

TERRY AND THE PIRATES

Based on the Characters
Created by Milt Caniff

CINECORP

Gene Kirkwood/John Hyde
8125 Lankershim Blvd.
North Hollywood, CA.
91605

818-768-8888

2.

TERRY AND THE PIRATES

FADE IN:

CAMERA MOVING THROUGH MIST TO REVEAL:

1 EXT. MOUNTAINTOP - DAWN

The upper portion of a mountaintop. Misty CLOUDS swirl below it, cutting off any view of the ground. The mystic, disembodied feeling of a world unattached from the earth.

SUPERIMPOSE:

2 CHINA - 1644

CAMERA MOVING CLOSER to mountain pass and a PROCESSION taking place.

3 ANGLE ON PROCESSION

A FUNERAL PROCESSION winds along the mountain pass. A crude catafalque, supported by yellow poles, carried on the shoulders of the BEARERS, moves slowly through the wisps of clouds. The mummy-wrapped body of an emperor, covered by a funeral cloak, lies within the catafalque. The bearers wear great white lamp-shade-shaped hats. Guards, astride Mongolian ponies, ride before and after the procession. PRIESTS, some carrying Chinese paper lanterns, others swinging incense burners, surround the catafalque. All appear to have been through a battle; some are torn and bloodied.

4 ANGLE ON CART

A small cart, drawn by bearers, carrying a GRIEVING WOMAN with an infant in her arms, follows the catafalque.

5 EXT. TEMPLE RUINS - DAWN

The procession approaches an ancient temple, long in ruins.

6 NEW ANGLE

The catafalque is set up. The members of the procession have taken their places for the funeral ceremony. The HIGH PRIEST, an aged, wizened, thin-bearded man, steps forward. He holds up the bloodied ROBE of the dead emperor. The EMBLEM of the MING DYNASTY is embroidered upon it.

CONTINUED:

HIGH PRIEST

The spirit of the great Emperor, Ming Tai Tsao, last of the Ming Dynasty, murdered by the tyrannical Manchus, now leaves the body.

The WIND whips the robe, suddenly. The High Priest can barely hold onto it.

HIGH PRIEST

The spirit of Ming Tai Tsao, with his compassion and mercy, will live forever to watch over his descendants.

The High Priest nods to the Woman, who approaches holding the infant outward.

HIGH PRIEST

The spirit of the Emperor enters the body of his newborn girl-child. And she shall be known as An-Ming.

A SHARP, STRONG WHINING WIND suddenly blows through those congregated, pushing against them. FREEZE FRAME. The funeral party TRANSFORMS into a TRADITIONAL CHINESE PAINTING. CAMERA MOVING BACK revealing that the painting is part of:

A MAGNIFICENT ANTIQUE MAP OF CHINA

Elaborately detailed and colored with traditional figures and symbols.

SUPERIMPOSE: CHINA...1930

NARRATION (V.O.)

China...1930. A great ancient nation torn apart. The country is overrun by bandits, pirates and the most powerful of all: the War Lords. These regional leaders, with their bloodthirsty looting, rapacious hordes, seek to carve out their own slices of provinces.

7 CONTINUED:

During the narration, the map begins to erupt in many places. The beautiful, peaceful scenes and figures transform into ugly, violent IMAGES. SOUNDS OF WAR AND TERROR grow LOUDER. The map, BURSTING AND BURNING, DISSOLVES INTO

8 LOW ANGLE ON HORSE SOLDIERS

Appearing over a ridge at a full gallop. They are Chinese bandits, mercenaries in the employ of the Warlord Kang.

9 ANGLE ON A GROUP OF SIX BATTLE MUSICIANS

Beating tamborines with long colored streamers as they march into a small village scattering perhaps two dozen villagers with their howling war cries.

10 ANGLE ON FOOT SOLDIERS

Splashing across a shallow stream at a dead run, rifles firing.

11 ANGLE ON HOWITZER

Being pulled by two dray horses over a dusty track. In the b.g., we can see infantrymen on the march through the village, throwing torches into the wooden huts, shooting randomly at the peasant inhabitants.

12 HIGH ANGLE ON KANG'S ARMY

Moving through the village. Several structures are ablaze sending plumes of smoke into the clear blue air. We can hear piteous screams and gunfire.

13 ANGLE ON A PLATOON OF LANCERS

Their lances ready as they urge their mounts into a gallop down the main street. As they race past the camera, two peasants are SKEWERED by the pitiless horsemen.

14 ANGLE ON SOLDIERS

Firing a field cannon.

15 ANGLE ON KANG'S ARMORED VEHICLE

A large armored car plated with impenetrable steel, painted

15 CONTINUED:

with a MONSTER'S HEAD, the eyes of which are impaled upon two fifty millimeter cannons, a wide-open red mouth with huge sharp-pointed teeth dripping blood. The armored car has the appearance of a huge metal ANIMAL as it roars to a stop filling frame. Suddenly in the foreground we see the face of Kang's LIEUTENANT, a ferocious looking man in a motley uniform, his hair tied up in a dirty cloth scarf. He lifts a long valveless BRASS HORN to his lips and sounds a long note which starts in an ominous lower register and rises to an ear shattering screech.

16 EXT. TIEN AN MIN VILLAGE - DAY

A small, coastal village. CAMERA MOVING along the waterfront where junks, sampans, small boats of every description and anything that floats overloaded with frightened REFUGEES, paying whatever it takes to get them away from the oncoming hordes. CAMERA MOVING up the REFUGEE-FILLED MAIN STREET, as frightened MERCHANTS board up their shops and flee with whatever possessions they can carry. Fear is everywhere. The SOUND OF THE APPROACHING HORN strikes terror among the refugees. One dreaded name is on everyone's lips: KANG. Panic spreads as the refugees run in every direction, surging mostly toward the waterfront.

17 ANOTHER ANGLE

CAMERA MOVES up the street to a small MISSION. A NUN waves goodbye to TWO AMERICANS and TWELVE frightened little CHINESE GIRLS, who are being shepherded away from the mission. The Nun goes back into the building. The Americans are PAT RYAN and TERRY LEE. Ryan is a ruggedly-handsome, strong-looking, weathered man in his prime. He wears a boat-captain's cap and sea-going clothes. Terry is attractive, clean-cut, bright-eyed, early twenties. A SHELL EXPLODES nearby, frightening everyone. The children SCREAM and start to run. Ryan and Terry spread their arms protectively, shielding them, trying to contain them.

RYAN

Terry! Keep the girls close together!

TERRY

Got them! I have them!

RYAN

Down to the waterfront! Move!

17 CONTINUED:

They move into the flow of refugees surging toward the waterfront. The SOUND OF THE BRASS HORN getting closer urges them on. SHELLS BURSTING nearby.

18 ANGLE ON KANG'S TROOPS

Splashing through the edge of the bay. There are infantry, horsemen and heavy artillery pieces.

19 ANGLE ON A KNOLL OVERLOOKING VILLAGE

Troops emplace artillery pieces. The huge barrel of a cannon appears in the foreground. The cannon FIRES.

20 ANGLE ON VILLAGE STREET

SOUND OF INCOMING SHELL. A BUILDING takes a DIRECT HIT, and EXPLODES in a BALL OF FIRE. This causes a stampede of refugees, trying desperately to save themselves.

21 ANGLE ON RYAN AND TERRY

Moving the children through the pandemonium of the crowd. Kang's name is being said by the refugees with greater fear.

TERRY

Kang's ahead of schedule!

22 ANGLE ON MISSION

SEVERAL SHELLS fall close to it. Then the little mission takes a DIRECT HIT. It is completely obliterated.

23 ANGLE ON RYAN AND TERRY

Turning and reacting to the levelling of the mission. Terry is horrified. He starts back towards it. Ryan grabs him.

RYAN

No!

TERRY

The sister....!

RYAN

There's no one alive in there now!

23 CONTINUED:

Ryan pulls Terry and herds the children down the street. SHELLS are BURSTING nearby. SCREAMS. SOUND OF BRASS HORN.

24 ANGLE ON A SHOP BUILDING

HEAVY MOTOR AND TANK-LIKE SOUNDS. Suddenly, the MONSTER-HEAD armored vehicle bursts out the side of the building, having entered through the other side. The lightly-built structure collapses. The treads grind the furnishings and timbers as it emerges and moves into the main street. The invincible vehicle is further protected by the marauding army, who advance with it, firing their weapons indiscriminately at anything moving and unmoving.

25 ANGLE ON RYAN, TERRY, GIRLS

Moving quickly down the street. BULLETS WHISTLE AND HIT around them.

