(BLOOD AND STEEL)

ENTER, THE DRAGON

An Epic Of The Martial Arts

by

Michael Allin

December 7, 1972
w/rev. 12-19-72

Based on an original story by:

Fred Weintraub

and

Paul Heller

(BLOOD AND STEEL)

ENTER, THE DRAGON

FADE IN:

1 WHITE SCREEN 1

We HEAR a rhythm of many voices grunting, feet stamping wood floor -- all in powerful unison.

2 SHORT TITLES 2

As TITLES END, the blazing WHITE resolves into a moving thing. Shadows appear, wrinkling across it to the rhythm of the SOUNDS we hear. CAMERA PULLS BACK to reveal the back of a man in karate uniform, drilling through the moves of karate. CAMERA PULLS BACK MORE and we see the source of the SOUNDS: ranks of Black kids follow him through the moves.

Over their moving heads, we see a far door open and a Black man -- WILLIAMS -- steps into the room. He stands and watches, holding a suitcase. The INSTRUCTOR sees him, grabs one of the smallest kids to lead the class while he goes back to Williams.

INSTRUCTOR
Hey man, you're really going!

Williams only nods. The men look at each other, true friends.

WILLIAMS
Came to say...

INSTRUCTOR
I know.

They shake. The Instructor grabs Williams in a bear hug.

3 EXT. KARATE SCHOOL - LONG SHOT FROM INSIDE CAR 3

we see Williams leave the school. As Williams heads up the street, the car follows, revealing two POLICEMEN in the front seat.

4 WILLIAMS 4

As Williams crosses an alley, the squad car ROARS up, SCREECHES to a stop. The cops are out fast. They shove Williams up against the wall, frsik him roughly. They search his pockets and bring out a plane ticket, passport, and a gold-handled scroll covered with Chinese calligraphy. Williams stands calm.

COP #1
Leavin' town, are ya? Hey, this jig's got a passport!

COP #2
Where you goin', jig?

COP #1
(opening the scroll)
What the hell's this? Some kind of commie shit?

COP #2
Where's the plane ticket for?

COP #1
(reading it)
Hong Kong.

COP #2
Yeah, he's a commie. They're all commies.

COP #1
(still reading)
Hong Kong via Hawaii.

COP #2
(furiously jealous)
Hawaii! He's going to Hawaii?

This is too much for Cop #2 to take. He shoves Williams back toward an alley with his nightstick.

COP #2
(continuing)
He's not going to Hawaii!

Williams breaks the nightstick with a karate chop. Cop #2 smiles.

COP #2
(continuing)
Well, look what we got here.

(CONTINUED)

4 CONTINUED: 4

COP #1
(looking up and down the empty street)
Assaulting an officer.

The cops move in to work him over.

5 THE ALLEY 5

Williams ruins them both. He leaves them in the alley, unable to move or speak. He throws his suitcase into the squad car, gets in and tears off. A block away, the red lights and SIREN come on.

6 EXT. WATTS TOWERS 6

The squad car passes.

7 EXT. FREEWAY 7

The squad car streaks down the freeway, red lights and SIREN blazing, passing under the sign leading to Los Angeles Airport.

8 EXT. PLANE, LOS ANGELES INTERNATIONAL AIRPORT 8

Williams races toward the plane.

CUT TO:

9 EXT. SAN FRANCISCO - DAY - LONG AERIAL SHOT 9

CUT TO:

10 EXT. GOLF COURSE - DAY 10

Two men stand on a green. One of them -- ROPER -- steps up to attempt a long putt. He positions himself over the ball, then looks up at the MAN watching him.

ROPER
Double or nothing?

The Man looks from the ball to the cup to Roper.

MAN
That's about a thousand bucks a foot, Roper!

(CONTINUED)

10 CONTINUED: 10

Roper just smiles at him, waiting.

MAN
(continuing)
Why not!

Roper putts. The ball goes long. Roper smiles and goes to pick up his ball.

CUT TO:

11 NEXT TEE 11

Roper pulls out a driver from his bag in a cart. A girl -- his SECRETARY -- sits in the cart. As Roper tees up, we HEAR his Secretary answering a mobile phone.

SECRETARY
I'm sorry. Mr. Roper is not in right now. May I take a message?

Roper drives the ball off the fairway into some trees.

CUT TO:

12 ROUGH 12

Roper is off the course, determining how to play his ball. From his P.O.V. we see the distant flag through the trees. A man's legs step into the line of sight.

Roper looks up and three MEN in black suits stand around him.

MAN
Tough shot, Mr. Roper.

ROPER
Excuse me, gentlemen.

MAN
I don't think you can make it.

(CONTINUED)

Roper looks up to see that one of the other men holds a gun. Roper smiles.

ROPER
What'll you bet.

The man smiles in spite of himself. He likes Roper. He smiles around to the other two shaking his head.

MAN
Ya gotta love him. Come on Roper....175 big ones would do on Monday the 15th. Today is Thursday already - the 18th Roper!

ROPER (charming)
It's only 150.

MAN
Youre forgetting the interest.

ROPER
Interest! Freddie never lays interest on a pal!

MAN
Freddie saids to tell you its strickly business from now on.

The men move in around Roper.

MAN (continuing)
You take advantage, Roper.

ROPER (smiling, with a wink)
I better talk to Freddie.

MAN
Freddie don't want to talk to you. He knows he can't say noto you, which is why he sent us.

Continued.....

ROPER (Hand on heart)
Look, fellas, it's....

MAN
It's the dough, Roper or we gotta break something.

Roper starts to say something. The MAN holds up a hand to shut him up.

MAN
(continuing, cutting Roper off)
You got it.

Roper saids nothing.

MAN
(continuing, routinely, with a shrug)
Well....

The men close in on Roper.

MAN (continuing)
Freddie saids it's for your own good, Roper. He saids it hurts him more than it does you.

The men reach for Roper. Roper hits the gunman with his back swing, karate chops and kicks the other two.

CUT TO:

LONG SHOT - TREES, DISTANT GREEN

Roper's ball sails out of the trees and lands beautifully on the green. Roper comes out of the trees to the waiting cart.

Continued.....

ROPER (to secretary)
Listen, you better confirm that flight to Hong Kong for me. What've I got in the bank?

SECRETARY
$583.14....

ROPER
It's all yours.

SECRETARY
You're going to need it.

Roper takes out his putter and winks at her.

ROPER
Wanna bet.

He takes a practice swing.

CUT TO:

14 EXT. SOUTHEAST ASIA JUNGLE TRAIL - DAY 14

A painfully uncomfortable Englishman -- BRAITHWAITE -- rides a donkey led by an OLD MAN with a crippled arm. Though Braithwaite is sweating heavily in the humidity, his regulation bush jacket is buttoned all the way up to the knot of his school tie. He holds an umbrella up against the tropical sun.

15 MONTAGE 15

Braithwaite hanging on desperately as the old man leads the donkey over a tortuous mountain path. Drops of hundreds of feet open below him.

Finally, we see a beautiful pond surrounded by lush ferns, flowers and trees, and fed by a wide waterfall. The old man stops. Braithwaite dismounts stiffly, begins to look around for something or someone. He turns to speak to the old man, but he is gone. Braithwaite looks at the waterfall, and we see him startled by something he sees.

CUT TO:

16 CLOSE SHOT - WATERFALL 16

Through the falling water we make out the face of a man -- LEE -- sitting behind the waterfall, stone still, his eyes unmoving, unseeing, in a trance of meditation. As the CAMERA brings us CLOSER, we become aware of an intense force behind his tranquil gaze.

17 BRAITHWAITE 17

Braithwaite sits down, sorely careful, to wait. He brings out pen and small notebook, looks at his watch, and begins to bring his report up to date.

18 ANOTHER ANGLE - BRAITHWAITE 18

He looks up from his jotting to the waterfall. As he watches it, Lee is suddenly next to him on the side away from the waterfall. Braithwaite does a startled double-take from Lee to the waterfall and back. Lee nods to Braithwaite, and drops lithely into push-up position to drink from the pond.

BRAITHWAITE
(pushing himself to his feet)
Would you be Mr. Lee?

(CONTINUED)

18 CONTINUED: 18

LEE
Yes.

BRAITHWAITE
Good. My name is Braithwaite. I've come a long way.

Lee springs lightly to his feet. Braithwaite is obviously impressed by his agility. Instead of moving through a series of motions -- from knees to feet to standing -- Lee makes only one move: directly to the end result.

LEE
Yes?

BRAITHWAITE
I've come here to speak to you about a matter of great importance.

LEE
(looks directly at Braithwaite)
What is that?

BRAITHWAITE
(uneasy at Lee's intensity, looks away)
I say, there's an interesting mystery about this place: the waterfall empties into the pond, but the pond doesn't empty into anything.

LEE
(quizzical and slightly ironic)
A good observation.

BRAITHWAITE
(eagerly)
It empties underground.

Lee nods with a smile.

LEE
(measuredly)
You see very well with your mind's eye.

CUT TO:

19 EXT. JUNGEL TRAIL - LEE AND BRAITHWAITE 19

Lee and Braithwaite come down the trail. Lee moves with easy grace. Braithwaite keeps awkward pace, pulling the donkey.

BRAITHWAITE
(very serious)
Mr. Lee, I'm here to speak to you about a tournament of the martial arts.

LEE
Well, I thank you for inviting me, but you must know I do not attend tournaments.

BRAITHWAITE
Oh no, you misunderstand. I'm not here to...

Braithwaite is pulled to a sudden stop by the donkey.

BRAITHWAITE
(continuing; trying to appeal to the animal's reason)
Come on, there... be a good fellow... come along now.

The donkey will not move.

LEE
Just let go of him and walk. He will follow.

BRAITHWAITE
He will?

Braithwaite throws the lead-rope back over the donkey's neck and he and Lee move on. Braithwaite keeps turning around to look at the donkey.

20 DONKEY 20

The donkey watches Braithwaite.

BRAITHWAITE
(continuing)
I'm talking about a tournament to which you have already received an invitation. Specifically, the tournament organized by Mr. Han.

(CONTINUED)

20 CONTINUED: 20

Braithwaite turns to look at the donkey.

BRAITHWAITE
(continuing)
He's not coming.

LEE
(patiently)
Don't pay any attention to him. Han? Oh yes, I was invited. But as I said...

Braithwaite steals another look at the donkey.

21 DONKEY 21

The donkey now follows.

BRAITHWAITE
We'd like very much for you to attend <u>that</u> particular tournament, Mr. Lee.

LEE
(ironically)
<u>We</u>, Mr. Braithwaite?

22 EXT. COURTYARD - SUNSET 22

The house in the b.g. is stately and traditional. We see flower gardens in the shade of graceful willows and fruit trees, all surrounded by a wall which is lost in bougainvillaea. Here, time passes as slowly as the bougainvillaea grows.

23 FLOWER GARDEN 23

In the flower garden in the courtyard, Lee is sparring with a young man. In the b.g., we see the old man sitting under a tree with Braithwaite whose attention is rivetted on this graceful exhibition.

24 TREE 24

The old man serves tea to Braithwaite.

(CONTINUED)

24 CONTINUED: 24

BRAITHWAITE
(to the old man)
Absolutely incredible. I've never seen anything like it ... incredible... You must help me convince him.

25 LEE 25

Lee spars with the young man, instructing him. In the b.g. the old man is listening to Braithwaite. Now and then, the old man nods.

LEE
(as he moves)
RHY - TH - M. Feel my rhythm. Move with me. But do not imitate me. Surprise me.

The young man obviously worships Lee. He hesitates.

