODUCER

It is!

310. ANGLE

310.

The man stops to listen to the stream of Italian coming from his partner, nodding with the thought he's expressing.

ITALIAN PRODUCER

We would like you to stay in Italy and make a picture for us.

BRUCE

I would like to, but I haven't finished the one we're doing. I'll have to get back to Hong Kong and my family.

As the man translates, Bruce tries to see something of a fountain. The man turns back to Bruce.

ITALIAN PRODUCER

Your family can be flown here tomorrow. Our expense.

BRUCE

(grins)

I'd like to, but I have to get back.

Words are being issued by his Italian Producer at an alarming rate and the only understandable words are Sophia Loren. Bruce pauses at this.

CONTINUED:

310. Cont. (1)

ITALIAN PRODUCER
We believe we can arrange for
Sophia Loren to co-star with
you.

BRUCE
That's very flattering.

ITALIAN PRODUCER
We're not trying to trick you.

BRUCE
I didn't think you were, but
I've had an offer from Warner
Brothers this morning.

At the name Warner Brothers the partner finally stops
talking. He listens while the man translates, then he
asks a quick question.

ITALIAN PRODUCER
(to Bruce)
The film. What is the title?

Bruce digs into his jacket pocket and comes up with a
rumpled telegram.

BRUCE
They call it 'Enter the Dragon.'

311. ANGLE

311.

The producer repeats the title for his partner. The producer
takes a couple seconds, trying to place such a title, but
he can't and he shrugs and walks off toward his waiting
limousine. He stops before he gets to the car to look back
at Bruce. He shrugs again, but this time it's more an
impatient dismissal of Bruce as he would with any fool. He
gets in the car with his man and is gone. Bruce watches
them pull away, then turns to climb the stairs, still
followed by the photographers.

DISSOLVE TO:

NOTE: A SERIES OF SHORT SCENES upon Bruce's return to Hong Kong,
and the weeks following his return, that show his fanatical
following, but also a growing opposition and challenge to
his elevated, and therefore, vulnerable position.

312. EXT. HONG KONG AIRPORT - DAY

312.

(STOCK) A commercial jetliner lands.

DISSOLVE TO:

313. EXT. HONG KONG AIRPORT GATE - DAY

313.

Bruce is walking down from a plane surrounded by A MOB OF REPORTERS AND PHOTOGRAPHERS AND SECURITY POLICE. He turns to walk along a chain link fence behind which is a SCREAMING CROWD of YOUNG PEOPLE. He touches their fingers that they stick through the fence. He kisses some of the fingers of the girls, setting them to squealing.

REPORTER #1

Your former director said that you're a fool for directing yourself in this last picture.

BRUCE

No comment.

REPORTER #1

You're not going to challenge that?

BRUCE

What do you want me to do?

REPORTER #1

Well...you could threaten him.

BRUCE

Is that what you want me to do?

REPORTER #1

(shrugs)

I could use something, Bruce.

BRUCE

(nods)

Tell him if he says anything like that again I'll knock his head off.

Bruce had been smiling, but before he has finished speaking his expression has become quite grim. The newsmen stop to scribble as Bruce goes on. The reporter watches him go, wonderingly, then speaks to the newsman next to him.

CONTINUED:

313. Cont. (1)

313.

REPORTER #1

I don't think he was joking.

CUT TO:

314. NEWSPAPER HEADLINE (INSERT) - (STOCK)

314. *

"BRUCE LEE THREATENS DIRECTOR."

DISSOLVE TO:

315.
thru
320. INT. RESTAURANT - NIGHT315.
thru
320.

Bruce, Linda, Bruce's man, Yang and A PRODUCER are eating dinner. A YOUNG WAITER is standing across the room beside the door that leads to the kitchen. He is staring at Bruce, unwaveringly. Bruce's gaze is finally drawn by the man and Bruce locks onto his stare. The others at the table pick up on it and Linda shakes her head.

LINDA

Bruce, let it go. It's just another kid trying to make a reputation.