RYAN

In there!

Ryan indicates a half-collapsed, still-smoldering structure. He and Terry usher them quickly into the rubble.

26 INT. RUINED BUILDING - DAY

Ryan and Terry bring the girls into the foundation and begin to hide them.

RYAN

Down...down!

TERRY

Like play hide-seek...okay?

GIRLS

(aloud; in unison)

Okay!

Ryan and Terry SHUSH them, then take positions where they can observe the street activity. They look out onto the street.

27 ANGLE ON STREET

The village is overrun with Kang's men, mounted and afoot, dressed in their outlandish regalia, stolen from victims. They hack and shoot at anyone within range.

28 ANOTHER ANGLE

An OLD MAN AND WOMAN, married a lifetime, carrying their few possessions, cross the street. The monster-head armored vehicle smashes through another building and cuts down the street. The Old Man and Woman are in its path. The vehicle maliciously goes after them, runs them over.

29 ANOTHER ANGLE

The vehicle slows and stops in the middle of the street. Soldiers surround it. A hatch opens and a MAN emerges, seemingly from the mouth of the monster. He is KANG, the warlord. A powerful man in his mid-fifties, he wears an impressively decorated uniform, a helmet with a serrated spike atop it, a Mauser in his holster, two bandoleers criss-crossing his chest and a submachine gun slung over his shoulder.

30 ANGLE ON RYAN AND TERRY

Observing.

RYAN

Kang...himself.

31 ANGLE ON KANG

Kang strides angrily to a GROUP of his men, who are beating and interrogating THREE PRISONERS. The first, a battered, bloodied PEASANT, is dragged in front of Kang, who asks him a question. The Peasant throws himself blubbering and kowtowing at Kang's feet. Kang draws his Mauser and SHOOTS the Peasant in the head several times. Kang's Lieutenant lifts the dead man's arms, revealing a bracelet to Kang.

32 ANGLE ON DEAD MAN'S WRIST

Bearing a bracelet with the SYMBOL OF THE MING DYNASTY.

33 ANOTHER ANGLE

A SECOND PRISONER is dragged struggling before Kang. The Lieutenant shows an identical bracelet with the SYMBOL OF THE MING DYNASTY on his wrist. Kang unlimbers his submachine gun. The fearful Second Prisoner suddenly breaks away. Every direction is blocked. Kang settles the dilemma by RAKING him from head to toe with his submachine gun.

34 ANOTHER ANGLE

Another PEASANT is dragged before Kang. He has taken a horrendous beating, but the expression on his face is as firm as granite. Kang screams at him in CHINESE. The Peasant does not utter a sound; he knows his fate. Infuriated, Kang removes his helmet and points the serrated spike at the Peasant. With both hands, Kang shoves the spike into the man's stomach.

35 ANOTHER ANGLE

The Peasant emits a gasping short, sharp SCREAM, then sags, still supported by his captors. Kang withdraws the spike. His captors release him. The Peasant tries to hold his stomach together, collapses and dies.

36 ANGLE ON RYAN AND TERRY

Terry looks away, sickened by the sight.

TERRY

Oh, Jesus, Pat...

RYAN

This is one evil son-of-a-bitch not to tangle with. He'd hack up his mother for cooking gummy rice.

37 ANGLE ON KANG

He places the helmet on his head; blood drips onto his uniform. He shouts in CHINESE. His men ECHO him, then turn to complete the destruction of the village, torching everything.

38 ANOTHER ANGLE

Kang climbs back into his armored car and closes the hatch. The motor starts, gears grind, the vehicle leaps forward and cuts sharply around, heading up the street, scattering everyone in its path. Most of the troops follow it.

39 ANGLE ON RYAN AND TERRY

They watch the departing troops. Ryan moves around, checking every direction.

RYAN

We've got to make a break for the dock now, before they torch this place.

39 CONTINUED:

TERRY

Come on, kids.

They gather the children.

40 ANGLE ON STRUCTURE

Ryan eases out of the rubble, looks around carefully. There is smoke from the burning buildings drifting past. He signals the others. The children emerge apprehensively, as Terry shepherds them.

RYAN

Try to keep in the smoke!

Ryan leads them into the smoke.

41 EXT. WATERFRONT - DAY

Most of the boats have pushed off, crowding the bay. There is a frantic desperation on the part of those still on the docks to get aboard anything.

42 ANOTHER ANGLE

An overcrowded boat pushes off and CAPSIZES. PASSENGERS going into the water, SCREAMING.

43 ANGLE ON FAR END OF DOCK

TWO HORSEMEN are viciously terrifying the remaining refugees, trampling them, swinging their do daos, the Chinese executioner's machete, on six-foot poles.

44 ANOTHER ANGLE

Ryan, Terry and the children emerge from the smoke and move down to the middle of the dock, looking around.

TERRY

I don't see Connie!

SOUND OF BOAT WHISTLE. They look down the dock.

45 EXT. JADE PILGRIM - DAY

A seventy-foot boat, old but trim; it is impossible to tell what the boat originally looked like, having been rebuilt several times. It is little more than a hull with a raised

45 CONTINUED:

wheelhouse and open deck space for cargo. There are cabins below. It is just offshore, near enough to the dock, but far enough to keep panicked refugees from boarding it. CONNIE is in the wheelhouse, blowing the whistle. He is a Chinese in his mid-twenties, wearing traditional-style attire, a long, dark blue collarless shirt over white pants, and an incongruous white sailor's cap. He sees Ryan and Terry; he guns the boat toward the shore.

CONNIE

All hands on deck!

YEN YING, an odd, elderly, stone-faced Mandarin, stands on the deck below the wheelhouse. He wears long silk robes and 3-inch nails. He looks disdainfully at Connie, and grips the rail, as the boat pitches and cuts for the dock.

46 EXT. DOCK - DAY

Ryan spots the Jade Pilgrim.

RYAN

There he is!

They lead the children toward the end of the dock.

47 ANGLE ON OPPOSITE END OF WATERFRONT

The FIRST AND SECOND HORSEMEN are attacking the helpless refugees. The First Horseman sees something.

48 POV

Ryan, Terry and the children running down the dock.

49 ANGLE ON HORSEMEN

The First Horseman shouts to the Second Horseman and points, signaling him to follow. They take off at a gallop, swinging their do daos.

50 ANGLE ON JADE PILGRIM

Connie brings the boat into the dock, literally, roughly banging into it, shoving the motor into neutral.

CONNIE

Good seamanship!

50 CONTINUED:

Yen Ying, holding tightly, regaining his balance, gives Connie a dirty look. Connie hops down the steps, grabs a grappling hook and line, and throws it onto the dock, catching it on a piling.

51 ANGLE ON RYAN, TERRY AND CHILDREN

They run toward the boat, Ryan glances behind him and sees the horsemen.

RYAN
Over your shoulder, Terry!

Terry turns.

52 POV

TWO BANDIT HORSEMEN ride at a dead gallop along the dock, intent on overtaking them.

53 ANOTHER ANGLE

Terry turns forward with a distressed expression. They reach the boat.

RYAN
Take the kids, Connie!

CONNIE
Aye, aye.

They begin to hand the children down to Connie on the boat.

54 ANGLE ON RYAN AND TERRY

There are still several children on the dock. Ryan studies the oncoming horsemen.

RYAN
Terry...get those kids aboard!
I'll cast off the bow line!

Terry hands another child down to Connie. Ryan quickly unties the rope and pulls the grappling hook free. He places himself BETWEEN the children trying desperately to get aboard the boat and the charging horsemen.

55 ANGLE ON TWO HORSEMEN

One behind the other, brandishing the do daos, the Horsemen

55 CONTINUED:

thunder down the dock, swirling the poles over their heads with a frightening WHIRRING NOISE.

56 ANGLE ON RYAN

Moving toward the horsemen, he swings the grappling hook over his head like an Olympic hammer thrower.

57 ANGLE ON LEAD HORSEMAN

He whirls the do dao, preparing to slice at Ryan. He lets loose a BATTLE CRY.

58 ANGLE ON RYAN

He lets the grappling hook fly.

59 ANGLE ON LEAD HORSEMAN

He sees the grappling hook coming at him and tries to parry it. He takes the grapple in the chest, as he rides past Ryan.

60 ANGLE ON RYAN

He quickly loops the grapple rope around a piling and pulls it taut.

61 ANGLE ON LEAD HORSEMAN

The Horseman cannot stop his horse in time. He SCREAMS as the rope goes taut. The grappling hooks dig deep, tearing his chest out. He is dead before his body hits the dock.