LEE
(continuing; feinting an attack to wake him up)
Come on!

The boy attacks with a kick. Lee jumps back and the boy falls.

LEE
(continuing)
Too slow!

The boy is immediately back on his feet. Lee launches a series of attacks for the boy to parry.

LEE
(continuing)
Defense. Defense. Get my rhythm, and then let your defense flow into attack.

The boy parries an attack with an attack.

LEE
(continuing; jumping back, continuing to spar)
There... you're getting it. Did you feel it? That move was all your own. Never imitate.
(MORE)

(CONTINUED)

25 CONTINUED: 25

LEE (cont'd)
Be yourself. Find your own moves, your own grace.

Lee notices Braithwaite rising to leave. Lee stops sparring. He and the boy bow.

LEE
(continuing)
You can't get that from me. I can point to it... as to the moon... but you must see it for yourself.

Braithwaite leaves the courtyard. Lee tries to surprise the boy with a sudden attack. The boy parries well.

LEE
(continuing; laughing)
Good!

CUT TO:

26 INT. LIBRARY - NIGHT - CLOSE SHOT - WRITING HAND, PAPER 26

We watch a hand filling a page with the beautifully intricate Chinese characters -- more drawing than writing.

CUT TO:

27 LEE 27

Lee is writing at his desk in his library. Piles of books and papers lie neatly around him, and to the side, an electric typewriter. A teapot and cup stand on a corner of the desk. Lee's appearance is markedly different: he wears reading glasses, and casually elegant clothes.

28 FULL SHOT - LIBRARY 28

The door opens and the old man enters, crosses quickly to the desk. The room's walls are lined with books from ceiling to floor, and the wood floor and desk shine with the light of a fire.

29 OLD MAN 29

The old man stands and watches Lee. Lee continues to write. The old man lifts the teapot, helft is briefly, then pours tea into Lee's cup. The SOUND of tea filling the cup is very loud in the silence.

30 LEE 30

Lee's eyes move from his writing to the slowly filling cup, then up over his glasses to the face of the old man. Lee leans back, smiling curious. The old man is quiet, hesitant.

OLD MAN
How is it going?

LEE
Very well.

OLD MAN
How near finishing are you?

LEE
Almost done. Will you read it before I send it off?

OLD MAN
As always.

A pause. Lee studies the old man.

LEE
Would you like to read it now?

OLD MAN
Not now. When it is finished.

LEE
Then it is something else that you want to speak of.

OLD MAN
It is a very difficult thing.

LEE
I can tell.

OLD MAN
When is Han's tournament?

LEE
Ah, the difficult thing.

(CONTINUED)

30 CONTINUED: 30

The old man nods.

OLD MAN
Before you decide, I must tell you something.

LEE
(gently)
All right.

OLD MAN
The last of Han's tournaments was held in Macao three years ago. I was there with your sister.

Lee tenses slightly at the mention of his sister.

LEE
I didn't know that.

OLD MAN
Yes. We stayed in an inn by the river.

LEE
You told me: in her sickness, she liked to listen to the water.

OLD MAN
I did not tell you everything. Han had completely taken over the city for the time of the tournament. His men were everywhere. Our inn was on the outskirts of the area...

CUT TO:

31 FLASHBACK - EXT. STREETS - NIGHT - SHORT MONTAGE 31

The old man and Lee's delicate sister -- SU LIN -- follow their shadows around a corner, make their way through dark streets. The streets are narrow, and as they pass the lone lantersn, their shadows go by them, huge, on the opposite wall. The old man watches their shadows passing them as they walk.

CUT TO:

32 CLOSE SHOT - WALL AND SHADOWS 32

The shadows of the old man and the girl are met by a group of larger shadows.

33 STREET 33

A gang of thugs stand in their way. The seedy-looking cutthroats crowd around Su Lin, all eager to get to know her. Their leader is a Japanese -- OKATA -- who would cut your throat for practice. They ignore the old man.

34 CLOSE SHOT - SU LIN 34

Su Lin stands among them, head bowed meekly, silent, until one of them touches her. She breaks his arm with sudden karate.

35 THUGS 35

The others laugh, prepare for fun. The girl and the old man fight them all.

36 OLD MAN 36

The old man defends himself against the many men about him. Okata and another man draw knives. The other man charges. The old man grabs the man's wrist, sends the hilt of the knife into a second man's teeth, then whirls the man's arm to catch a third attacker on the blade.

(NOTE: THIS FIGHT SEQUENCE, AND ALL OTHERS, WILL BE CHOREOGRAPHED BY MR. BRUCE LEE.)

37 SU LIN 37

The girl holds her own, until she is surrounded and overwhelmed.

38 OLD MAN 38

Hearing Su Lin's SCREAM, the old man looks away from his assailants, and Okata cripples his arm with a knife.

39 SU LIN AND THUGS 39

The thugs hold Su Lin as Okata lovingly cuts open her cloak with his knife.

40 CLOSE SHOT - KNIFE 40

41 CLOSE SHOT - OKATA 41

grinning.

42 CLOSE SHOT - SU LIN 42

Su Lin, seeing the old man disabled, seeing the inevitability of what is coming in Okata's eyes, lunges onto the knife.

Okata and the men run off as Su Lin sinks to her knees. The old man holds her in his arms while around them some of the wounded men painfully drag themselves off, crawling like insects into the dark.

CUT TO:

43 INT. LIBRARY - NIGHT - MED. SHOT - LEE 43

Lee has turned off the desk lamp. He sits in shadow, staring off into the fire. We hear the old man's voice over as CAMERA MOVES SLOWLY IN CLOSE on Lee.

OLD MAN'S VOICE
The truth would have gotten you killed. Or, at the very least, it would have poisoned your heart. It was my decision not to tell you. But now the Englishman has given you reasons to go which are more important than revenge: Han is an evil man.

Lee turns to look at the old man. His face is clenched with silent pain.

OLD MAN'S VOICE
(continuing)
The time has come for you to make your own decision.

Lee stares with glints of firelight in his eyes.

CUT TO:

44 EXT. PLANE, KAI TAK AIRPORT, HONG KONG 44

Roper comes out of the plane and down the steps.

CUT TO:

45 INT. AIRLINES BAGGAGE PICKUP 45

Roper stands with a porter, identifying his luggage as it comes into view.

ROPER
That's mine... and that one
... that one... that one...

The porter begins to recognize the expensive-looking leather and to point out the pieces to Roper.

ROPER
(continuing)
... yes... yes... yes... yes
... yes...

CUT TO:

46 EXT. STREET 46

Roper gets into rickshaw. As it moves off into traffic, we see -- one by one -- four more rickshaws following with his luggage.

CUT TO:

47 SHORT MONTAGE - WILLIAMS IN HONG KONG 47

A) leaving the Hotel Miramar.

B) sightseeing.

C) walking Hong Kong streets.

48 EXT. HONG KONG STREET 48

Lee comes down a street. He wears a stylish suit and sunglasses. He carries a medium-sized fine leather shoulder bag. He enters a tall office building.

CUT TO:

49 INT. LOBBY 49

Lee strides across the lobby to the directory.

50 DIRECTORY 50

Lee's finger moves down the names, stopping finally at...

51 CLOSE SHOT - NAME 51

F.A.D.E. - FAR ASIAN DATA ENGINEERS - 999.

CUT TO:

52 CLOSE SHOT - OKATA 52

In BLACK AND WHITE SILENT FILM, Okata's face, hugely, evilly CLOSE. He bows, turns to one side and bows again, turns and bows again. The HAND-HELD CAMERA PULLS BACK to reveal that he stands, wearing a karate uniform, in the center of a gym -- and that he bows to similarly-clad men lining the four walls around him. CAMERA PANS amateurishly fast across the gym waiting. One man charges him, is thrown into the air. Two others attack. They land on their heads. Four come simultaneously from each corner, to become a tangled heap of arms and legs. We hear Braithwaite's voice.

BRAITHWAITE'S VOICE
That... is Okata.

53 CLOSE SHOT - LEE 53

Lee sits in the darkened room watching Okata. The light from the film moves on his face.

54 FILM 54

Now Okata receives a furious stream of attackers, endlessly varied, from all sides, which culminates in a final mass attack. Bodies fly around Okata. He is the calm at the center. We hear only the WHIRR of the projector.

(NOTE: THIS WILL BE CHOREOGRAPHED BY MR. LEE.)

When it is over, the men group behind Okata and all of them bow. CAMERA WHIRLS to reveal HAN returning the bow. He smiles and bows to the camera.

BRAITHWAITE'S VOICE
(continuing)
There! That's Han. That's the only film we have on him.

The film changes to COLOR AERIAL SHOTS passing over a Jungle Island.

BRAITHWAITE'S VOICE
(continuing)
This is where you'll be going.

(CONTINUED)

54 CONTINUED: 54

In magnificent contrast to the jungle, Han's palace comes into view. Vast lawns and gardens surround it, on one side going all the way down to the sea, where several junks lie at anchor. On the landward side, rice fields and plantations hold back the jungle.

55 LEE 55

LEE
Where is this place?

56 BRAITHWAITE 56

BRAITHWAITE
He's built an island fortress in international waters. After the war, the nationality of the island was uncertain. And sometime after that, Han bought it. I say "bought" because the transaction is on file, the title transferred ... but there is no record at all of just who it was that sold it!

LEE
What do you know about Han himself?

BRAITHWAITE
The man lives like a king... on his island stronghold which is totally self-sufficient. All of his efforts seemingly are directed toward supporting what he calls his school of martial arts. Han's only contact with the outside world is this tournament which he holds every three years.

LEE
(quietly)
I know about Han's tournaments.

BRAITHWAITE
At these tournaments, Han recruits instructors and students for his school.

(CONTINUED)

56 CONTINUED: 56

LEE
(shaking his head in admiration)
Building a private army of martial artists.

BRAITHWAITE
Precisely. The man is obviously obsessed.

LEE
But on a grand scale, you must admit.

Braithwaite pauses, admiring what he sees of the island.

BRAITHWAITE
Yes, the place is bloody magnificent!

57 SLIDES 57

As they watch, the shots of the island CUT TO a STILL shot of a girl's body just hauled out of the sea. Her skin is dead gray. We catch a glimpse of an unrecognizable face.

BRAITHWAITE'S VOICE
This was a stewardess, Mary King -- found floating in Hong Kong harbour. Nothing unusual about a body in Hong Kong Harbour, but this girl was last seen at a party aboard Han's private junk.

LEE'S VOICE
Didn't the investigation get you onto the island?

BRAITHWAITE'S VOICE
(slightly embarrassed)
Actually, it didn't. They had reported her lost at sea before the body was found.

CUT TO:

58 SLIDE 58

We see a CLOSE SHOT of an identification tag tied to the big toe of a woman's naked foot. We read:

KING, M. -- fem.
002634/17

CUT TO:

59 SLIDE 59

Then a CLOSE SHOT of an arm which is riddled with needle marks.

LEE'S VOICE
(before Braithwaite can say it)
Heroin.

BRAITHWAIT'S VOICE
Yes...

LEE'S VOICE
What did the autopsy reveal as the cause of death?

BRAITHWAIT'S VOICE
She did not drown.

LEE'S VOICE
She O.D.ed?

Braithwaite consults his notes.

BRAITHWAITE'S VOICE
Yes. Cause of death was heroin overdose.

LEE'S VOICE
What was the extent of tissue deterioration?

Braithwaite is impressed by this question. He tosses his notes onto the table.

BRAITHWAITE'S VOICE
That is what I was getting to. The autopsy did not find the tissue deterioration associated with long addiction.