Bruce finally nods, reluctantly, and looks back to his food, but the waiter suddenly runs across to them with a great yell, assuming a fighting stance. Yang gets up to get rid of the challenger, but is knocked over a table. Bruce has to get up to finish the waiter and the encounter.

CUT TO:

321. NEWSPAPER INSERT - (STOCK)

321. *

A picture of the waiter, his face showing an ugly bruise, is seen under a headline that says: BRUCE LEE HITS WAITER.

DISSOLVE TO:

322. INT. YIP MAN'S SCHOOL - DAY

322.

Bruce is staring out a window of the school and down to the STUDENTS playing in the yard.

YIP MAN (o.s.)

You must not try to hold everything in your hand at once.

323. CLOSE ON YIP MAN

323.

YIP MAN (cont.)

You are reaching for every
pebble on the beach at the same
time. No man has such a grasp.

DISSOLVE TO:

324. EXT. ABERDEEN HARBOR - DAY

324.

Bruce lying in a sampan in Aberdeen Harbor. It is much
the same feeling of reverie and introspection that we had
seen earlier in the harbor. He is staring skyward.

YIP MAN (cont. o.s.)

You are trying to eat all the
food at one sitting. No one
has such a capacity. You have
no time to savor anything. Set
yourself apart from others.
Take time to consider....

Yip Man's voice is stilled by a shout that causes Bruce to
sit upright in the sampan. A junk is slowly passing close
by and several people are looking down into his sampan.

VOICE

Bruce Lee!

325. ANGLES

thru
330.325.
thru
330.

He looks up to see the PEOPLE WAVING to him. He waves
back and searches for the pole to start him back to shore.
As he poles through the aisles between rows of CROWDED
JUNKS, PEOPLE come to the sides of their ships to wave and
call out his name, yelling to him and clapping their hands.
He smiles wearily. There is little place for him to hide
anymore.

DISSOLVE TO:

331. EXT. HONG KONG STREET - DAY

331.

Bruce is getting out of his Mercedes, then around to the
passenger side to let out Brandon. TWO REPORTERS come to
him as he walks Brandon to the gate of the school that
Brandon attends.

CONTINUED:

331. Cont. (1)

331.

REPORTER #3

I'm not trying to stir anything controversial, but....

Bruce bursts out laughing, as do the reporters.

REPORTER #4

Some purists have criticized your style.

Brandon goes through the gate, waving, while the OTHER CHILDREN on the school grounds also wave to Bruce.

BRANDON

Goodbye, Daddy.

BRUCE

Have a good day in school.

He turns back to go to his car, followed by the reporters.

BRUCE

I don't recognize style. It's all stupid posturing.

Bruce suddenly lets out a cry, frightening the reporters, and he goes through a series of hand and leg maneuvers accompanied by appropriate grunts, all of it looking very flashy though authentic. The reporters are laughing now. Finally Bruce stops.

BRUCE

By the time one of these idiots has gone through all that posing he would have been knocked on his ass. A real fighter has only one objective, and that is to destroy his opponent as quickly and directly as possible. All the rest is bullshit.

With that he gets into the Mercedes and drives off.

CUT TO:

332.
thru
340.

INT. TELEVISION STAGE - NIGHT

Bruce is sitting and facing a TRIO of grim-faced KARATE EXPERTS. The MODERATOR of this talk show is smiling amiably.

332.
thru
340.

CONTINUED:

332. Cont. (1)
thru
340.

332.
thru
340.

MODERATOR

Recently, Mr. Lee, you've criticized many of the techniques...I might say.... almost sacred techniques of your fellow Kung Fu....

He is interrupted by one of the opposing faction, a thick, imposing figure of a FIGHTER.

FIGHTER ON SHOW

Correct style is the secret of all Kung Fu. When I get to a correct position I cannot be moved. I dare anyone.

(gets up)

Like this. Ahhhhh!

With a cry he assumes a classical stance, glaring out the men.

FIGHTER ON SHOW

Try to move me! Chang!