62 ANGLE ON RYAN

He spins and turns to face the Second Horseman bearing down on him. The infuriated Second Horseman slashes at him. Ryan ducks. The Second Horseman misses and rides past.

63 ANOTHER ANGLE

The Second Horseman wheels his horse around to face Ryan. He is now BETWEEN Ryan and the boat. He charges, determined to finish Ryan. Ryan backs off, trying to figure his next move. The Second Horseman is upon him, slashing at him, forcing him away from the boat. Ryan ducks, moving quickly to the right side of the horse, then the left, then back to the right to keep the Second Horseman off balance.

64 ANOTHER ANGLE

Ryan sees the other Horseman's weapon lying on the dock. The Second Horseman slashes at him. Ryan scoops up the weapon. The Second Horseman makes a murderous, whistling swipe, missing by a hair. As he goes past, Ryan swings the wide-bladed weapon with all his strength, catching the Second Horseman across the lower back. The Second Horseman emits a short, sharp SCREAM and is forever silent. His upper torso folds back like a broken rag doll from his lower torso, which has a death grip on the saddle. The terrified horse, with his dead, broken rider, plunges off the dock into the water.

65 ANGLE ON RYAN

Breathing heavily, he drops the weapon.

66 POV

The Jade Pilgrim beginning to move. Terry shouts to Ryan.

TERRY

Come on...Pat!

67 ANGLE ON RYAN

He runs down the dock and leaps onto the departing boat. Connie catches him.

68 EXT. JADE PILGRIM - DAY - ON WHEELHOUSE

Terry shoves the throttles forward. The Jade Pilgrim roars away from the dock.

69 ANGLE ON RYAN

Regaining his balance, he heads for the wheelhouse.

TERRY

You okay?

RYAN

I nearly got my ass chopped off,
that's how okay I am!

TERRY

I'm sorry I dragged you into
this...my parents built that Mis-
sion. When the nuns called for
help I had to come through for
them.

69

CONTINUED:

RYAN

All I'm trying to do is run a business and steer clear of trouble. None of that is easy in this part of the world.

TERRY

I understand. And thanks for what you did, Pat.

RYAN

(relenting)

Look kid, this is China's war - it's a war for the Chinese and I don't want to get mixed up in it.

(pointedly)

What you see out there is the way the world is here. Well, I don't want to change the world, I just want to live in it.

70

TIGHT ON YEN YING

His face tight and stern, watching with distaste as Connie plays with the squealing children. He turns and makes his way to the wheelhouse.

YEN YING

Mr. Ryan, when we made our arrangement in Shanghai you did not tell me about this stop. You did not tell me there would be children. This is a complication.

RYAN

Life is full of complications, Most Venerable Yen Ying.

YEN YING

It is most inconvenient.

RYAN

Would it have been less inconvenient for those little girls to have fallen into the hands of Kang's men?

YEN YING

Mr. Ryan, I will have no interference with my plan. We have an agreement.

RYAN

Which I will live up to...We'll drop the children off at the mission halfway to Haining, then proceed to pick up your other passengers. So sit down, Most Honorable and Discerning Yen Ying, and sun yourself.

YEN YING

Not necessary to go to Haining.

He hands Pat a map, pointing to a spot on the coast.

YEN YING

Please, you will put in at Tinghai instead. Pick up passengers there.

RYAN

You paid to Haining.

YEN YING

Forgive please. Slight alteration in location. Will pay extra.

Yen Ying bows and exits. Ryan and Terry exchange a look.

RYAN

In the Orient when you get paid extra...be ready to duck.

71 ANGLE ON THE JADE PILGRIM

It swings around, shearing the water with its bow.

72 EXT. NIGHT - ANGLE ON THE JADE PILGRIM

Cruises near the shore at the village of Tinghai. It slides to within fifty feet of the sandy beach, then anchors, the chain whirs out into the sea. Yen Ying, Pat and Terry stand in the bow as the old man points.

73 ANGLE ON THE BEACH - TWELVE BALD CHINESE MEN

Clad in sombre robes, led by two torch-bearers, move to the water's edge, bearing trunks and goods. Camera moves in on them.

74 TIGHT ON MOON BLAZE

A spectacularly beautiful Chinese woman of twenty, dressed in a conservative silk robe. There is an air of elegance and superior breeding about her. Rising out of shot, her face is replaced with that of the head man LIU, a short, extremely thin, bald man with the ferocious toothy expression of a tiny rabid dog. He shrieks at the top of his voice and waves a bamboo switch.

75 ANOTHER ANGLE ON MOON BLAZE

Sitting atop her heavily pillowed chair-litter as her servants carry her into the water. Two large bald-headed men walk directly in front and behind, while the others carry. Liu rides on the shoulders of one of them, whipping them mercilessly on their bald heads with the stinging switch.

76 TIGHT ON RYAN, TERRY AND YEN YING

Yen Ying goes to the side to make preparations.

TERRY

No wonder these guys don't have any hair.

RYAN

That's not all they don't have.

TERRY

Huh?

RYAN

I think they're eunuchs.

Terry shudders at the thought.

77 ANGLE ON LIU, MOON BLAZE AND THE EUNUCHS

As the eunuchs bear Moon Blaze and Liu on the litter towards the boat, sinking up to their chests, their robes billowing around them...then up to their chins, then over their heads, their arms upstretched, straining under the weight as Liu screeches and beats them mercilessly with his whipping cane. They arrive at the launch.

77 CONTINUED:

As bosun's chair is lowered off the cargo boom. Moon Blaze seats herself in the chair. Liu climbs aboard placing himself near her in a protective position. The chair is raised up to the ship's deck.

78 ANOTHER ANGLE

As Moon Blaze and Liu reach the ship's railing Liu jumps off as Moon Blaze struggles to get out of the chair gracefully.

79 ANGLE ON TERRY

Smiling, his hand extended to help her aboard. Suddenly Liu leaps up and wacks Terry's arm with the cane, three times in a blinding flash, screaming at the top of his lungs.

80 TIGHT ON TERRY

Who has uttered a small cry of pain. He rubs his hand resentfully.

TERRY

Okay, okay...

81 ANOTHER ANGLE

As Yen Ying arrives, he extends a baton to assist Moon Blaze into the boat. He smiles at Terry.

YEN YING

They are trained to kill anyone who comes near her. You were spared only because of your extreme ignorance and stupidity.

TERRY

Thank you.

82 TIGHT ON MOON BLAZE

She gazes back over her shoulder and gives a curious look, as if Terry and Ryan were creatures from another planet. She is soon surrounded by wet eunuchs, jabbering away in high voices.

83 ANGLE ON RYAN

Terry joins him as he fires up the engines.

83 CONTINUED:

RYAN

Haul anchor!

84 ANGLE ON CONNIE

Cranking up the anchor.

85 TWO SHOT - RYAN AND TERRY

TERRY

What makes you think they're eunuchs?

RYAN

Don't expect me to prove it to you.

86 ANGLE ON MOON BLAZE AND THE EUNUCHS

Settling down on the foredeck on her pillowed chair. Liu sits cross-legged before her, a broadsword balanced on his knees.

87 EXT. KWON SHIN - DAWN

A small port down the coast. A Catholic Priest and two nuns wave as the Jade Pilgrim docks. They are obviously pleased to see the children.

88 ANGLE ON CONNIE AND TERRY

Amidst the children, who hug them good-bye as they are transferred to the dock and the waiting missionaries.

TERRY

Good-bye, good-bye. You'll all be safe now.

ONE of the children kisses Terry on the cheek. The others giggle.

89 ANGLE ON MOON BLAZE

Watching from the cabin doorway.

90 TIGHT ON TERRY

As he helps the last child up, he turns and sees Moon Blaze. He stares, transfixed.

91 HIS POV ON HER

She disappears, averting her gaze, down into the cabin.

92 ANOTHER ANGLE ON THE JADE PILGRIM

Sweeping away from the dock.

93 ANGLE ON THE WHEELHOUSE LATER

As Connie steers the boat, camera moves in a circular pan, revealing the eunuchs standing guard at ten foot intervals around the boat. They each are armed with a dagger, a sword, and a long bamboo blowpipe slung across the chest.

94 ANGLE ON RYAN AND TERRY

As they drink, Yen Ying approaches them.

YEN YING

Forgive me, Mr. Ryan.

RYAN

You're forgiven. We hail in Dairen in five hours.

YEN YING

Slight alteration in plans.

RYAN

You're not serious.