Lee sits back in his chair, shakes his head.

LEE'S VOICE
Han must have thrown quite a party.

CUT TO:

60 FILM 60

A black limousine arrives. The door is opened for a short, smiling Oriental in a black business suit, surrounded by other smiling Orientals in black business suits.

LEE
Oh, yes. Yara.

BRAITHWAITE
(surprised again)
You know him?

LEE
Mister Opium.

BRAITHWAITE
Uh, yes, the largest supplier in the Far East.

CUT TO:

61 SLIDE 61

We see another TAG around another TOE, then Yara's face, dead, still smiling.

LEE'S VOICE
Another guest at the party?

CUT TO:

62 FILM 62

We see what looks like CANDID FILM, with telephoto lens. One man stands out from a group. He is a tall man with luxuriant gray moustache and goatee, and he wears a turban. He nods courteously to a beautiful woman.

BRAITHWAITE'S VOICE
This is Ahmed Ben Abu -- who literally owns every street-girl and bar-girl in the Middle East. His yacht has been spotted near the island at regular intervals. It's apparent to us that Han controls drug and white slavery traffic throughout the Far East. Perhaps farther.

LEE
I gather you still don't have enough to bust his operation.

(CONTINUED)

62 CONTINUED: 62

BRAITHWAITE
We can't prove what we know.

LEE
Why don't you put him out of business... unofficially.

Braithwaite smiles at Lee with nervous admiration.

CUT TO:

63 INT. MIRAMAR TEA ROOM 63

BRAITHWAITE
We want you to go in there as our agent... get us our evidence.

LEE
(smiling)
And get out in one piece to give it to you.

BRAITHWAITE
We'll give you whatever you need: electronic equipment, weapons. Anything.

Lee sips his tea thoughtfully.

LEE
I won't need anything.

BRAITHWAITE
There's a radio on the island -- We'll be monitoring it, on the chance that you can get to it.

LEE
And then, you'll move in.

BRAITHWAITE
(slightly embarrassed again)
Someone will. F.A.D.E. itself is not an agency of enforcement. We function as gatherers of information -- evidence, upon which interested governments can act.

(CONTINUED)

63 CONTINUED: 63

LEE
(sardonically, but with a smile)
I see -- if there's trouble, you'll make a phone call.

BRAITHWAITE
(changing the subject)
Oh -- by the way...

He hands Lee a photograph.

64 CLOSE SHOT - PHOTO 64

An Oriental girl -- Mai Ling.

BRAITHWAITE'S VOICE
Two months ago we managed to place a female operative on the island. Since then, we've lost her. If she's still... there, she might have something. Name's Mai Ling.

65 BRAITHWAITE 65

fills Lee's tea cup. As he pours, he looks up and sees Lee watching him.

BRAITHWAITE
(with the cup already full)
More tea?

CUT TO:

66 EXT. HONG KONG WATERFRONT - DAY 66

Lee walks along inspecting sampans for hire. He is casually, but well-dressed and carries one small bag. He stops and comes to an agreement with a boy, gives him some money and steps aboard. The boy sculls out into the harbor, through junks and small boats of every description, out toward the roadstead where larger crafts are anchored.

CUT TO:

67 CLOSE SHOT - ROPER'S LUGGAGE 67

Roper's luggage is piled high on a larger, far more luxurious sampan than Lee's. A young girl sculls it through a floating city of sampans. Aft of the luggage, gold curtains enclose the passenger compartment. The curtains open and Roper appears, watches the incredible scene slip by (SECOND UNIT INSERTS). As the sampan heads out across the harbor, a woman's arms twine around his neck, pulling him back inside. The curtains close.

68 LONG SHOT - ROPER'S SAMPAN 68

approaches a huge junk. It is late afternoon.

CUT TO:

69 EXT. ON BOARD JUNK - SUNSET 69

Roper's luggage is piled on deck. We see Lee standing alone in the bow, other lone men about the deck. As the crew readies for sail, a speedboat is seen coming very fast, bouncing over the water toward the junk. We lose sight of it as it ROARS up, HEAR it reverse to a stop alongside. Then WILLIAMS appears at the top of the ladder and comes aboard.

70 ROPER 70

sees Williams, smiles to himself, walks over to where Williams leans over the gunwale to grab his luggage. The crew bursts into activity around them, weighing anchor, hoisting sails.

ROPER
(in a commanding tone)
Okay, soldier... Shape it up!

WILLIAMS
(knowing who it has to be, turning around fast, excited)
Roper! How are you, man?!

ROPER
Glad to see <u>you</u>! What's it been... five...?

WILLIAMS
Six years, man. Not as long as it seems.

(CONTINUED)

70 CONTINUED: 70

ROPER
Yeah, I know what you mean.

WILLIAMS
What you been doing since Nam?

Roper waves a hand over his luggage.

ROPER
Hangin' in.

WILLIAMS
(impressed)
Same old Roper.

ROPER
Damn, it's good to see you --
We're going to have some fun!

WILLIAMS
Yeah... what a coincidence, huh? What do you know about this Han cat?

ROPER
Nothing. But from what we see here, I'd say the man knows how to live.

Williams looks around the luxurious junk, then out into the harbor at the floating city of sampans.

WILLIAMS
But look over there. Whole families live on those boats, never get off.

ROPER
Same old Williams...

CUT TO:

71 EXT. JUNK - SUNSET OVER HARBOR - LONG SHOT - HONG KONK IN B.G. 71

The CAMERA SEARCHES OUT the faces of each man as they watch Hong Kong recede in the distance. We STOP for a moment on Williams and Roper and HOLD finally on Lee.

72 LONG SHOT - JUNK 72

The harbor is ablaze with sunset. Raising sail, the junk stands gradually out to sea.

CUT TO:

73 EXT. JUNK - NEXT DAY - CLOSE SHOT - TWO PRAYING MANTISES 73

We see two praying mantises fighting to the death.

CUT TO:

74 CREW OF THE JUNK 74

huddled around the battling insects, wildly yelling them on and making bets.

75 LEE, ROPER AND WILLIAMS 75

Roper and Williams watch, standing next to Lee.

WILLIAMS
They sure do get worked up.

ROPER
(excited)
Fifty bucks on the big one!

LEE
(with a courteous smile)
I will give you five to one.

ROPER
Will you go for a hundred?

Lee nods. Roper pokes Williams, raising his eyebrows at how big a sucker he thinks Lee is.

76 INSECTS 76

The smaller mantis suddenly gains the advantage. He kills the larger one.

77 LEE AND ROPER 77

Roper can't believe it. Lee smiles at him and holds out his hand for his money. As Roper counts it out, he stares belligerently at Lee.

(CONTINUED)

77 CONTINUED: 77

WILLIAMS
(laughing)
Same old Roper! Hey, man, do you remember that bet you made with a guy in our platoon... Robertson?

ROPER
(looking at Lee)
That bastard!

Lee looks at Williams as Roper lays the money in his hand.

WILLIAMS
All your back combat pay that he wouldn't live out his tour of duty.

ROPER
(turning to Williams, not watching the money)
Son of a bitch turned into a soldier to win a goddam bet -- stayed alive just for spite!

WILLIAMS
Stayed alive -- and hit Honolulu with your ten grand!

Lee laughs and hands one of the bills back to Roper.

LEE
It was only a hundred.

Williams breaks up all over again. Lee nods to Roper and walks over to the owner of the mantis, which the owner holds in a small wooden cage. Roper watches Lee congratulate the man, and give him some of the money. Roper goes over to look at the mantis in the cage.

78 CLOSE SHOT - MANTIS 78

threatening Roper.

79 LEE 79

LEE
(continuing)
A fierce dragon, isn't he?

80 ROPER 80

blows on the mantis.

ROPER
Only in his world.

LEE
His size is not the point.

ROPER
(looking Lee up and down, sarcastically)
Isn't it?

LEE
(answering Roper's insult with a smile and a story)
In the Eleventh Century...

ROPER
Uh-oh, a philosopher!

LEE
(ignoring Roper)
In the Eleventh Century, the Emperor Kaw Chou -- the most feared warrior of his time -- was advancing upon an enemy. When his column suddenly stopped for no apparent reason, the Emperor charged to the front and found a praying mantis in the path, boldly defying his men. The Emperor himself approached -- just as you did now -- but the mantis behaved no differently with him than he did with the lowliest recruit. Any man would have to kill him to pass. The Emperor was so impressed with the insect's bravery that he stood and directed his whole army -- which was half a day long -- around the creature.

Roper grins at Lee. He looks him up and down even more insultingly.

ROPER
A little dragon. I can see how that story'd mean a lot to you. Are you trying to tell me something?

LEE
What do you hear?

CUT TO:

81 EXT. JUNK OFF HAN'S ISLAND 81

Sampans bring each man ashore. Roper and Williams ride together, Williams' sampan following with their luggage. Larger sampans carry crates ashore from the junk.

82 THE SHORE 82

On shore each man is met by his own group of servants.

83 ANGLE - LEE 83

Lee waves the servants away, carries his own small bag.

A woman -- TANIA -- stands watching the arrivals with a giant Turk -- BOLO. Tania is tall, full-figured, dangerous looking. Her dark, challenging beauty is only the most obvious of her weapons.

84 ROPER AND LEE 84

Roper nods to Tania, speaking to Lee through his huge grin.

ROPER
Would you look at that!

LEE
(smiling)
A girl like that could teach you lot about yourself.

ROPER
(laughing)
Who... me?

CUT TO:

85 EXT. THE DOCK 85

One of the workers unloading the larger sampans drops a crate into the surf. Okata, supervising, beats the man. The blows are few, but merciless.

86 CLOSE SHOT - LEE 86

watches Okata.

CUT TO:

87 MONTAGE - LEE 87

FOLLOWING Lee as he approaches the palace: noticing terrain, cover, placement of guards, architecture of the palace; mentally mapping what will be pockets of shadow in the night.

88 INT. LEE'S ROOM 88

Lee enters. The room is furnished with a writing table and a sleeping mat on the polished wood floor. Oriental paintings grace the walls.

89 WRITING TABLE 89

Three books stand between a container of pens and a vase holding a single lotus blossom. Lee smiles when he sees the books... He takes one.

90 CLOSE SHOT - BOOK 90

The title is in Chinese. On the back, we see a photograph of Lee, the author.

CUT TO:

91 INT. - WILLIAMS' ROOM 91

Williams' room is furnished with a large canopied bed, and the walls are covered with posters.

92 CLOSE SHOT - POSTERS 92

CAMERA PANS over a vast panoply of Black -- Angela Davis, Eldridge Cleaver, Malcolm X, Muhammed Ali... and posters showing the action in Black films.

93 CLOSE SHOT - WILLIAMS 93

He turns his head and sees, all alone on one wall, a poster of a giant black fist. There is also a stereo tape-deck. Williams turns it on, experimentally. He HEARS "The Horn." He looks around, shaking his head in disbelief.

WILLIAMS
All this... and Miles makes it cool.

CUT TO:

94 INT. ROPER'S ROOM 94

Roper's room has a wide waterbed, and a fifth of Chivas Regal. Roper picks up the bottle and recites the label, mumbling it to himself as in prayer, with his eyes closed. A KNOCK interrupts him.

ROPER
(with a wave of his hand, as if summing up his whole philosophy of life)
YES!

All this and now Tania enters.

TANIA
Welcome to our island, Mr. Roper.

ROPER
(looking her over)
I am very glad to be here!

TANIA
Are your accommodations satisfactory?

ROPER
(looking her over)
They're wonderful! Miss... uh...?

TANIA
I am Tania.

ROPER
Tania. That's Russian, isn't it?