One of the men, CHANG, gets up and goes to the challenger and grapples with him, trying to move him from where he stands. He's a rock and Chang gives up.

FIGHTER ON SHOW

Po!

The second man, PO, gets up to try, grabbing him by the shoulders and arms, but the man is unmovable. He looks to Bruce, half grinning, half sneering.

FIGHTER ON SHOW

Maybe the movie star wants to try.

Bruce gets up and moves to the man, then lashes out with a foot that smashes the man in the face and sends him crashing through the flimsy set to bring it down around him. Bruce walks off without a word as the moderator gasps and the men protest and stagehands try to pull the set together.

DISSOLVE TO:

341. INT. BRUCE'S GYM - DAY

341.

Bruce is working one side of his huge, hexagonal exercise

CONTINUED:

341. Cont. (1)

341.

machine. He is perspiring heavily, working the weights rhythmically, endlessly.

CUT TO:

342. INT. KITCHEN - LINDA

342.

Linda is working with a CHINESE COOK, preparing a meal. The sound of Bruce at the exercise machine is clearly heard, beat after beat, then it unexpectedly stops with a loud thud. Linda pauses and looks up.

LINDA

Bruce?

There is no sound and Linda, suddenly alarmed, hurries out.

343. INT. GYM

343.

She finds Bruce sprawled at the base of the machine, trying to gain his feet. Linda rushes to him, trying to help him.

LINDA

Bruce! What happened?! Do you want to stand?!

He nods and she finally gets him to his feet, her face showing her worry and fright.

CUT TO:

344. INT. HOSPITAL EXAM ROOM - DAY

344.

Several x-rays of Bruce's skull are slipped in front of a large viewer. Now the room is seen and THREE DOCTORS are arranged across from Bruce and Linda.

DOCTOR #1

Whatever it was that caused you this....blackout...cannot be found. No trace of a problem.

BRUCE

You have no idea, then.

CONTINUED:

344. Cont. (1)

344.

DOCTOR #1

Nothing shows itself. Maybe
tension....maybe fatigue.

(gestures to report
on his desk)

You're thirty-two, but all
of this shows that you're in
perfect shape. The body of an
eighteen year old.

He smiles, sure that this news will be reassuring, but Bruce
has trouble smiling. He is not entirely satisfied.

BRUCE

It was really scary.

DOCTOR #1

I don't doubt it.

DISSOLVE TO:

345. INT. BRUCE'S STUDY - DAY

345.

The room is filled with cigar smoke and nearly a DOZEN
PEOPLE, including Linda. Newspapers are piled and pulled
apart, lying about. Bruce is holding his hand over his
nose as if trying to filter the smoke, then he gets up to
open a window.

BRUCE

That smell is worse than the
critics.

Some of the men laugh while they punch their cigars in ash
trays. A PRODUCER is carefully folding a newspaper.

PRODUCER #3

They hate it. But there are
only ten critics against a
million people trying to get
in the theatres. Today I prefer
to believe the people.

Bruce nods and moves back to his desk.

BRUCE

I'd like to have them all.

Linda stares at Bruce, aware how badly the reviews stung him.

CONTINUED:

345. Cont. (1)

345.

PRODUCER #3

The money will make you forget.

Bruce pokes around among the myriad bottles on his desktop, finding a box of vials that hold a yellow colored fluid.

BRUCE

Anybody want some bee extract?
Korean formula. Very good.

They shake their heads as Bruce opens a vial and downs the contents.

MAN

I'll stick with whiskey. Irish
formula.

Everyone laughs and Bruce smiles, breaking his mood a bit.

BRUCE

Where are we?

Yang opens a folder and starts to slide his finger along a piece of paper.

YANG

Our producer friend called from
Rome...an offer of two pictures
at.....

(pauses to look
at Bruce)

One million dollars each.

(back to paper)

Run Run Shaw with another offer.
He has never paid any actor what
he's offering you now. Warner
Brothers has sent....