YEN YING

We will go to Tsing Tao.

RYAN

Tsing Tao is in the opposite direction.

YEN YING

I will pay you double, and no questions please, Mr. Ryan.

Yen Ying takes a pouch of silver from his robe, and tosses it to Ryan. He bows and exits. Ryan hefts the bag in his hand, listening to the coins jingle. He looks at the bag thoughtfully.

95 ANGLE ON THE JADE PILGRIM - NIGHT

Cutting through the night fog. The eunuchs stand watch, peering into the darkness.

96 ON MOON BLAZE

Who emerges through the companionway and moves to the rail, accompanied by two large eunuchs. She waves them wearily away.

97 ANGLE ON TERRY

Who sees Moon Blaze heading in his direction.

98 ANGLE ON MOON BLAZE

Moving slowly, gracefully towards the main deck. The eunuch guards stand respectfully away. She walks just under the cargo boom dreaming at the moon. She looks up just in time to see...

99 ON TERRY

Who slides down a rope through the fog. He comes to rest on the cargo boom, accidentally hooking his foot onto a halyard which tosses him upside down, letting him hang only inches away from Moon Blaze's face. He smiles stupidly at her.

TERRY

Hi...

100 ON MOON BLAZE

Who looks at him like he's the biggest jerk she's ever seen, mixed with curiosity.

MOON BLAZE

I have not given you permission to speak.

101 TIGHT ON TERRY

Whose face is turning purple.

TERRY

No. You haven't.

102 TWO SHOT

Moon Blaze turns her head slightly upside down to view Terry.

MOON BLAZE

You look very strange.

102 CONTINUED:

TERRY

Really???

MOON BLAZE

You are a foreigner. I have never seen or spoken to a foreigner before.

TERRY

I think it's time you started.

MOON BLAZE

You are not nearly as horrible as I expected.

103 TIGHT ON TERRY

Who is entranced by her beauty. He tumbles acrobatically out of the rope onto the deck. Moon Blaze examines him thoughtfully.

TERRY

Good.

(extends his hand toward her)

MOON BLAZE

In the Forbidden City I was taught that if one touches a foreigner, one's hand will wither with disease.

He slowly retracts his hand.

TERRY

I wouldn't want that to happen to you.

She smiles at him.

MOON BLAZE

What is your name?

TERRY

Terry Lee. And yours?

She looks carefully at him, still uncertain.

MOON BLAZE

Moon Blaze...

103 CONTINUED:

Terry can only stare at her. She watches him as he stares.

TERRY

Moon Blaze... you're the most
beautiful woman I've ever seen.

She smiles again.

MOON BLAZE

I heard my father tell my mother
that once. She was very pleased.

104 TIGHT ON TERRY

He notices something.

105 HIS POV ON A MEDALLION AROUND HER NECK

It is a small, exquisitely tooled piece of jade inlaid with
the SYMBOL OF THE MING DYNASTY in fine gold and jewels.

106 TIGHT ON MOON BLAZE

Meeting his gaze.

TERRY

(O.S.)

And you? Are you pleased?

107 TWO SHOT

She looks steadily.

MOON BLAZE

Yes, I am pleased. It seems the
world is a much different place
than what I have been taught.

Terry doesn't quite know how to handle this girl. After
a nervous pause...

TERRY

So, um...where is this Forbidden
City?

MOON BLAZE

It is very far away. Above the
mist.

107 CONTINUED:

TERRY

Have you always lived there?

MOON BLAZE

Oh yes. I have lived there for
hundreds of years.

TERRY

Hundreds of years. Well, you
certainly have taken good care
of yourself.

Her eyes have never left his face. Always searching.

MOON BLAZE

I have been in many bodies.

TERRY

(half-joking)

I wish I could have met them
all.

MOON BLAZE

Perhaps you did. Perhaps we met
in another time.

He studies her as she does him.

TERRY

Who are you? Why did you come
here?

Her smile vanishes.

MOON BLAZE

That is not for you to know.
You ask too many questions...I
must go.

TERRY

No wait. Not yet. I mean...
maybe we could talk again.

MOON BLAZE

It is not permitted.

Suddenly there are high-pitched shouts from the eunuch
guards, who babble and point. Terry and Moon Blaze look
up.

108 THEIR POV ON A LARGE JUNK

Looming out of the night, its lantern casting reflections across the black water. The forward deck cannon shatters the calm of the night.

109 ANGLE ON JADE PILGRIM

As the cannon ball explodes in the water just forward of the bow.

110 TIGHT ON RYAN

As he blasts the horn and spins the wheel.

RYAN

Pirates!

111 TIGHT ON TERRY, MOON BLAZE AND YEN YING

Yen Ying shouts orders in Chinese, and Moon Blaze is instantly surrounded by four eunuchs who lock arms and move her without touching her to the cabin steps.

112 ANGLE ON WHEELHOUSE

Terry and Yen Ying race to the wheelhouse.

RYAN

They've got our range!

TERRY

Can we outrun them?

RYAN

If I try, they'll blow us out of the water!

YEN YING

(urgently)

They must not find the girl!

RYAN

Take her below.

Yen Ying rushes away. Ryan chops the throttle and swings the wheel, still trying to keep the pirate ship at a distance. The junk cuts him off.

113 ANGLE ON CONNIE

Shaking his head. He arms himself with two machetes.

114 ANGLE ON THE JUNK

As it blocks the Jade Pilgrim's escape, playing lights over the ship. A shell whistles low over the boat and explodes in the water on the far side.

115 ANGLE ON THE JUNK

As the pirates prepare to toss grappling hooks.

116 ANOTHER ANGLE

As the launch bashes into the side of the prow of the junk and bounces back.

RYAN

Out of the way!

117 ANGLE ON RYAN

Shutting down the engines. He looks up at the junk in disgust.

118 ANGLE ON SMALL PORTHOLE

As Moon Blaze appears and watches.

119 ANGLE ON THE RAIL OF THE JADE PILGRIM

As three grappling hooks land, we tilt up to reveal the rail of the junk. Twenty pirates line the rails, armed with rifles, swords and machine guns, ready to board the smaller boat.

120 ANGLE ON THE AFTERDECK OF THE JUNK

MU TU appears from behind the armor plates and cannons, a cunning, tall, fierce-looking pirate, who points down at the deck of the smaller boat.

MU TU

Ah...foreign devils. Just what
Mu Tu look for.

121 ANGLE ON RYAN AND TERRY

They look up at Mu Tu.

RYAN

Why does a great ship like yours
stop a humble little bucket like
(MORE)

121 CONTINUED:

RYAN (Cont'd)
mine? We carry nothing of
value.

122 ANGLE ON MU TU

MU TU
You got something much much
value. Mu Tu wants...the girl.

123 ANGLE ON RYAN AND TERRY

Standing midships.

RYAN
Sorry, Your Excellency, no girls.
Try the Ding-Dong Saloon in
Bangkok.

124 ANGLE ON THE PIRATES

Mu Tu shouts orders in CHINESE. They begin to board the
Jade Pilgrim with FEARSOME CRIES.

125 ANGLE ON PIRATE

Scrambling down a rope towards the launch. A DART hits
him squarely between the eyes.

126 ANGLE ON A EUNUCH

Blowpipe to his lips, cheeks puffed out.

127 ANGLE ON ANOTHER PIRATE

Getting a DART in the throat. He SCREAMS, clutches the
dart and falls into the water.

128 ANGLE ON THE EUNUCHS

Blowing darts at the pirates. Several of the pirates
SHOOT at them. Several eunuchs are hit and fall to the
deck.

129 ANGLE ON RYAN AND TERRY

Looking in astonishment at this action. Several BULLETS
tear into the wheelhouse near them. They look up.

- 130 ANGLE ON MU TU
Firing at Ryan and Terry. He leads his men in an assault.
- 131 ANGLE ON RYAN AND TERRY
Ducking BULLETS. Ryan dives down a hatch, as BULLETS impact around them.
- 132 ANGLE ON MU TU AND HIS MEN
Attempting to board the Jade Pilgrim. A HAIL OF DARTS forces them back.
- 133 ANGLE ON RYAN
Emerging swiftly from the hatch. He carries a seven-foot long BAMBOO TUBE. He takes cover behind the wheelhouse.
- 134 ANGLE ON MU TU
Raging at his men in CHINESE.
- 135 ANGLE ON RYAN
Ryan points the bamboo tube at the pirate ship. He ignites the fuse at the mouth with a flint. He holds the tube firmly and braces himself. A FIREBALL of assorted metal debris. BLOWS out of the tube like a Roman Candle. Ryan is rocked by the recoil, but keeps his balance.
- 136 ANGLE ON THE JUNK
As the FIREBALL hits it and spreads like buckshot, hitting the mainsail, tearing through it. The sails explode in flames.
- 137 ANGLE ON THE CANNON
Blazing sailcloth falls on an open keg of gunpowder beside the cannon, ignites, blowing up the cannon, leaving a fiery hole in the deck and side.
- 138 ANGLE ON MU TU
Knocked down by the explosion, scrambling for cover.
- 139 ANGLE ON RYAN, TERRY AND CONNIE
Terry screams with delight. He shakes Connie's hand.