TANIA
I wouldn't know.

ROPER
Yes, Tania is Russian. It means, "The Unexpected."

He lets it sink in.

ROPER
(continuing)
Will I see more of you?

TANIA
(promising)
Tonight...
(pause)
... at the festivities.

CUT TO:

95 INT. PALACE - NIGHT - TUMBLERS 95

SUDDEN MUSIC. We see tumblers leaping high into the air. As they come down, we see the men seated at separate tables around an amphitheatre in which the tumblers perform.

CUT TO:

96 THE DIVAN TABLES 96

Lee, Roper and the others as they watch and react.

97 MONTAGE 97

A) Tumblers.

B) Sword-swallowers.

C) Fire-eaters.

D) Tumblers -- executing a judo-karate-kung fu ballet, simulating kicks, flips and rolls without contact. To demonstrate their incredible control, they lapse into simulated slow-motion.

98 MONTAGE - FEAST - (TO BE FURTHER ENLARGED) 98

The dishes are brought in by an endless procession of girls clad in filmy silk.

A) There are platters heaped:
with the freshest vegetables, exotically prepared and served...
with rice of many colors...
with meat from the sea, land and air: whole crabs, lobster, turtle-shells filled with shrimp, pearl-laden oysters...
infinite numbers of different-sized animals' tongues...

B) There are large roasted birds:
filled with a succession of smaller birds, cooked one inside the other like oriental boxes...

C) We see tree boughs:
from which the men pick apples, oranges, pears and persimmons...

D) And there are flaming desserts:
pineapples filled with every color and kind of berry...
grapes and melons of every kind and color lying in beds of snow...

99 LEE 99

In the course of it all, Lee takes in everything. He eats only a handful of grapes.

100 ROPER 100

Roper loves it. He tastes everything. He gets up to take a girl over to serve Williams. He loads Williams' plates with more when he thinks Williams takes too little of something, eats off them himself. Roper is obviously in his element.

101 ROPER 101

sees Lee eating only grapes and can't believe it. He walks toward Lee's table.

ROPER
(expansively)
Hey, Philosopher, you feel as good as you look?

LEE
Better.

ROPER
This is really something, isn't it?

He reaches and takes a steaming platter from a passing servant and sets it on Lee's table.

ROPER
Come on... live a little.

Lee shakes his head, declining the food.

ROPER
(continuing)
Those grapes are that good, huh?

LEE
(with a teasing smile)
Do you know the story of the man being chased by the tiger?

Roper looks heavenward, sighs, but sits down to hear it.

(CONTINUED)

101 CONTINUED: 101

LEE
(continuing)
He ran for hours, finding no escape. Finally, in desperation, he leaped off a cliff and hung by a vine, while the tiger snarled above him. He looked below him: another tiger snarled, hungrier than the one above. Then he saw two little mice above him, gnawing away at the vine. At this moment, he spied a strawberry plant, growing out of the cliff beside him, with a single strawberry.

ROPER
So what did he do?

LEE
He looked up -- he looked down -- and he plucked the strawberry and ate it -- and savoring its fading taste, the man said out loud...

ROPER
What?

LEE
"How good life is."

Roper is dumbfounded. He shakes his head, stares at Lee, shakes his head again and wanders away. He turns and looks back at Lee.

102 LEE 102

With the sights and the SOUNDS of the spectacle all around him, Lee smiles to Roper and eats a single grape.

103 STAIRWAY 103

Girls in cheong sams appear and the MUSIC quiets. The tumblers disappear. Han enters, coming down the stairway surrounded by the gentle-looking girls. Tania and Bolo move with him, behind and a little to one side.

(CONTINUED)

103 CONTINUED: 103

HAN
Gentlemen -- welcome! You honor our island. I look forward to a tournament of truly epic proportions. But until then, let us celebrate the life we share: the life of the martial artist. We are unique, gentlemen, in that we create ourselves. Through long years of rigorous training, sacrifice, denial, pain -- we forge our bodies in the fire of our will. We are artists of the self, whose aesthetic is discipline. But tonight, let us celebrate all that we have worked for and won: let us celebrate, simply, our lives. Gentlemen, please indulge our gratitude.

The MUSIC resumes, faster and louder.

104 STAGE 104

The girls move down into the theatre and bow to Han. Han throws apples across the arena and the girls demonstrate their skill with throwing knives and shurken (round darts).

105 MEN 105

The men catch the apples impaled by the various weapons.

106 HAN 106

Han throws the final apple.

107 GIRL (MAI LING) 107

One of the girls -- MAI LING -- merely blows toward it.

108 LEE 108

Lee catches the apple, and finds a small dart in it. Han and the girls depart as the festivities continue.

CUT TO:

109 INT. LEE'S ROOM - LATER 109

Lee is alone, reading. There is a KNOCK at the door.

LEE
Come in.

The door opens and Tania leads in five frighteningly beautiful girls.

TANIA
A gift, Mr. Lee. Please choose according to your desire.

Lee looks at the girls, smiling, nodding to each one. He turns to Tania.

TANIA
(continuing)
If you see nothing you like...

LEE
There was a girl at the feast tonight.

TANIA
Which girl, sir?

Lee hands Tania the dart from the apple.

LEE
She had a beautiful mouth.

TANIA
(smiling at the double entendre)
I know the one. I will send her to you.

CUT TO:

110 INT. WILLIAMS' ROOM - CLOSE SHOT - WILLIAMS 110

Williams' expression: "If this is a dream -- let me sleep forever."

CAMERA PULLS BACK. We see that Williams is inspecting six altogether different girls. He passes from one to the next, then goes back down the line circling each girl, studying each, prolonging, elaborating the memory. He walks away from them, lost in thought. He turns and looks at them. He smiles at them. Then he steps to one.

(CONTINUED)

110 CONTINUED: 110

WILLIAMS
I'll take you, darlin'...

He goes on.

WILLIAMS
(continuing)
... and you... and you...

Deciding he's up to it:

WILLIAMS
(continuing)
... and you.

He smiles courteously, apologetically, to the other two. He turns to Tania.

WILLIAMS
(continuing)
Please understand. It's been a big day. I'm a little tired tonight.

CUT TO:

111 INT. ROPER'S ROOM 111

Roper sits on the edge of the waterbed, holding his stomach. As though sensing something, he lifts his head, sits straight, waits -- and then delivers a long, eloquent belch. There is a KNOCK at the door.

ROPER
Come...

He belches again.

ROPER
(continuing)
... in.

Another KNOCK. Roper goes to the door, opens it to see Tania.

ROPER
(continuing)
Come in, come in!

She does, and she is followed by five girls, each absolutely unlike any of the others. Roper stares at them as they enter one by one.

(CONTINUED)

111 CONTINUED: 111

ROPER
(continuing; flustered, incredulous)
Each more lovely than the one before. What is happening to me?

After the last girl, he looks out into the hall to see if there are anymore, then closes the door.

TANIA
A gift, Mr. Roper. Please choose according to your desire.

ROPER
According to my desire?

Roper smiles and looking at Tania, re-opens the door. The girls file out. Roper closes the door when only Tania remains.

TANIA
(eyes flashing)
A wise decision.

CUT TO:

112 INT. LEE'S ROOM - CLOSE SHOT - MAI LING 112

stands in Lee's doorway.

MAI LING
I am honored, sir, that you have asked for me. However, please understand, these are not my duties.

Lee closes the door.

LEE
(reassuring her)
Please stay.

MAI LING
There are other girls...

LEE
I want to talk to you --
(pause)
-- Mai Ling.

(CONTINUED)

112 CONTINUED: 112

She is startled to hear her name.

MAI LING
Where do you come from?

LEE
Braith...

Her fingers fly to Lee's lips, silencing his voice.

LEE
(continuing; whispering)
Braithwaite.

Mai Ling points to the sleeping mat, and gestures silence. Lee sits down on the mat to wait as she goes around the room blowing out the candles.

113 SLEEPING MAT 113

Lee watches Mai Ling as the light dims around him. In darkness, she joins him.

MAI LING
(whispering close)
Han is everywhere!

LEE
Have you seen anything?

MAI LING
Nothing conclusive -- I am kept in the palace, watched always... perhaps even now. I know nothing of Han's activities away from the palace. But I can tell you this: people disappear.

LEE
Who?

MAI LING
The girls. Every one of them. They are summoned to Han in the night, and the next day they are gone. All go, eventually. Some sooner than others. I know my own time is...

She breaks off as her voice weakens.

(CONTINUED)

113 CONTINUED: 113

LEE
We'll get you out of here.
Where is the radio?

MAI LING
Radio? I know of no radio.

LEE
Braithwaite says there is a
radio.

MAI LING
Not in the palace -- hidden
somewhere on the island, then.

LEE
And our evidence against Han
is probably with it.

Lee gets up, takes something out of his bag. He slips into a black jumpsuit.

MAI LING
(the strain beginning
to show)
You must be very careful. This
is an evil place: nothing is
as it seems. Trust no one.

Lee goes to her, wipes silent tears from her face.

MAI LING
(continuing)
I am glad they have sent you.

LEE
Wait for me.

He slips out the door.

114 HALLWAY 114

Lee is nowhere in sight. The hall is empty except for a guard at the far end, pacing slowly at the head of the stairs. As he turns his back, Lee darts into step behind him, then vanishes down the stairs.

115 STAIRWAY 115

Lee comes down just as another guard comes up the stairs. Before he can be seen, Lee vaults over the banister.

116 DOWNSTAIRS 116

He lands behind a third guard. The guard turns around and Lee moves with him, staying always behind him, finally spinning off into a shadow as guard #4 joins #3. As the two guards walk toward the door, Lee follows, dodging from shadow to shadow -- ending with a flying leap between the guards as they turn to stand on either side of the doorway.

(THIS WILL BE CHOREOGRAPHED BY MR. BRUCE LEE)

117 EXT. PALACE GROUNDS - NIGHT 117

The palace grounds are deserted. In the distance, something moves from one shadow into another.

118 EXT. JUNGLE - NIGHT - CLOSE SHOT - GUARD DOG 118

attacking. A savage guard dog leaps. A hand catches its muzzle. The dog lands unconscious. A shadow moves on.

119 EXT. JUNGLE - LEE 119

slips with silent ease through dense growth. He stops, listens.

120 CLOSE SHOT - GUARD DOG 120

The dog's ears perk up. One hand clamps its muzzle while another moves to a pressure point. The dog is immobilized.

121 TWO DOGS 121

Suddenly, two more dogs charge Lee. He leaps into the air, and doesn't come back down.

122 DOGS 122

The two dogs sniff around, WHINING.

123 LEE 123

looks down at them from the branch of a tree. As the dogs search for his scent, Lee makes his way along the branch, jumps into another tree, disappears.

124 INT. ROPER'S ROOM - CLOSE SHOT - TANIA 124

is looking down, balancing, semi-nude. CAMERA MOVES to reveal that she stands on Roper's back, massaging him with her feet. Roper moans under her in wonderful pain.

125 INT. BATH 125

Williams is deep in the bath with his four companions. The steaming bath is surrounded by a hothouse jungle of plants and trees with orchids growing in them.

CUT TO:

126 INT. LEE'S ROOM - CLOSE SHOT - MAI LING 126

lies in the darkness, waiting.

CUT TO:

127 EXT. JUNGLE, SHRINE 127

A small shrine stands off in the jungle. We see no one. Then Lee drops into the f.g. He moves toward the shrine.

128 EXT. SHRINE 128

Lee approaches the shrine, inspects it, stops as he sees movement around him: a patrol -- men dressed in black, moving as silently as he -- all around him. Lee has only his own stillness in which to hide. He freezes against the shrine.