(points to script
on desk)

their script 'Enter the Dragon'.
Twentieth Century Fox has
suggested a deal, but they have
no story ready at the moment.
Assorted proposals from Taiwan,
Singapore, the Phillipines,
France and West Germany.

(closes folder)

That was up to yesterday. I
haven't been to the office yet
this morning.

CONTINUED:

345. Cont. (2)

345.

The men smile and one man bites off the end of a cigar, but thinks better of lighting it, carefully sliding it into his vest pocket.

BRUCE

There is only one deal that will open every theatre door in the world. All the others are too restricted to their own locales. We have to open up....make a picture that's more than Italian....more than Chinese.

He taps his finger on the script of "Enter the Dragon."

DISSOLVE TO:

346. MONTAGE OF SHOTS - STOCK

346. *

thru
356.

that show the background to the making of "Enter the Dragon" using 'behind the scenes' footage by Henry Wang, though not showing anything close of Bruce Lee. We see material from the arrival at Han's Island, on the junk in the South China Sea and then of Aberdeen. This last dissolves to:

thru
356.

357. EXT. PIER SET - DAY

357.

OUR CREW working to set up a shot on a crowded pier. Linda arrives on the set and she and Bruce walk away to be alone for a moment. Bruce looks out across the harbor and the hundreds of moored junks, a little pensively.

LINDA

Are you happy with the way it's going?

BRUCE

Oh, ya. It's looking right. Beautiful.

(pauses)

I've been thinking about the children....about you. I know how you feel about Hong Kong.

LINDA

Wherever you are is fine with me.

CONTINUED:

357. Cont. (1)

357.

BRUCE

I don't know if it's the right place for the kids. Now with Shannon's eye operation.....I don't know.

(pauses)

When I'm in the States I'm angry because I'm ignored, and when I'm here I feel more like an American. I get impatient with my own people. They don't move fast enough for me. I'm a foreigner in either case.

LINDA

This picture might change it.

BRUCE

If it does what I think it can do we'll be able to live anywhere. I won't just be a Hong Kong actor.

(pauses again)

Would you like to move back to California?

LINDA

It'd be great. We'd be close to our mothers. The children would love it.

BRUCE

Let's figure on it. Let's....

He is interrupted by someone shouting his name and they turn toward the sound.

358. THEIR POV

358.

They have walked some distance from the crew and an ASST. DIRECTOR is running along the pier and waving them back.

359. BACK TO TWO SHOT

359.

BRUCE

They're ready....and think we're ready.

They smile to one another and start back, holding hands as would any couple in love.

DISSOLVE TO:

360. MONTAGE CONTINUES - (STOCK)

360.*

thru

thru

362. We see the production footage of the film being made on the streets of Hong Kong.

362.

363. OMITTED

363.

364. MORE MONTAGE ON ENTER THE DRAGON - (STOCK)

364.*

thru

thru

367. production footage as we see the mirrored room and the underground caverns and the terraced tennis courts used for Han's tournament fields.

367.

368. EXT. TENNIS COURTS - DAY

368.

Bruce is sitting in the director's chair at the end of the huge tournament field, drinking tea from a mug and watching a shot being set up at the other end. There are a COUPLE DOZEN EXTRAS loafing around near Bruce, all dressed the same in white karate uniforms. One of the extras, sitting and looking down from a stone wall, is staring at him. Finally Bruce becomes aware of the challenge, but he lets it go, sighing wearily. The YOUNG FIGHTER will not allow Bruce to rest, staring without interruption. Bruce glances to him again. He is maybe seventeen and smooth of face and clear of eye. There is an innocence and purity about him that shows no malice.

BRUCE

Forget it, kid.

Everyone close by is now watching, waiting.

YOUNG FIGHTER

You refuse?

(CONTINUED)

368. Cont. (1)

368.

BRUCE

I just sat down for tea.

The young man bows politely.

YOUNG FIGHTER

I am sorry, Mr. Lee. I will wait.

He doesn't move, but watches as Bruce slowly sips at his tea.