139 CONTINUED:

TERRY

Fantastic!

RYAN

Bamboo fireball gun. Won it in a fan-tan game in Peking. I figured it might come in handy someday.

(to Connie)

Something your ancestors invented centuries ago, while ours still carried spears.

(to Terry)

Into the wheelhouse and kick the throttle when I signal.

(to Eunuchs)

Cover me!

Ryan tosses the tube to Connie and heads for the rail.

140 ANGLE ON RYAN

He scoops up a MACHETE from a fallen pirate and runs to one of the grappling hooks. He swings the sword hard, bringing it down on the rope, severing it cleanly from the hook. He heads for the other grapple.

141 ANGLE ON MU TU

He sees Ryan with the machete and FIRES down at him.

142 ANGLE ON RYAN

Running across the deck, dodging BULLETS.

143 ANGLE ON EUNUCHS

They point their blowguns and blow.

144 ANGLE ON MU TU

Firing down at Ryan, as darts hit around him.

145 ANGLE ON RYAN

Bullets pinging around him, he hits the deck, rolls over and up on his feet. He makes it to the other grapple and brings the machete down hard on the line. It doesn't cut through. He raises the machete again.

146 ANGLE ON MU TU

He knows he has Ryan. He takes careful aim and squeezes the trigger. A split-second before he can get the shot off, he takes a DART in the hand. He shrieks with pain, his hand jerking upward, firing the gun into the air.

147 ANGLE ON RYAN

Bringing the machete down on the rope with all his strength. The line severs cleanly, the machete blade snaps in half, leaving the hilt in his hands. He spins toward the wheelhouse.

RYAN

Kick it, Terry!

148 ANGLE ON WHEELHOUSE

Terry and Connie take the signal from Ryan. They shove the throttle forward. The old motors SCREAM.

149 ANGLE ON JADE PILGRIM FAN TAIL

The propellers whip up WHITE FOAM.

150 ANGLE ON THE JADE PILGRIM AND THE JUNK

As the motor launch slips away from the flaming junk.

151 ANGLE ON THE JUNK

As the pirates fight the fires, hauling men up from the sea. The burning mainsail is doused with seawater.

152 ANGLE ON MU TU AND PIRATES ON THE AFTERDECK

A gun crew aims a cannon after the departing launch, but Mu Tu stops them with a restraining hand.

MU TU

Devils! You will die!

153 INT. WHEELHOUSE - RYAN, TERRY AND CONNIE

Yen Ying enters the wheelhouse.

YEN YING

Thank you all. You showed great courage.

153 CONTINUED:

RYAN

Yen Ying, that pirate could have blown us out of the water any time he wanted. He held up because of the girl. Who is she?

154 TIGHT ON YEN YING

He smiles.

YEN YING

Your curiosity is understandable, Mr. Ryan, but dangerous. It is much safer to know nothing of our cargo.

(walks off)

You may proceed.

155 TIGHT ON RYAN

RYAN

(to Terry)

Put the dinghies over the side. We're lightening the load.

156 ANGLE ON YEN YING

Who stops walking.

RYAN

(V.O.)

It'll be a bit crowded but, with any luck they'll make it.

157 ANGLE ON TERRY

Terry is horrified.

TERRY

C'mon Pat! We can't put them out to sea!

Yen Ying looks alarmed.

RYAN

I don't see any reason why I should risk our lives for somebody who's making us a moving target and I don't even know why!

158 TIGHT ON YEN YING

His face impassive, as he lies.

YEN YING

Very well, Mr. Ryan, Moon Blaze is the daughter of an extremely wealthy Mandarin of Szechuan. China today, as you know, is shattering like porcelain. Lawlessness is everywhere. Moon Blaze's father fears she will be kidnapped and held for ransom. Abduction attempts such as this have been made before. We must take her to a safe place.

159 TIGHT ON RYAN

Disgruntled, only half-believing.

RYAN

Sure, sure...if you say so.

160 ANOTHER ANGLE

YEN YING

Also, there is one more alteration in our location.

RYAN

Sonofabitch....

YEN YING

It is quite near Tsing Tao. I, of course, will pay you even more.

RYAN

How near Tsing Tao?

Yen Ying points to a spot on a map.

YEN YING

We will call it the Island of No Name.

Yen Ying leaves with a bow. Terry looks at Ryan. Ryan looks totally fed up.

160 CONTINUED:

RYAN

More money. Things are getting worse.

161 EXT. NARROW STRAITS - DAY

The Jade Pilgrim squeezes through a narrow inlet between high cliffs.

162 EXT. ISLAND OF NO NAME

A desolate but beautiful island with a wide beach leading to an old walled settlement and ruins. As we get closer to the settlement, we see a large INSIGNIA of the MING DYNASTY painted on the wall. A magnificent pagoda rises above the rest of the buildings. Our party proceeds up the path.

163 EXT. PAGODA DINING AREA - DAY

A fantastic courtyard with gigantic bronzed monkeys, their emerald stone eyes glistening. The eunuchs stand protectively near.

An elaborate banquet table has been laid, piled high with dried fruits, barley cakes, sweet rice and other assorted stuffs. Small tea trestles stand scattered around the room, holding elaborate tea sets. Ryan, Terry and Connie and Yen Ying, are seated. They are attended by beautiful servant girls who are swathed in silk robes, golden earrings dangling musically from their ears.

164 ON RYAN, TERRY AND CONNIE

TERRY

Nice place....

RYAN

Think so?

165 ANGLE ON TERRY AND CONNIE

Enjoying dinner. Connie licks his lips appreciatively.

CONNIE

Got to get this recipe!

Terry glances toward Moon Blaze's table.

166 ANGLE ON MOON BLAZE

Sitting some distance away, alone, under a flowering arbor, being attended by female servants. Her eyes flick toward Terry, a small smile crosses her lips, as she sips her tea.

167 ANGLE ON TERRY

He meets her gaze.

168 ANOTHER ANGLE

Ryan and Yen Ying converse.

YEN YING

Have these past days spent here been sufficient for you to repair the damage to your boat?

RYAN

The hull is patched and about as seaworthy as it gets.

YEN YING

Perhaps, Mr. Ryan, we can make a longer, more profitable arrangement.

Ryan eyeballs him suspiciously.

YEN YING

Your availability to us has value. For each day you remain here, I will pay the equivalent of a return trip to Shanghai.

RYAN

In case there's a slight alteration in your plans?

Yen Ying nods.

TERRY

(whispers)

Sounds great to me.

CONNIE

Save plenty of gas and gas money.

RYAN

Sorry, Yen Ying. What you need is a battleship, not a cargo ship.

168 CONTINUED:

YEN YING

Name your price.

RYAN

I can't spend all that money at
the bottom of the South China
Sea. We'll be shoving off in
the morning.

Terry, disappointed, glances toward Moon Blaze.

169 ANGLE ON MOON BLAZE

She rises, and leaves.

170 ANGLE ON TERRY

Terry unobtrusively rises and leaves.

171 ANOTHER ANGLE

TWO GORGEOUS SERVANT GIRLS move to Yen Ying's side and
smile at Ryan.

YEN YING

In hopes of persuading you to
stay on, my servants would be
more than honored to attend your
every need.

Ryan studies the girls as they move toward him.

RYAN

What a wonderful way....

The girls are very close to him, on both sides, filling
his cup and whatever, smiling seductively at him.

RYAN

...to insult my integrity.

He smiles warmly at them, from right to left.

172 TIGHT ON AN ENORMOUS BUDDHA HEAD

A gilt stone bodhisattva. CAMERA PANS AWAY to reveal:

173 EXT. BUDDHA - DAY

Sunlight streams upon the twenty-five-foot-high Buddha statue, set upon an altar area a few steps higher than the floor. Moon Blaze stands before the Buddha in silent meditation.

174 TIGHT ON TERRY

Nearby, watching her.