129 PATROL 129

The men in black creep through the jungle.

130 LEE 130

One man comes near and stops beside the shrine, so close Lee could touch him. The man reaches to touch the shrine and Lee has to move out of the way of his hand. The man looks around, still not going on. He stands there, and in a few seconds we HEAR the sound of him urinating against a tree. When silent again, the man moves off into the jungle.

131 CLOSE SHOT - LEE 131

Lee does not watch the man go. He is looking intently down beside him.

132 CLOSE SHOT - BUSH, LEE'S LEG 132

Beside him, the leaves of a bush rustle softly, strangely, too continuously to be a snake or an animal.

133 LEE 133

Lee reaches down and feels a small wind with his hand. Behind the bush, he finds an air vent. He reaches as far as he can down into it, finding that it curves down into the ground. From out of his bag, he now takes a thin rope tied with many knots. He secures one end of the rope low around a tree trunk, the other around his waist, and he breaks a large branch off a bush. Holding the branch, Lee steps into the air-shaft. The rope becomes taut. The last we see of Lee is his arm placing the branch to cover the rope.

134 INT. AIR SHAFT 134

Lee lowers himself hand over hand over hand, gripping the knots in the rope, stopping now and then to listen. A vague HUM grows louder as he descends. He sees dim light below him.

135 INT. CAVERN, INDUSTRIAL COMPLEX 135

We see the perimeter of a vast cavern containing a small industrial complex. Anonymous workers, all wearing the same spotless white uniform, pass through a maze of corridors. Their plastic hard-hats reflect the artificial light. The gleaming complex is in stark contrast with the bare rock of the walls and ceiling. Lee's head appears, upside-down.

136 LEE'S P.O.V. - UPSIDE-DOWN 136

Seeing no one, Lee lowers himself down. Complex comes into view, upside-down. Clear of the shaft, Lee rights himself, comes down, Twenty feet above the floor, Lee comes to the end of the rope. He hangs there, tries to see what he can, and listens. Over the HUM of generators, he hears delirious MOANING and weak, desperate SCREAMS. Somewhere, a woman SOBS.

As Lee listens, he hears two workers talking, approaching. He looks down below him.

137 LEE'S P.O.V. 137

Lee sees his shadow on the floor below him.

138 LEE 138

Lee takes hold of the rope above him and, with great effort, sets himself swinging toward the near wall.

139 SHORT MONTAGE - LEE 139

A) swinging

B) nearing

C) reaching the wall.

140 FULL SHOT - WORKERS, LEE 140

Lee swings, and clings to a shadow on the rock face just as the guards come into view. They load a crate onto a dolly and go off. Lee swings out of the shadow, climbing the rope back up into the air-shaft.

141 INT. SHAFT 141

Lee climbs the rope.

142 EXT. SHRINE - NIGHT - CLOSE SHOT - HANDS, BRANCH, ROPE 142

Hands remove the branch. CAMERA PULLS BACK to REVEAL two guards beside the shrine. Seeing the rope, they look at each other. One draws a knife.

143 INT. SHAFT - LEE 143

Lee climbs through the dark shaft.

144 EXT. SHRINE - GUARDS 144

The guard with the knife takes hold of the rope.

145 INT. SHAFT - LEE 145

Lee suddenly stops, looks up, feeling the guards hand on the rope.

146 EXT. SHRINE - CLOSE SHOT - KNIFE 146

The knife cuts through the rope.

147 INT. SHAFT - LEE 147

With lightning reflexes, Lee catches himself with back, hands and feet against the walls of the shaft. He listens for a few seconds, then begins to work his way up.

148 EXT. SHRINE - GUARDS 148

The other guard sticks his head into the vent to hear a crash, withdraws shaking his head. Then the guard with the knife sticks in his head. We HEAR a punch and the guard flies backward.

149 PUNCHED GUARD 149

He comes groggily to his feet and looks around. He is all alone. Then he hears the other guard signal to him from his hiding place. He joins him, and they watch the air-vent.

150 CLOSE SHOT - AIR-VENT 150

151 GUARDS 151

They wait. When the dark figure emerges, they attack. Lee leaves them unconscious. (THIS WILL BE CHOREOGRAPHED BY MR. LEE)

152 INT. WILLIAMS' ROOM 152

The night is warm. Williams rises, pulls on a kimono, starts to leave the room.

GIRL #1
Where you go?

WILLIAMS
Out in the moonlight, baby.

GIRL #2
Is not allowed; you must stay.

Williams goes on out. The girls look at each other.

CUT TO:

153 EXT. PALACE 153

Williams appears in the open doorway, arguing with the guards.

WILLIAMS
It's all right... don't worry... I'm cool.

He saunters out, enjoying himself. The guards look after him. Williams crosses the palace grounds. He sits down against a tree to listen to the night sounds. Something moves, attracts his attention. He watches Lee make his way across the grounds, up the wall of the palace and into a window.

WILLIAMS
(laughing to himself as he watches Lee)
A human fly.

Williams turns and relaxes back against the tree.

CUT TO:

154 INT. LEE'S ROOM - MORNING 154

Lee is alone in the room, performing a graceful kata. There is a KNOCK at the door. It opens before Lee answers and Okata steps in.

OKATA
(insolent)
You are requested to attend the morning ritual of the island.

Lee stares at Okata, then nods.

OKATA
(continuing)
I will wait for you.

LEE
Outside.

155 EXT. PALACE GROUNDS - MORNING 155

Lee comes out of the palace and joins the other guests to watch long ranks of men, women and children in karate uniform, performing a kata which is very different from Lee's. It is faster, fiercer, with bodies and SHOUTING VOICES in absolute unison. They are led by Bolo. CAMERA TRUCKS AMONG the rows of fighters.

156 LONG SHOT - PALACE 156

From over the vast formation, we see a man wearing a black kimono come out of the palace. The ranks snap to attention.

157 CLOSE SHOT - KHAN 157

Khan bows to the ranks. He turns to address his guests.

KHAN
The tournament will begin tomorrow. Today will be a day of rest and edification. I hope that you all will avail yourself of both. To that end, we have arranged a series of enlightening entertainments. Bolo?

Bolo gives a hand signal and the ranks disperse into groups. Khan leads his guests among them -- CAMERA TRUCKS with them -- and we see tne progressive stages of training for weaponless combat.

158 MEN DRILLING 158

The group follows an instructor through the moves, over and over again.

159 CLOSE SHOT - LEE 159

As Lee watches the men, Roper approaches and joins him.

LEE
Are you impressed?

ROPER
It must be nice to have all this for a hobby.

As they walk on together, they pass the statue of a fierce-looking dragon.

ROPER
(continuing)
That's a mean-looking pussy-cat. One of your ancestors?

(CONTINUED)

159 CONTINUED: 159

LEE
(enigmatically)
As a matter of fact, he is.

ROPER
Huh?

LEE
Do you know anything about dragons?

ROPER
Let's see -- they have bad breath.

LEE
In your history, the dragon is a monster inhabiting unknown lands. In China also, the dragon represents the unknown. But we do not fear the unknown as evil. We hold it sacred, as the source of all life. We worship the dragon, Mr. Roper.

Lee winks at Roper and walks on.

160 CLOSE SHOT - FIRE, SUDDEN ROAR OF FLAMES 160

CAMERA PULLS BACK and we watch men and women drive their hands and feet again and again into large bowls of sand heating over fires. The sand in the bowls becomes more and more coarse, until the last "karateka" are driving their hands into rough gravel.

161 MONTAGE 161

FAST SHOTS of hands driving into sand, gravel, stones. The rhythm continues into SHOTS of hands and feet punching and kicking rope-wrapped tree trunks. The last blows against the trees have the SOUND of ringing steel... and we...

CUT TO:

162 EXHIBITION DUEL 162

Between the kendo master's sword and Okata's knives.

CUT TO:

163 EXT. PALACE GROUNDS, TABLE - LATER 163

The men sit outside at a long banquet table covered with cheeses and fruit and many wines. Han sits at the head of the table, with Williams and Lee closest to him on either side. Bolo and the guards whom Lee knocked out appear. Han stands.

KHAN
We have one final edification before the tournament It seems that one of you was not content last night with the hospitality of the palace, and sought diversion elsewhere on the island. Who it was is not important at this time. What is important is that these men performed their duties incompetently -- and now they must prove themselves worthy to remain among us. It is the way of the island.

Khan sits down. He nods to Bolo.

164 BOLO, GUARDS 164

The guards must fight Bolo. The contest begins. Bolo is silent, inscrutable until his screams of attack twist his face into a nightmare. Bolo kills one of the guards.

165 CLOSE SHOT - WILLIAMS 165

Williams looks at Lee, then turns and sees Khan watching him.

166 GUARD 166

The remaining guard fights for his life. Anything becomes a weapon in his hands. Finally, he lays hold of a sword. But he is still no match for Bolo. As he attacks, Bolo blinds him. The man thrashes the sword all around him.

167 CLOSE SHOT - KHAN 167

Khan eats grapes, watches the men watching.

168 BOLO 168

Bolo leaps high over the sword and splits the man's skull with a kick. The body is thrown to the guard dogs. (THIS WILL BE CHOREOGRAPHED BY MR. LEE)

169 TABLE 169

Khan looks from face to face, coming last to Williams.

KHAN
You are shocked, Mr. Williams?

WILLIAMS
(lying cool)
Only at how sloppy your man works.

Khan stands.

KHAN
As martial artists, we live with death. Every moment of our lives is lived in the light of that final dignity. It is true that the material arts are a way of life, but without death we are as the tumblers who amused you last night: clowns -- possessed of hard-won, magical grace -- but only clowns. Ours is the art of dying. And, because we embrace death, we are the kings of this life. As in Ancient Rome: For the dead -- honor. For the victors -- life! Please remember this tomorrow. It is the way of the island.
(pause)
Until then, Mr. Williams.

CUT TO:

170 EXT. PALACE GROUNDS - NEAR DAY - WILLIAMS 170

Audience ROAR. Williams, in Karate uniform, parries a fierce attack with a blow of his own. He resumes the ready-stance, circling with his opponent. He attacks, successfully. The other man goes down. CAMERA PULLS BACK to REVEAL that this is the tournament, now in progress on the grass of the palace grounds.

171 KHAN 171

To the SOUNDS of Williams' match and the audience responding to it, we see Khan sitting in a raised chair on one side of the fighting area. Tania and Bolo stand behind him. The girls, Mai Ling among them, sit on the grass at his feet.

172 ARENA 172

Khan's students form a massive audience on the side opposite Khan. The competitors sit along the two other sides. The guests, and those from the island -- facing each other across the arena. Flags surround the spectacle, all black and bearing the insignia of the island: the black and white yin and yang.

173 COMPETITORS 173

Those from the island sit watching in stern silence. CAMERA TRUCKS along the faces of the guests, equally stern until we see Roper.

174 ROPER 174

We can see in Roper's face how Williams is doing: he bobs and ducks, winces, nods and smiles.

175 LEE 175

Lee watches calmly.

176 WILLIAMS 176

Finally, Williams knocks out his man. The audience APPLAUDS courteously. Williams bows to them, to Khan, and joins Roper. Roper stands up to shake his hand.

ROPER
Good work. You just made me 3,000,000 yen.

Roper turns and nods solemnly to the Japanese guest. The Japanese solemnly returns the bow. An OFFICIAL comes across the arena and bows to Roper.

OFFICIAL
Mr. Roper -- if you please.

(CONTINUED)

176 CONTINUED: 176

ROPER
(bowing)
I am ready.