BRUCE

If I refuse I'm a coward, right?

The young man doesn't answer.

BRUCE (cont.)

But, if I agree and I beat you I'm a bully.

(pauses)

But, if I lose people in the press will say I'm finished. I'll look very silly beating people up on the screen when I've lost to you here. Yes?

YOUNG FIGHTER

Yes.

BRUCE

Do you still want to fight? Even though it can only hurt me no matter how it comes out?

YOUNG FIGHTER

What about me?

BRUCE

What about you?

YOUNG FIGHTER

I have challenged you. How can I quit? I would look like a fool.

BRUCE

I sympathize with your position.

CONTINUED:

368. Cont. (2)

368.

YOUNG FIGHTER
I would not know how good I
am unless we fought. I would
never know.

BRUCE
That's understandable.

Bruce pauses to gauge the youth again, taking in his clean
and unmarked features and his unwavering determination.

BRUCE (cont.)
I think I know you.

YOUNG FIGHTER
(shakes his head)
No.

BRUCE
(slowly nods)
Oh, yes. I believe that I'm
looking at myself.

Bruce slowly puts down the mug of tea and gets up.

BRUCE (cont.)
I can't insult you by refusing.

The young man drops off the wall as an ASSISTANT DIRECTOR
rushes up.

ASSISTANT
Everybody is ready. They're
waiting for you.

Bruce looks to the assistant and then to the young man,
shrugging.

BRUCE
Now neither of us will ever
know.

He bows, as does the young man, and Bruce walks off with
the assistant as the young man watches them go, so keyed
up, and then so let down, that he seems ready to cry.

DISSOLVE TO:

369. INT. RESTAURANT #3 - DAY

A meal has just finished and dishes are being taken away. It has been a luncheon for Bruce and Linda and SEVERAL REPORTERS, some of whom had been seen earlier. Bruce is ebullient and Linda is smiling.

REPORTER #5

Finishing a picture apparently agrees with you.

Bruce is so obviously relieved of the tension of making the picture that he is radiant.

BRUCE

It's always a victory just to finish.

The WAITER arrives with the check and Bruce grabs it up, glancing at the dour expression of one of the reporters.

BRUCE (cont.)

Don't look so sad, Mr. Wang.
I'm paying for the lunch.

The others laugh, but Wang only shows a small smile that comes and goes.

WANG

All these plans of yours...
you're getting away from us....
too big for us now.

LINDA

We'll always keep the home
here. We'll never be far away.

Bruce sobers and reaches into the inside breast pocket of his jacket and pulls out a worn case that he opens to take out a twisted, battered pair of wire framed glasses. The lenses are gone and a paper clip holds part of the frame together. He holds them up for the reporters to see.

BRUCE

These were my reading glasses
a few years ago, before I
broke them. I was too poor at
the time to get them fixed.
I've kept them with me ever
since to remind me where I came
from...and how far.

CONTINUED:

369. Cont. (1)

369.

The reporters smile and a couple of them take out notebooks to start a story. Bruce puts the glasses back in the case and drops a bill on the table as Linda gets up.

BRUCE

See you in the papers.

They laugh again and wave as Bruce and Linda leave.

CUT TO:

370. EXT. STREET BEFORE RESTAURANT - DAY

370.

Bruce and Linda start down the sidewalk toward the Mercedes and PEOPLE start waving and calling out to him. Then people on balconies above join in as Bruce opens the car door for Linda. He goes around to the driver's side of the car, waving to those calling out to him and he looks up to a YOUNGSTER who is shouting his name from a balcony above. Bruce smiles and lifts his thumb in a gesture of 'A-OKAY' and our picture freezes. Over this frozen close shot of Bruce a voice tells us this:

VOICE

Four months after the completion of "Enter the Dragon", Bruce Lee, at the age of thirty-two died. The film, his last, broke box office records in country after country and made him an international star of a magnitude that only he could have imagined or dared dream.

The close shot of Bruce slowly goes out of focus for the end credits.

THE END