175 ANGLE ON MOON BLAZE

She steps up the base of the statue and goes around to the back. Terry silently follows her.

176 ANOTHER ANGLE

At the back of the statue, Moon Blaze presses a hand against what appears to be solid stone, and a door slides open. She goes in. Terry stands at the door.

177 INT. BUDDHA

As Moon Blaze makes her way up the stone steps, winding along the narrow stone staircase towards the head. Terry appears in the shot and stands still.

178 TIGHT ON MOON BLAZE

As she arrives inside the Buddha's head. There are holes in the statue's eyes through which the garden terraces and paths below may be surveyed.

179 TIGHT ON TERRY AT THE ENTRANCE TO THE HEAD

He steps into the room.

180 ANOTHER ANGLE

As Moon Blaze sits on her heels on the immaculate floor before a vase and scroll. She begins a chant in Chinese which she repeats over and over again in a trancelike state.

Terry comes forward nervously. He kneels and reaches out, touching her arm lightly. She turns and looks at him, her beauty devastating in the slight light.

180 CONTINUED:

MOON BLAZE
You should not be here.

181 TIGHT TWO SHOT

As Terry looks embarrassed.

TERRY
I'm sorry. I'll...I'll just
go now.

MOON BLAZE
You may stay...please.

A slight smile as she looks at him. He smiles eagerly
back.

MOON BLAZE
You saved the lives of those
children. That is very noble.

TERRY
Thank you.

MOON BLAZE
I watched you when the pirates
attacked. You are very brave.

TERRY
Thank you.

MOON BLAZE
Are you never frightened?

Terry looks at her and decides not to lie.

TERRY
A lot of times.

Her smile grows from his honesty.

MOON BLAZE
It is said the superior man is
modest in his speech, but
exceeds in his action.
(pause)
I think you are like that.

181

CONTINUED:

TERRY

Not quite.

A pause as they gaze at each other. Terry moves a little closer but she moves away. He moves back.

MOON BLAZE

How long have you been in China?

TERRY

I came here when I was very young. My parents were missionaries. They were killed in a typhoon.

MOON BLAZE

I'm sorry. The angry one - is he a good friend?

TERRY

Pat? He's a good friend, brother, father, mother, a pain in the neck sometimes.

MOON BLAZE

Why is he angry?

TERRY

That's just a cover up. He likes to make everyone think he's hard as an anchor, but he's really got a soft heart. He took over and raised me when my parents died. Sent me to the States to school, then brought me back to be with him a couple of years ago. And Connie, he was just a Shanghai street orphan. Pat gave him a home on the boat.

MOON BLAZE

(softly)

Forgive me...now I ask too many questions.

TERRY

(softly)

It's all right.

(MORE)

181 CONTINUED: (2)

TERRY (Cont'd)

(pause)

Moon Blaze, why are you afraid of me?

MOON BLAZE

It is not you that I am afraid of, Terry. It is being here alone...with a man.

He looks intently at her.

TERRY

Then I hope this moment will always be special.

MOON BLAZE

I don't understand.

TERRY

(smiles at her)

Sometimes when a man and a woman are together, even if it's only for a moment, it can be magical. But it must be a shared moment.

MOON BLAZE

How will I know when there is such a moment?

TERRY

You'll know.

She looks at him and slowly reaches out a tentative hand and touches his face.

MOON BLAZE

Maybe this is such a moment.

They look at each other for what seems to be an eternity. Slowly Terry leans as if to kiss her. She moves away.

MOON BLAZE

But we are destined not to be together, Terry...in this life.

TERRY

We can't foresee our destiny.

181 CONTINUED: (3)

He tries to kiss her again. Again she moves away.

MOON BLAZE

But I know mine...

182 EXT. PAGODA - NIGHT

A lone eunuch walks sentry duty in the still of the night.

DISSOLVE TO:

183 ANGLE ON TRAIL APPROACHING THE DOCK - NEXT MORNING

Ryan, Terry and Connie.

TERRY

Why are you in such a hurry?
What's the rush to leave?

RYAN

We've got a business to run and
we don't know what we're getting
into here. Yen Ying doesn't
tell anything but half-truths,
the pay is too high, the food's
too good and everybody's too
anxious to please.

184 ANGLE ON PATH LEADING TO THE DOCK - YEN YING AND THE EUNUCHS

Standing and smiling. The eunuchs are heavily armed and
block the way to the boat.

YEN YING

I am very sorry, Mr. Ryan, it is
most inconvenient for you to be
leaving at this time. I would
rather you stayed.

185 ANGLE ON RYAN AND TERRY

As they look towards the boat.

186 THEIR POV - ARMED EUNUCHS

Patrolling the area leading to the boat.

187 ANGLE ON YEN YING AND EUNUCHS

YEN YING

You see, you are the only ones who know our location. It is most essential that this is to remain a secret.

188 ANGLE ON RYAN

RYAN

You want it secret, okay you've got it secret.

189 ANOTHER ANGLE ON YEN YING

YEN YING

Unfortunately, I must hold this for you as a means of persuasion.

Yen Ying holds up the bag of money he earlier gave to Pat on the boat.

YEN YING

It is not that I do not trust you, Mr. Ryan, but should you fall into the hands of the warrior Mu Tu, you might value your life more than our secret. Apparently he has made someone talk already...I believe that is how he learned Moon Blaze was on your boat. It is said that he can make the dead scream.

190 ANGLE ON RYAN, TERRY AND CONNIE

Connie gasps with apprehension.

191 EXT. SMALL COASTAL PORT - DOCK MARKET AREA - DAY

The MONSTER HEAD of Generalissimo Kang's armored car rumbles rapidly onto the dock where Mu Tu's scorched junk is tied up. Kang gets out, accompanied by his intimidating Lieutenant, who strides with him through the market area towards the harbor, knocking people and wares out of the way. The whisper goes up amidst the people: "Kang, Kang" and the people press themselves against their stands to make way for the Warlord.

192 TIGHT ON KANG

As he strides forward, emerging from the marketplace towards the gangplank leading to Mu Tu's junk. His heavy weight shakes the gangplank, the Lieutenant's heavy steps syncopating with his own.

193 KANG'S POV

On Mu Tu and two bandits flanking him, heads bowed in a deep kowtow. Kang comes closer and walks into the shot.

KANG

You failed.

The three tremble.

194 TIGHT ON MU TU AND KANG

Trembling, he gives a deep kowtow. The pirates stay well away, busying themselves with repairs.

KANG

Where is she?

MU TU

Cousin, she is not here. The devils...

KANG

Eunuchs, an old man and devils without guns. And you failed!

He slaps Mu Tu ferociously.

MU TU

When my sails are replaced...

Kang grabs Mu Tu by the throat.

KANG

Kill them. Kill all of them, I don't care, but bring her to me unharmed. If the girl is not in my hands within this moon you will wish you were dead, cousin.

Lifts him from the ground.

194 CONTINUED:

KANG

Bring her to me as I ordered and when I rule China I will give you Shantung province to govern as a reward. If you fail again, you will die!

He drops Wu Tu to the deck and shoves him roughly.

195 ANOTHER ANGLE

As Kang storms down the gangplank, Mu Tu's pirates scatter in an effort to avoid coming too close.

196 TIGHT ON MU TU

His throat red, trying to catch his breath, staring after his cousin in mortal fear.

197 INT. PAGODA BEDCHAMBER - NIGHT - RYAN, TERRY AND CONNIE

All asleep in a row.

198 TIGHT ON TERRY

A small, delicate hand with richly colored long fingernails slides into frame and touches Terry's lips affectionately. His eyes open.

199 HIS POV - MOON BLAZE

Touches a finger to her lips, and nods at the others.

MOON BLAZE

(whispering)

Follow me...

200 ANOTHER ANGLE

As Terry wakes Ryan and Connie, who see Moon Blaze, and roll out of bed.

201 EXT. PAGODA - NIGHT

As Moon Blaze leads Ryan, Terry and Connie toward the Buddha. They flatten against the wall at the sound of guards' footsteps. Moon Blaze waits until the sound of footsteps recede, then continues leading them.

202 EXT. BUDDHA

As two large eunuchs armed with swords march past on patrol of the passageway. When they pass, Moon Blaze leads our party hurriedly out of the shadowy recess to the secret door of the Buddha. She presses what appears to be solid rock; it gives way, and they duck through the secret door.

203 INT. BUDDHA BASE - NIGHT

As our party enters, unlit torches stand against the wall, in a row, beside which flickers a lamp. Moon Blaze takes a torch, lights it, others do likewise.

TERRY

I'm worried about you doing this for us.