The Official crosses to the other side to summon Roper's opponent. Roper and Williams watch closely to see who it is.

177 ISLAND TEAM 177

A huge Oriental stands, enters the arena.

178 ROPER, WILLIAMS 178

Roper and Williams study his opponent.

WILLIAMS
What do you think, Roper?

ROPER
No sweat. Give our friend
8-to-3 all the way through it.

Roper nods again to the Japanese, and steps out to fight. He and his Opponent bow to Khan, then face each other and bow.

179 WILLIAMS, JAPANESE 179

Williams sits down beside the Japanese, nodding hello.

180 ROPER 180

Roper is immediately overwhelmed by an attack. He lands very hard, seemingly very surprised.

181 WILLIAMS, JAPANESE 181

Williams winces painfully. The Japanese smiles faintly, then turns and says something to Williams. Williams nods.

182 ROPER 182

Roper gets to his feet to be sent flying again.

183 WILLIAMS, JAPANESE 183

Again the Japanese speaks to Williams. Williams nods reluctantly.

184 ROPER 184

Roper suddenly lands on his head again. He lies there watching Williams and the Japanese through his Opponent's legs.

185 ROPER'S P.O.V. - THROUGH LEGS - WILLIAMS, JAPANESE 185

The Japanese smiles and speaks to Williams, who seems very, very worried. Then Williams turns away and winks at Roper.

186 ROPER 186

Roper gets up. Now, with great subtlety, he takes the Oriental apart, making it seem more difficult than it' actually is for the benefit of the Japanese.

187 ROPER, WILLIAMS, JAPANESE, KHAN 187

When it is over, Roper bows to Khan. He comes over to Williams and, breathing very hard, bows wearily to the Japanese. Roper and Williams slap hands in mutual congratulation.

188 OFFICIAL 188

The Official now bows to Lee. Lee rises, and stands waiting to see the man he is to fight.

189 LEE'S P.O.V. 189

When the Official steps out of the way, Lee sees Okata standing.

190 CLOSE SHOT - LEE 190

Lee hides his shock. Having steeled himself against the desire for revenge, here he is suddenly faced with the opportunity to kill Okata.

191 KHAN 191

Khan watches Lee and smiles.

192 ARENA 192

Okata waits for Lee with a disdainful smirk. Lee steps forward to enter the ritual. The opponents bow to Khan, to each other, and it begins.

193 OKATA & LEE 193

Okata attacks contemptuously. Lee hardly seems to move and Okata crumples. Okata attacks again, and again, and each time his attack is turned back upon himself. There is nothing he can do to Lee, who only stands and waits and punishes him with ruthless efficiency. It becomes humiliation. The crowd falls dead silent.

194 KHAN 194

Khan watches with evil fascination, deeply impressed with Lee's skill.

195 ROPER, WILLIAMS 195

Roper and Williams watch in grim awe.

196 BACK TO OKATA & LEE 196

Okata's frustration grows into careless anger. His face and mouth bleed. He wipes his hand across his face. Seeing the blood on his hand, he attacks maniacally.

In SLOW MOTION, we see Lee waiting calmly as Okata, his face bloody and twisted with rage, floats toward him. Lee moves slowly to intercept. Okata advances inevitably into Lee's blow, as though inflicting it upon himself, and spins away, falling, destroyed. Only briefly, as the two men touch, do we SEE the merciless fury in Lee's face.

197 KHAN 197

Finally, Khan signals the Official to stop it. The Official steps into the arena. Okata lies near his seat, trying to raise himself.

OKATA

No!

Lee turns to bow perfunctorily to Khan.

198 OKATA 198

Okata reaches out of the arena and grabs one of his knives. He gets up and charges Lee, screaming.

199 KHAN 199

Jumps to his feet.

KHAN

Okata!

200 OKATA & LEE 200

Okata ignores Khan. He lunges at Lee with the knife. Lee whirls and, clapping his hands, catches the blade between his palms. It becomes a test of strength. The two men stare at each other in a motionless struggle. Okata, pushing on the knife, begins to shudder with the effort.

201 CLOSE SHOT - KNIFE 201

The blade inches toward Lee's chest.

202 LEE 202

Lee, trying only to hold the knife, slowly shakes his head in a warning to Okata. Okata will not let up. Lee has no choice. Lee's face becomes savage as, with sudden strength and a terrifying yell he sends Okata flying backward.

203 OKATA 203

Okata lands across the arena, dead, with the hilt of the knife driven into his solar plexus.

204 LEE & KHAN 204

Lee turns to Khan.

KHAN

With your great skill, Mr. Lee, you live in no need of apologies. But please know that we are filled with shame. Okata's treachery has disgraced us.

Khan bows to Lee, and leaves abruptly.

205 ROPER, WILLIAMS 205

Roper stares amazed at Lee. In the bustle of people leaving, a servant whispers into Williams' ear and points to the palace. Williams nods.

WILLIAMS
(to Roper)
Be right back, man. Meet you in the gardens, huh?

ROPER
(looking at Lee)
Yeah, right.

Williams jogs off toward the palace.

206 LEE & ROPER 206

Lee and Roper are alone. They look at each other. Roper nods, grudgingly impressed.

CUT TO:

207 INT. PALACE - WILLIAMS, HAN 207

Williams enters.

WILLIAMS
Mr. Han?

HAN
You fought well today. Your style is unorthodox...

WILLIAMS
But effective.

HAN
It is not the art, but the combat that you enjoy.

WILLIAMS
(shaking his head)
The winning.

HAN
We are all ready to win -- just as we are born knowing only life.
(MORE)

(CONTINUED)

207 CONTINUED: 207

HAN (cont'd)
It is defeat that we must learn to prepare for. You are ready to win, Mr. Williams, but are you also prepared to lose? To die?

WILLIAMS
(hesitating but cool)
I don't waste my time with it.

HAN
But death is our ultimate opponent -- for which all others are merely training. And when it comes...

WILLIAMS
When it comes, I won't even notice.

HAN
Oh? How so?

WILLIAMS
I'll be too busy lookin' good!

HAN
I hope so, Mr. Williams.
(pause)
Besides winning, the women tell me you are also fond of moonlight. What were you looking for when you attacked my guard?

WILLIAMS
Wasn't me.

HAN
You were the only man outside the palace. I know that.

WILLIAMS
I was outside -- but I wasn't the only one.

(CONTINUED)

207 CONTINUED - (2): 207

Han rises imperiously and stares down at Williams.

HAN
(with menace in his voice)
You will tell me who else.

Williams doesn't like this.

WILLIAMS
(with controlled anger)
Mr. Han, suddenly I'd like to leave your island. Would you arrange it as soon...

HAN
It is not possible.

WILLIAMS
(now angry)
Bullshit, Mr. Han-man!

Han nods his head toward the back of the room. Six men come through various doorways, surrounding Williams.

WILLIAMS
(continuing to Han, bored)
Man, you come right out of a comic book.

The men attack.

WILLIAMS
(continuing, as he hits each one)
ZAP! CRACK! WHAM! BAM!

Williams easily, superbly handles the first four. He taunts number five and six.

WILLIAMS
(continuing)
Uh oh -- there's only two of you. Look out!

Williams knocks them out. He turns and smiles at Han.

(CONTINUED)

207 CONTINUED - (3): 207

WILLIAMS
(continuing)
You just can't get decent help nowadays, can you?

Han smiles, carefully removes his robes, but not his glasses, and assumes a fighting stance.

WILLIAMS
(continuing, laughing)
Been practicin', huh?

Han, the master, attacks. It is soon apparent that Williams has no chance against him. In a superb display, Han overwhelms Williams.

CUT TO:

208 EXT. PALACE - ROPER & HAN 208

Roper stands beside a reflecting pool, with trees and rocks composed into serene perfection around it. The pool is ruled by an enormous black swan. Han appears beside Roper.

HAN
This evil-looking fellow captures the sunset in his pool each night.

ROPER
Looks mean.

HAN
No one goes near him. He will attack anything.

ROPER
Maybe he needs a girl friend.

HAN
He drives them all away. The pool is his. He defends it even against the guard dogs.

ROPER
The dogs'll get him. They'll gang up on him some night, and it'll look like after a pillow fight.

(CONTINUED)

208 CONTINUED: 208

HAN
Why should they' He takes nothing from them, and they have no need for the pond.

ROPER
They'll just get hungry for him.

HAN
Ah, yes. But until then, the pool belongs to him -- by right of his strength. I'd like to show you some more of the island.

ROPER
Glad to. But I told Williams I'd wait here for him.

HAN
We'll be meeting Mr. Williams later.

ROPER
Well then, sure. I'd like very much to see more.

CUT TO:

209 EXT. GARDENS, CLASSES OF GIRLS - HAN, ROPER 209

Han leads Roper through elaborate gardens, in which even nature is made subservient to Han's will. They pass classes of girls painting, arranging flowers.

HAN
Some of the other, gentler arts of the island, Mr. Roper.

CUT TO:

210 INT. PALACE - HAN, ROPER 210

Han brings Roper into the dimly lighted room, the floor of which is an immense cushion. Smaller cushions lie everywhere; and on each, the soft candle-light REVEALS a woman's body. As Roper's eyes probe the dark, he sees women of every type and color.

(CONTINUED)

210 CONTINUED: 210

HAN
A lifetime of women, Mr. Roper. A man's strength flows from his appetites -- indeed, man's strength can be measured by his appetites. These ---
(pause)
-- are my daughters.

One woman rises, moves toward Roper as in a dream.

HAN'S VOICE
But we do not live solely for pleasure.

The woman reaches out to Roper -- then suddenly flips him onto his back.

HAN
(continuing)
You see, they too have their duties: they are my most personal guard.

The girl smiles at Roper, helps him to his feet.

ROPER
I admire your ability to inspire such loyalty -- and with so many.

CUT TO:

211 INT. DARKENED MUSEUM, PALACE 211

We see Mai Ling searching a darkened room. As Han enters with Roper, she hides behind the window curtain.

HAN
This is my museum.

Han draws the curtain. Mai Ling deftly remains concealed.

212 INT. ROOM - ROPER 212

The light REVEALS that the room around Roper is filled with instruments of torture and displays of feudal weaponry.

213 HAN & ROPER 213

A banzai pomegranate tree stands on a table by the window. Han picks one of the miniature fruit, places it in a small guillotine designed for fingers and hands, and cuts it in halves. He hands one to Roper.

ROPER
Everyone needs a hobby.

Han wanders among the machines of torment, demonstrating a few of them, sucking on the pomegranate seeds, as he talks to Roper.

HAN
It is difficult to associate these horrors with the proud civilizations that created them. Sparta, Rome, the knights of Europe, the samurai... all shared the lone ideal: the honor of strength. They worshipped strength, because it is strength that makes all other values possible: nothing survives without it. Who knows what delicate wonders have died out of the world for want of the strength to survive? Civilizations' highest ideal -- Justice -- could not exist without strong men to enforce it. Indeed, what is civilization but simply the honor of strong men? Today, the young are taught nothing of honor. The sense of life as epic, of life as big, of life as something for which one learns to fight -- this is foolish to them. To them, grandeur is irrelevant. The young no longer dream.
(pause)
We, here on this island, have dedicated ourselves to the survival of honor -- the honor of strength --

Han looks at Roper.

(CONTINUED)

213 CONTINUED: 213

HAN
(continued)
... The honor of blood and steel.

ROPER
What was your man Okata dedicated to?

HAN
Precisely my point: it ended properly. It always does. It is the law of nature.

ROPER
(nodding agreement)
The survival of the fittest.