MOON BLAZE

I do not want you to be a prisoner because of me.

RYAN

You're doing just fine.

204 ANOTHER ANGLE

As they descend through the trap door onto stone steps and disappear.

205 ANOTHER ANGLE ON THEM - SECRET TUNNEL

They move down the tunnel rapidly, their footsteps echo.

MOON BLAZE

Follow me closely, the path is old and very dangerous.

206 ANGLE ON THEM

As they approach a bend in the tunnel. Moon Blaze stops everyone, points to a rock in the floor.

MOON BLAZE

Do not touch this stone.

Everyone skirts the stone carefully except Connie who doesn't quite believe her. Inquisitively he touches the stone.

207 TIGHT ON HIS FACE

As inches overhead, twenty pointed iron spikes slam together, barring the passageway.

208 ANOTHER ANGLE

Terry pulls Connie under. Connie looks up at Terry.

CONNIE

Whatever you're going to say,
I don't want to hear it.

209 ANOTHER ANGLE ON THEM

Creeping through the tunnel. They arrive at a domed spherical room. Moon Blaze puts her finger to her lips and tiptoes around the edge of a narrow stone path. The others follow. Just as they reach the opposite tunnel...

210 TIGHT ON CONNIE

As COBWEBS brush his face. His nose begins to twitch as if to sneeze. He takes a deep breath.

211 ON GROUP

Who are frozen staring at him in fear of any noise.

212 BACK ON CONNIE

He lets breath out...no sneeze.

213 ON CONNIE

As he suddenly SNEEZES. Terry yanks him through just in time into the tunnel...

214 REVERSE ANGLE OF DOMED ROOM

Suddenly a chain with three-inch links clangs down from the ceiling, suspending a madly spinning Medieval Chinese Catherine Wheel. One thousand iron pellets fire within a few hundredths of a second of each other, with large, bright flashes and dull reports, rattling off and ricocheting wildly through the stone room for ten seconds. The cavity fills with colored smoke while the pellets zing at incredible speed across the room.

215 ANGLE ON RYAN, TERRY, CONNIE AND MOON BLAZE
Reacting to the infernal machine they barely missed.

216 ANGLE ON HEAVY DOOR
Around edges of which grow tentacles of thick vines.
Ryan pushes against the door.

RYAN
When was the last time this
was opened?

MOON BLAZE
Never.

217 ANGLE ON RYAN, TERRY AND CONNIE
Straining, as they leap into the door. We hear the
rustle of thick underbrush outside. They manage to open
the door and squeeze past.

218 EXT. PATH - DAWN

As our group emerges from dense undergrowth below the
door to a point below patrolling eunuchs. In the b.g.
we can see guards marching. Above, the Island of No
Name rises.

219 TIGHT SHOT ON GROUP

As the group makes its way quietly toward water's edge,
Ryan and others begin wading into the water for a short
swim to Pilgrim anchored thirty yards away.

220 TIGHT TWO SHOT

On Moon Blaze and Terry lingering behind.

221 TIGHT ON TERRY AND MOON BLAZE

MOON BLAZE
I must apologize for Yen Ying.
In protecting me, he will go to
all lengths.

TERRY
Such as killing us, if he had
to.

221 CONTINUED:

MOON BLAZE

He will not be able to. You
will be gone...

TERRY

What will he do to you when he
finds out?

MOON BLAZE

He would not harm me.

TERRY

Who is he, what's he to you?

MOON BLAZE

My guardian...my teacher...

TERRY

Your captor?

MOON BLAZE

No, it is not like that.

TERRY

Then what's it like?

MOON BLAZE

I cannot tell you. You must go
now.

TERRY

(passionately)

Come with us. With me.

MOON BLAZE

(misty-eyed)

It is not possible. I will not
forget you. Goodbye, Terry.

TERRY

But when, how will I see you
again? And please, don't give
me one of those Chinese destiny
answers.

MOON BLAZE

But I am Chinese. You must go.

222 ANOTHER ANGLE

As Terry leaps into the water as Ryan and others climb into the Jade Pilgrim.

223 ANGLE ON WHEELHOUSE

Ryan stealthily makes his way into the wheelhouse. He quickly primes the engines. He hits the starter. The engines COUGH AND SPUTTER as Ryan tries to coax them to life.

224 ANGLE ON SHORE

The eunuchs hear the sputtering motor. They SHOUT and unlimber their weapons. Some dive into the water and swim to the boat. Liu excitedly hops up and down screaming at the top of his lungs urging them on.

225 ANGLE ON WHEELHOUSE

Ryan is talking to it.

RYAN

Come on...baby...

The motor catches.

226 ANGLE ON EUNUCHS

They begin to blow darts.

227 ANGLE ON JADE PILGRIM

As it begins to move out. Darts are hitting it.

228 ANGLE ON WHEELHOUSE

Ryan shoves the throttles home. The motors ROAR as the boat moves faster.

229 ANGLE ON TERRY AND CONNIE

Taking cover from the hail of darts. ONE DART hits Connie's hat.

CONNIE

Ai hai! Watch my sombrero!

230 ANOTHER ANGLE

The Jade Pilgrim moves out as the darts fall short.

231 TIGHT ON TERRY

He looks back at the island wistfully.

232 ANGLE TIGHT ON MOON BLAZE

Watching with sadness.

233 JADE PILGRIM - DAY

Approaching Shanghai harbor.

234 MAN WITH BINOCULARS

Observing Jade Pilgrim. He lowers his binoculars.

MAN

Chin-Chin.

A large, brightly colored MACAW flies to the man, landing next to him. The man says something in CHINESE to Chin-Chin. The macaw SQUAWKS, then takes off, flying away.

235 EXT. SHANGHAI HARBOR - DAY

The harbor is active with shipping as the Jade Pilgrim makes toward the dock

236 EXT. JADE PILGRIM - DAY

Terry and Connie are at work patching bullet-holes and other damage. Terry is moping. Ryan moves energetically along the dock and down the narrow, springy gangplank. They don't look up as Ryan comes aboard.

CONNIE

Anchors aweigh; the Captain is aboard.

RYAN

I got us the next cargo. We load on at Funing, tomorrow. We'll leave early to make high tide.

TERRY

Okay.

236 CONTINUED:

Ryan notices Terry's preoccupation.

RYAN

Come on, Terry; get with it.
Ever since you met her, you've
been moping around like a swan
in heat.

TERRY

The feeling keeps gnawing at me
that we stranded them on that
island when they needed us.

RYAN

Terry, this is China. If we
live here all our lives, we'll
still be outsiders. Poke your
nose in their business...you
might come away without it.

He tweaks Terry's nose, playfully and affectionately.
Terry doesn't appreciate it, brushing his hand away.

RYAN

Let's take care of our own needs.
We'll be out of port for about
five days. Go to Chan and get
enough provisions.

CONNIE

What do we do for bucks?

RYAN

My credit is good with Chan.
Meanwhile, I'll scrape up some
dough.

237 INT. RED DRAGON - NIGHT

It is a crowded, smoke-filled, waterfront bar. The big
segment of the crowd is Chinese, but various other
nationalities are represented. Chinese girls, skirts
slit to the hip, mingle. There is a crowd and a commo-
tion at one table.

238 SHOT AT TABLE

Ryan is armwrestling a large, heavy-set muscular CHINESE.

238 CONTINUED:

On the table on either side of the two men, are two bowls of flaming paraffin. The loser will have his hand plunged into the flames. Both men are sweating. The contest has obviously been going on for some time. As they strain, the muscles on their arms bulge. Crowded around the table are onlookers, shouting encouragement. In the f.g. is a BOOKMAKER who calls the odds and takes the bets. The Chinese forces Pat's hand down toward the flaming bowl.

BOOKMAKER

One to two, Wang Ling! One to two, Wang Ling!

More shouts. Men push bills at the bookmaker. He takes them, notes on a pad.

239 ANOTHER ANGLE

Straining, Pat slowly forces Wang Ling's hand up, then down toward the other flaming bowl.

BOOKMAKER

One to two, against Wang Ling!
One to two, against Wang Ling!

More money thrust at him as men bet. Some are squatted down, their faces at table level, to see better. A Chinese GIRL in slit skirt pushes through the crowd to the table. A great body. Wang Ling's eyes go to her. Then he strains and forces Pat's hand back toward the other bowl. The girl, shouting with the others, squats down beside the table. Wang Ling's eyes again drift toward her as he forces Pat's hand toward the other bowl. Surreptitiously, Pat's left hand drops beneath the table level.