HAN
This world belongs to the strong. We'd like you to join us, Mr. Roper.

ROPER
You mean stay here?

HAN
Yes.

ROPER
Well, all I can say, Mr. Han, is that if you hadn't offered, I would have asked. Life, here, is as it should be: never dull!

HAN
It has many facets. I will show you.

Han gestures for Roper to climb the steps onto a full-sized guillotine.

ROPER
No thanks. This is the only angle I care to see it from.

HAN
(insisting)
If you please, Mr. Roper.

(CONTINUED)

213 CONTINUED - (2): 213

ROPER
Why?

HAN
(smiling)
An act of faith, sir.

Reluctantly, Roper goes up. He stands nervously looking up at the blade hanging over him. Han comes up beside him.

ROPER
Okay. Now what?

Han trips the lever which usually releases the blade. The platform on which they stand begins to descend -- an elevator. Han enjoys Roper's surprise.

214 MAI LING'S P.O.V. 214

She watches Han and Roper disappear.

215 INT. ELEVATOR 215

We ride down with Han and Roper. Descending into the cavern beneath the palace, the complex is revealed to Roper.

216 INT. CAVERN FLOOR 216

At the bottom, they climb into a small motorized cart, which is black with the black and white yin and yang on the sides.

217 HEROIN REFINERY 217

Han drives through the refinery.

ROPER
What is it -- heroin?

Han nods.

ROPER
(continuing)
Uh oh.

(CONTINUED)

217 CONTINUED 217

HAN
It is only an investment -- only a means to an end.

ROPER
Yeah -- a dead end.

HAN
We are investing in corruption, Mr. Roper. The business of corruption is like any other: Provide products that your customers need, encourage that need to stimulate your market -- and, little by little, your customers will come to depend on you, to need you. It is the law of economics.

ROPER
But why heroin?

HAN
A businessman invests in his customers, in order to become a part of their lives. When your customers are the corrupt, the return on your investment is power. I will give you a practical demonstration on a rather small scale.

Han turns the cart into an immaculately white maze of corridors, which we identify as a hospital. Nurses and orderlies move among the rooms.

218 ROPER'S P.O.V. - ROOMS 218

As the cart passes the open doors, Roper sees that the patients are all women who are obviously drugged. Roper catches glimpses, bits of conversations, of concerned nurses calming, giving injections, soothing moaning patients.

219 DORMITORY 219

Then Roper sees a dormitory filled with placid women, some giving themselves injections.

220 PROCESSING CENTER - TANIA, GIRLS 220

Finally, Han stops at a processing center, where women pass nude before Tania as she decides where they are to be sent.

221 TANIA 221

Tania now studies an oriental girl.

TANIA
... She will be a great success in Cairo. Ahmed will love her.

Tania smiles over to Roper. The next girl is tall, exotic, black.

222 CLOSE SHOT - TANIA 222

Tania walks slowly around the girl, studying her with flashing eyes.

TANIA
(continuing)
Send this one to the palace.

A hugely-endowed blond steps before Tania.

TANIA
(continuing, amuzed by the girl's figure)
Send this to that African general! He'll think she's a goddess!

223 HAN & ROPER 223

Han and Roper drive on.

HAN
So it is with the corruptible, Mr. Roper. Eventually, their existence comes to depend on you, and they will thank you for their very lives. Up ahead is our communications room.

224 ROPER'S P.O.V. 224

The radio room goes by. It has a doorway and a large glass partition.

225 CELLS 225

The cart passes cells carved into the rock walls of the cavern. The cells are filled with quiet men.

ROPER
And who are they?

HAN
Some of them are criminals, bought in the jails of south-east Asia. Others are the refuse found in waterfront bars.

ROPER
Shanghaied?

HAN
Lost, drunken men who no longer care where they find themselves each morning.

226 LOADING AREA, GROTTO 226

The cart comes into a loading area. Crates stand piled beside a small grotto. We see a loading crane.

227 LOADING CRANE 227

Han stops the cart beside the cab of the loading crane. They get out. Crates block Roper's view of something hanging from the crane.

228 HAN 228

Han signals to the crane operator, who begins to bring whatever it is around toward Roper.

229 ROPER'S P.O.V. 229

We see that it is Williams. He hangs over the grotto, wrapped in a barbed-wire cage.

(CONTINUED)

229 CONTINUED: 229

Barbed-wire is also wound tightly around his ankles, wrists and neck, cutting deeper and deeper into the veins with the slightest movement. Williams sees Roper. He tries to speak, but even moving the muscles of his face brings terrible pain. Williams' face, arms and legs are covered with bleeding cuts. Roper sees that he has already lost a great deal of blood, that he is dying slowly, horribly.

HAN
(continuing, watching Roper closely)
A spy, Mr. Roper.

ROPER
I don't believe it.

Williams tries to speak, can only moan.

ROPER
(continuing)
Whatever he is, you don't have to do this to him!

HAN
There were some questions I had to ask. Questions to which, I am afraid, I still do not have answers.

ROPER
He's beyond all that. Let him die like a man!

HAN
Also, Mr. Roper, I wanted you to see Mr. Williams -- so that we do not misunderstand each other.

Han nods to the crane operator.

230 WILLIAMS 230

Williams suddenly plunges into the water, and is gone.

HAN
(continuing)
There are certain realities.

CUT TO:

231 EXT. REFLECTING POOL - SUNSET - SWAN 231

The swan, in silhouette, glides across the sunset.

CUT TO:

232 INT. ROPER'S ROOM - NIGHT 232

Roper comes in fast, rummages furiously through his luggage. Finally he finds the bottle of scotch. Opening it, he looks around for a glass. He sees only a small vase in which lotus blossoms are artfully arranged. Roper throws the flowers out the window, and fills the vase with scotch. He leans against the window, looking out at the night, and begins to drink.

CUT TO:

233 INT. BATH - LEE, MAI LING 233

Lee and Mai Ling are meeting alone in the room.

LEE
The radio has to be down there in the cavern.

MAI LING
I will show you the elevator tonight.

LEE
No. I'll go down from outside again.

MAI LING
But why?

LEE
The elevator is likely to be guarded, or have some kind of alarm. And if I should be caught, they'd know about you. When the tournament is over, you'd be...

MAI LING
No one leaves this island. You and the other men are prisoners now, also.

(CONTINUED)

233 CONTINUED: 233

LEE
Roper and Williams will join us then.

MAI LING
No. Roper has joined with Han.

LEE
What!

MAI LING
And Williams has disappeared.

Lee is shocked silent. As Mai Ling waits for him to speak, they are startled by VOICES entering. They cannot leave. There is no place to hide. Without hesitation, Mai Ling unties her robe.

MAI LING
(continuing)
Into the bath!

234 BOLO, GIRLS 234

Bolo comes through the plants with three girls. They enter the far end of the bath.

235 LEE & MAI LING 235

Lee and Mai Ling sit at the other end. Lee relaxes back against the side of the bath as Mai Ling bathes him.

MAI LING
(continuing)
Tonight is all we have.

LEE
(reassuring her)
All will be well.

Lee leans back and closes his eyes. Mai Ling looks at Lee as she bathes him, affection in her eyes.

CUT TO:

236 INT. PALACE HALLWAY - ROPER, SERVANT 236

Roper strides down the hallway with the scotch bottle. He is slightly drunk, in a belligerent mood. He stops a Servant.

ROPER
Where's Tania?

The Servant points to a door. Roper pounds on it.

ROPER
(continuing)
Tania -- it's me.

He tries to open it, finds it locked. He pounds harder.

ROPER
(continuing)
Tania!

No answer. Roper turns away, apparently giving up, then kicks it open.

237 INT. TANIA'S ROOM 237

Roper barges in.

ROPER
(giving orders)
Wake up, Tania!

Tania rises suddenly from under the covers of an immense water-bed. She grins when she sees Roper.

TANIA
Ah, it's you!

ROPER
Damn right it's me -- and I'm looking for you!

TANIA
Wonderful!

ROPER
(belligerent, ripping off his shirt)
Right!

(CONTINUED)

237 CONTINUED: 237

TANIA
(parroting him, amused)
Right!

Roper crawls across the water-bed toward Tania. The water-bed bounces violently.

CUT TO:

238 INT. LEE'S ROOM - LATE NIGHT - LEE, MAI LING 238

Lee and Mai Ling sit together on the sleeping mat. Lee wears his black jumpsuit. Mai Ling watches him tie knots into a new length of his rope. He coils the rope and puts it into his shoulder-bag. He stands up to go. Mai Ling stands up. They look at each other Mai Ling nods. He touches her face. He goes to the window, and out.

CUT TO:

239 EXT. JUNGLE - NIGHT - PATROL, LEE 239

A silent patrol slips through the darkness, goes on. Stillness. Then a figure separates from a tree trunk. Lee moves on.

240 EXT. SHRINE 240

Lee approaches the shrine.

241 CLOSE SHOT - SUDDEN COBRA 241

A cobra flares suddenly, FILLING the SCREEN.

242 LEE 242

The cobra stands between Lee and the shrine. Lee eases down into a sitting position within striking distance. He begins slowly to weave one hand.

243 CLOSE SHOT - HAND & COBRA 243

The snake sways with Lee's hand.

244 CLOSE SHOT - LEE 244

Lee's eyes follow the snake. Lee strikes with his other hand. He holds the snake with one hand while he takes his bag from around his shoulder and removes the rope. He strokes the snake to calm it and puts it into the bag. Then he ties the rope as before, around the tree and around his waist, puts the bag over his shoulder and goes down the air-shaft.

245 INT. AIR-SHAFT 245

Lee descends toward the dim light.

246 INT. CAVERN, AIR-SHAFT 246

Lee suddenly plummets out of the air-shaft, checking his fall with the rope just as he reaches the floor. He darts behind a crate just as a worker comes around the corner with a dolly.

247 WORKER 247

Passing the crate, the Worker is suddenly yanked out of sight. In a few seconds, Lee walks out wearing the Worker's uniform and hard-hat, with his bag over his shoulder. He grabs hold of the dolly and sets off.

248 LEE 248

Lee marches purposefully down a corridor. He turns a corner just before two approaching workers can see his face.

249 CORNER 249

Lee looks around a corner.

250 LEE'S P.O.V. 250

We see the white blaze of the hospital. Lee starts down the hallway.

251 LEE 251

Lee, walking, hears people behind him.

252 NURSES 252

CAMERA FOLLOWS two nurses around the corner, and HOLDS on them as they recede into the distance of the corridor. Lee is gone.

253 HOSPITAL ROOM 253

Inside the room, Lee looks carefully out the door. A hand grabs his shoulder. Lee whirls to fight.

254 GIRL 254

Lee confronts a GIRL in a hospital gown. She is young and pretty -- an American college girl or stewardess -- and she is drugged delirious.

GIRL
Please... please help me...
help... my name is Sharon...
Sharon... I live... Reseda...
in California... Sharon...
California... please...

The Girl struggles to speak. Lee tries to calm her quiet, to lead back to the bed, but she talks faster and louder. She becomes hysterical. Lee covers her mouth. She fights away from him, and SCREAMS.

255 NURSE 255

At this moment, a NURSE hurries in.

NURSE
I'll take care of her.
Thank you.

The Nurse firmly puts the Girl back into bed.

256 LEE 256

Lee watches from the doorway as the Nurse wraps a tourniquet around the Girl's arm and prepares an injection of heroin. The Girl moans desperately.

(CONTINUED)

256 CONTINUED: 256

GIRL
No... no... no... no...
no...

NURSE
(in soothing
litany)
Yes... yes... yes... yes...
yes...

257 CORRIDOR 257

Lee goes down the corridor, past the rooms of women.

258 DORMITORY 258

In the dormitory, a WOMAN paces, waiting for her fix. When she sees Lee, she comes to the door of the room. When Lee passes, she groans and paces back inside.

WOMAN
Where are you?

259 LEE'S P.O.V. - RADIO ROOM 259

Lee watches the radio room. We see men on duty inside. Lee crawls to the doorway and releases the snake into the room. He waits. In a moment, there is a yell and the men run out of the room. One man jumps through the window.

260 INT. RADIO ROOM 260

Lee enters, moves around the snake to the radio. He tunes the transmitter to a certain frequency and sends a short signal.

CUT TO:

261 INT. F.A.D.E. COMMUNICATIONS CENTER 261

An Operator immediately receives the signal, writes down the information and sends it off by automated conveyance.

CUT TO:

262 INT. RADIO ROOM, ISLAND - LEE, MEN 262

The men return. Lee sees them watching him through the window. They rush in through the doorway, stop when they see the snake standing between them and Lee. Lee grabs the snake by its tail and swings it at the men. The men dive for cover.

263 CORRIDOR 263

Lee leaves the snake to stand guard in the doorway, and locks the window closed. He takes off down the corridor.

CUT TO:

264 INT. F.A.D.E. COMMUNICATIONS 264

The message moves along to another man, who stops it, reads it, stamps it, and sends it along on another conveyance.

CUT TO:

265 INT. CORRIDOR - LEE 265

As Lee makes his way through the maze of corridors, the cavern echoes with the BLAST of an ALARM.

266 GUARD ROOM - GUARDS 266

Guards rush out, stream into the corridors.

267 LEE 267

Lee ducks back around a corner just as guards run by. We see guards come around the corner in the distance behind Lee. They see him. Lee runs on. The guards run TOWARD CAMERA.

268 CELLS - LEE 268

Lee runs along the cells, looking at them inside. Ahead of him, five guards come around the corner. Lee turns and sees four more already behind him.

269 LEE, GUARDS 269

Lee watches the guards edge closer, spreading out to surround him. Lee has the cells to his back.

270 SHORT MONTAGE - CELLS 270

The men crowd along the bars to watch.

271 LEE 271

The guards come at him. Lee's every move flows into attack.

CUT TO:

272 INT. F.A.D.E. COMMUNICATIONS - CLOSE SHOT - MESSAGE 272

The message comes along a conveyance. Hands take it, open it, initial it, and hand it to other hands.

CUT TO:

273 INT. ISLAND - CELLS 273

A guard crashes against the bars of a cell. Many hands suddenly grab himthrough the bars, fasten around his throat, tear at his eyes.

274 LEE 274

Lee fights. The guards themselves become his weapons. (THIS WILL BE CHOREOGRAPHED BY MR. LEE)

275 CELL 275

A guard moves close to a cell. A hand grabs his ankle, tears the guard off his feet. More hands drag him to the bars, beat him with tin cups and fists.

276 LEE 276

In front of the bars, Lee dodges a guard's punch. The guard's arm goes in between the bars. The men inside close in. The guard screams. Lee runs on.

277 ARCHWAY - LEE 277

Lee runs through a rock archway. He sees another archway ahead of him.

278 ARCHWAY BEHIND HIM 278

A steel door CRASHES behind Lee.

279 LEE 279

He runs on.

280 LEE'S P.O.V. - ARCHWAY AHEAD 280

Lee sees another steel door beginning to fall in the archway ahead of him. He leaps and rolls under the steel door just as it CRASHES closed.

281 LEE 281

As Lee rolls to his feet on the other side, two more steel doors CRASH to his right and his left, sealing him in. Lee looks around him, sees that he is trapped.

He becomes immediately calm. He sits in the center of the cell and begins to meditate.

In this silence, Lee hears the VOICE of Han.

HAN
The battle with the guards
at the cells was magnificent.

Lee looks up and sees Han.

282 HAN 282

Han stands above Lee on a parapet which goes all the way around the cavern wall.

HAN
(continuing)
Your skill is consummate.
To have an enemy of your
caliber is an extraordinary
honor. We are flattered,
Mr. Lee.

CUT TO:

283 INT. F.A.D.E. COMMUNICATIONS - CLOSE SHOT - PNEUMATIC TUBE 283

The message plops out of the pneumatic tube into a basket on a desk. Feminine hands put it on a tray with tea, and carry it into:

284 INT. BRAITHWAITE'S OFFICE - BRAITHWAITE 284

Braithwaite reads the message.

BRAITHWAITE
(reaching for a phone with no dial)
My God, this came in half an hour ago! Why didn't I... ? HELLO! Put your Colonel on! Well, wake him up!
(pause)
I don't care if he's not alone!
(pause)
Damn it all, I don't care who he's with! You bloody well get him on the line! Yes, you idiot -- of course I'll wait! Hurry!

Fuming, Braithwaite reads the message lying on his desk. He POUNDS it with his fist.

BRAITHWAITE
(continuing)
My God!

CUT TO:

285 EXT. PALACE - DAWN 285

Tania brings Roper outside, where he sees Han's army drawn up along two sides of the lawn. In the distance between them, Lee stands with Bolo.

286 LEE 286

Lee stands with his hands tied behind his back.

287 HAN & ROPER 287

HAN
Good morning, Mr. Roper.
We have been waiting for you.

ROPER
What's going on?

HAN
Would you be good enough to participate in this morning's edification.

ROPER
Edification?

HAN
Yes. I'm afraid I was wrong about your friend, Williams.

Han turns to look at Lee. Roper looks at Lee.

ROPER
What are you going to do with him?

HAN
Not I, Mr. Roper -- You.
What are you going to do with our Mr. Lee? That is what we are all waiting to see.

ROPER
You want me to...

HAN
The two of you would have met today in competition, anyway. And, may I remind you that he is responsible for what happened so unnecessarily to Mr. Williams.

288 ROPER 288

Roper looks at Lee. He looks at Han. Then he walks toward Lee.

289 CLOSE SHOT - BOLO 289

Bolo raises the sword and brings it down with tremendous force.

290 CLOSE SHOT - LEE'S BOUND HANDS 290

The rope splits with the flash of steel, and we...

CUT TO:

291 EXT. AIRFIELD - DAY 291

As the rope splits, we are startled by a sudden ROAR. Against the same dawn, we SEE Braithwaite trundle into one of three waiting helicopters. The helicopters lift and ROAR off into the sky.

CUT TO:

292 ROPER 292

Roper walks toward Lee staring hard at him.

293 INT. PALACE - MAI LING'S P.O.V. 293

Mai Ling enters, runs to the guillotine, descends.

294 CELLS - MAI LING 294

A guard walks along the cells. Mai Ling comes around a corner, walks brazenly up to him and attacks. She takes his keys and unlocks the cells. The prisoners follow her.

CUT TO:

295 ROPER 295

Roper approaches Lee.

296 LEE, ROPER, HAN 296

Lee watches Roper. As Roper comes near, Lee instinctively assumes the ready-stance. Roper ignores Lee. He turns his back to Lee and faces Han. Roper looks at the groups of Karateka on either side.

ROPER
There are men a man must fight. And men he must stand beside.

(CONTINUED)

296 CONTINUED: 296

Roper looks around at the numbers of men surrounding him and Lee. He looks at Bolo. He looks at Han. He looks at Tania, and shakes his head at what he is about to say.

ROPER
(continuing)
I will stand beside this man.

No one appreciates the grandeur of this more than Han himself.

HAN
Ah, Mr. Roper -- I was right about you. We shall strive to be worthy of your sense of grandeur. I will find someone with whom you can fight.

Han signals and his students form a wide circle around the two men.

297 LEE, ROPER, MEN 297

Lee and Roper stand back to back.

ROPER
(continuing)
Well, philosopher -- this is one hell of a mess you've gotten me into.

Three men attack each of them.

LEE
(as they come)
If your heart is pure...

They both take out their assailants.

LEE
(continuing)
... you will have the strength of ten.

Men attack from every side.

(CONTINUED)

297 CONTINUED: 297

ROPER
(as they come)
It won't be enough, my friend!

Lee and Roper fight perfectly coordinated together, throwing men to each other, throwing men to crash together in midflight, using men as weapons against each other. (THIS WILL BE CHOREOGRAPHED BY MR. LEE)

298 INT. TORTURE CHAMBER 298

Prisoners come up the elevator to join others grabbing the display weapons and running out.

299 EXT. PALACE - LEE, ROPER 299

As Lee and Roper defend themselves, the prisoners pour out of the palace and attack Han's men.

300 HAN & BOLO 300

Seeing the mass melee, Han sends Bolo in after Lee and Roper. Bolo wades into the free-for-all with a sword, killing as he goes.

301 LEE, ROPER & BOLO 301

Lee turns to face Bolo, but Roper raises a hand, wanting to fight Bolo alone. Lee bows to Roper. Bolo swings the sword at Roper. Roper ducks. Bolo comes hacking after him. Roper dodges again and again, until he finds a sword lying beside a dead prisoner.

302 ROPER & BOLO 302

As the battle rages around them, they fight a savage duel. Both suffer many wounds. With great difficulty, Roper kills Bolo.

303 CLOSE SHOT - HAN & LEE 303

Seeing Bolo killed, Han raises his arms.

(CONTINUED)

303 CONTINUED: 303

HAN
Enough!

Every man freezes. In the silence, Han removes his outer cloak, but not his glasses, and comes down the steps of his palace. He focuses his attention on Lee.

HAN
(continuing)
Your skill is indeed a gift. You are well prepared for anything life can show you. Are you prepared as well for defeat? For dying, Mr. Lee?

LEE
Words, Han. Only words.

HAN
Death itself, is only a word... on the lips of the living. But the dead know better. As you are about to learn.

LEE
All your inscrutable mouthings mean nothing. It's just you... and me... and no more words.

Han bows to Lee. They battle, with such unbelievable skill that it is altogether unlike anything we have SEEN. (THIS WILL BE CHOREOGRAPHED BY MR. LEE)

304 ROPER & TANIA 304

As Lee and Han fight, Tania attacks the wounded Roper with a knife.

305 MAI LING & TANIA 305

Mai Ling blows a dart into Tania's leg. She and Roper throw the concubines into the palace, and lock them in.

ROPER
(throwing Tania into the palace)
How soon you forget!

306 LEE & HAN 306

They fight on. Lee wounds Han again and again, slowly disabling him. Eventually, Han cannot even move. As Lee stands over him, we HEAR the SOUND of helicopters approaching. Lee looks up to see them.

307 HAN 307

As Lee watches the helicopters come down amid the carnage, Han suddenly holds a knife.

308 ROPER 308

Roper sees the knife from a distance.

ROPER
(drowned out
by the helicopters)
Lee!

309 LEE & HAN 309

Lee looks down at Han. As a furious wind from a helicopter hits them both, Han smiles up at Lee and drives the knife into himself. Han says something to Lee which is lost in the ROAR of the helicopters, bows to Lee and dies.

310 ROPER 310

Roper watches Han and shakes his head, disgusted.

311 FULL SHOT 311

In the wind and the ROAR of the helicopters, Braithwaite rounds Lee, Mai Ling, and Roper. They all climb into a helicopter. The helicopter lifts away.

312 HELICOPTER'S P.O.V. - HAN'S ISLAND - AERIAL 312

The palace grounds are strewn with bodies. The island sinks away, diminishing. The helicopter banks, and the island is lost in the dazzle of sunlight on the sea.

FADE OUT.

THE END