240 SHOT BENEATH TABLE

Pat's hand moves toward Wang Ling's knee, drops on it, rests on it.

241 SHOT ABOVE TABLE

Wang Ling, still straining and sweating, rolls his eyes toward the girl with the great body, whose hand he thinks is on his knee. He forces Pat's hand closer to the flame. The SHOUTING INCREASES.

241 CONTINUED:

BOOKMAKER

One to two, Wang Ling! One to two!

242 SHOT BENEATH TABLE

Pat's hand moves up Wang Ling's leg, then squeezes the leg, then moves to his crotch.

243 SHOT ABOVE TABLE

Wang Ling gasps and looks at the girl with the body. His concentration is gone. At the same moment, Pat forces his hand down into the flaming bowl. Wang Ling howls in pain, and the onlookers shout in triumph, or disappointment.

244 ANGLE ON BOOKMAKER

Unhappily paying off.

245 ANGLE ON RYAN

Being congratulated, collecting his money in a small pouch.

246 ANOTHER ANGLE

Ryan making his way to the door, wanting to get out fast.

247 EXT. RED DRAGON CAFE - DAY

Ryan comes out of the cafe and moves up the street to an alley. He turns into it. There is a SWISH, AND IMPACT SOUND as dagger flies across the path, sticking into a wooden crate. He stops short.

248 ANOTHER ANGLE

FOUR BURLY PIRATES block his way. They slowly advance toward him, three of them holding assorted knives. Their leader, MAD-BOY, smiles malevolently at him. Mad-Boy retrieves the blade.

RYAN

Okay...okay. Easy come, easy go.

Ryan takes out the pouch, looks at it wistfully, then tosses it to Mad-Boy.

248 CONTINUED:

MAD-BOY

No money. You come with Mad-Boy...quick.

Mad-Boy tosses the pouch back to him, unopened.

RYAN

Sorry Mad-Boy...I can't right now. I've got business to attend to.

All four pirates suddenly throw their knives. They hit around Ryan. He looks at the knives respectfully.

RYAN

I guess I can spare a few minutes.

Ryan and Mad-Boy exchange smiles. The pirates recover their knives, surround Ryan, and move him toward the street.

249 EXT. ANOTHER DOCK - DAY

Ryan, Mad-Boy and the other pirates walk along the dock toward a large JUNK fitted with cannons and armorplate. A table has been set upon the dock next to the gangplank, at which a line of SMALL BOAT OPERATORS are paying money to a PIRATE-ACCOUNTANT. Each pays, signs a register, then goes away. Ryan is led past them up the gangplank. He turns to Mad-Boy.

RYAN

Business is that good?

Mad-Boy nods, smilingly.

250 EXT. JUNK - DAY

There is a great deal of activity on deck. The barrels of the cannons are being rammed and cleaned, kegs of gunpowder are carried to gun emplacement, cannonballs are being stacked, knives and swords are sharpened, the rigging is being repaired. Ryan is brought aboard and led by Mad-Boy to the afterdeck.

251 ANGLE ON AFTERDECK

Ryan moves up the steps onto the afterdeck. He sees someone at the rail.

252 POV

Standing at the rail, amid the cannons and armorplate, back to CAMERA, is a FIGURE wearing an ankle-length cloak, with the high collar turned up, covering the back of the head. The Figure is looking out to sea with binoculars. The macaw Chin-Chin, is perched on the rail.

253 ANOTHER ANGLE

Mad-Boy pushes Ryan forward. The Figure turns to face him, revealing a stunningly beautiful Eurasian woman of indeterminate age, the perfect combination of youthfulness and maturity, very much in her prime. She is the DRAGON LADY. Her hand goes to her hip, her cloak swings open, uncovering a classically sculpted full body in a narrow, sheath-like, three-quarter-length Chinese dress, with trousers and boots beneath. A holster holding a large, mean-looking Mauser pistol is slung diagonally across her curvaceous hips. She speaks in a deliberate, calculated manner, with a slight undefinable accent. Her dark eyes flash as she reads him from head to toe. Ryan reads her with equal appreciation.

RYAN

It doesn't take much to figure
out you're the Dragon Lady.
Are you as bad as they say?

DRAGON LADY

Worse.
(studies him)
So you're Pat Ryan. Are you
as good as they say?

RYAN

Depends on who says.

DRAGON LADY

Women from Shanghai to Singapore.

RYAN

I've been farther south than
Singapore.

She looks down the barrel of a cannon and is dissatisfied. She barks orders in CHINESE. Several crewmen immediately begin to work on it. Dragon Lady slowly moves across the afterdeck. Ryan moves with her.

253

CONTINUED:

DRAGON LADY

We can do business together.

RYAN

I don't see how. We're not in the same business. I don't haul slaves or smuggle.

DRAGON LADY

You must do rather badly.

RYAN

I get by.

Ryan turns and smiles at Mad-Boy.

254

ANGLE ON MAD-BOY

Giving Ryan an I'd-love-to-slit-your-throat smile.

255

ANOTHER ANGLE

Dragon Lady and Ryan continue their stroll.

DRAGON LADY

There are more ways to die in Shanghai than anywhere. You are in danger here...you need me to protect you.

RYAN

You can talk plainer than that.

DRAGON LADY

Mu Tu...he looks for you. You shamed him. You made him fail in his mission for General Kang to capture the girl.

RYAN

Kang? The ransom for her must run very high for it to interest that butcher.

DRAGON LADY

It hasn't been said.

RYAN

Tell me...why are you so concerned about protecting me?
What's in it for you?

DRAGON LADY

The simple things - money and power. A dead Mu Tu will give me both.

They walk along the deck. Dragon Lady continues...

DRAGON LADY

Mu Tu recently came to Shanghai and infringed upon my domain. He thinks the power of his cousin Kang will intimidate me. But I will not divide what is mine.

Dragon Lady calls the macaw in Chinese, it flies onto the perching stick she holds. She strokes it affectionately.

DRAGON LADY

Mu Tu needs you to lead him to the girl. Inevitably there will be a confrontation - one will eliminate the other.

RYAN

And if I eliminate him you will have Shanghai harbor all to yourself again. I had a feeling there was profit in all this for you.

DRAGON LADY

Of course, I'm a businesswoman. I don't save lives - I save money.

RYAN

Sorry, but I don't fight other people's battles. And I won't be in Shanghai long enough to need your protection. I'm hauling out of here at first light tomorrow.

255 CONTINUED: (2)

DRAGON LADY

In that case, I'd advise sooner,
if possible. It would be a pity
to see such an attractive head
be separated from such an
attractive body.

She reads him from stem to stern, nods coolly, dismissing him. She turns and scolds, in CHINESE, a MAN cleaning a submachine gun. She snatches the gun from him, opens the breach, slams it shut and shoves the weapon broadside into his chest. She looks up at the rigging and shouts orders, in CHINESE, to a MAN up the mast.

256 ANGLE ON RYAN

He watches her, fascinated. Mad-Boy elbows him and crowds him toward the steps.

257 EXT. SHANGHAI STREET - DAY

A colorful, narrow, crowded, commercial street just off the harbor, bustling with activity: MERCHANTS hawking and hard-selling; BEGGARS; rickshas trotting through; an occasional automobile. Ryan moves through the throngs on his way back to the boat. He waves off those who approach him with offerings and palms extended. He likes the atmosphere, the feel of the place; this is his chosen part of the world. He glances over his shoulder.

258 POV

Mad-Boy is a safe distance behind, shadowing him.

259 ANGLE ON RYAN

Determined to lose Mad-Boy, Ryan ducks behind a crate being carried into a shop. He moves along the crate into the shop.

260 ANGLE ON MAD-BOY

Moving through the street. He suddenly realizes he has lost Ryan. Fearful of the consequences, he moves swiftly up the street, shoving everybody in front of him, roughly, as he turns in every direction; then cuts down a side street.

261 ANGLE ON RYAN

His face showing between Oriental antiquities, as he watches through a shop window. Satisfied he has lost Mad-Boy, he moves to the door, nodding thanks to the disturbed SHOPKEEPER, and out into the flow of human traffic.

262 EXT. ANOTHER PART OF STREET - DAY

Ryan moves up the street, relaxing again. His appreciation of it is broken by an o.s. SHOUT.

BURMA (O.S.)

Pat! Pat Ryan!

He spins around.

263 POV

A RICKSHA is being pulled through the street as fast as the RICKSHA BOY can run. He is shouting in CHINESE at PEDESTRIANS, who scatter out of his path. Seated in the ricksha, waving at Ryan, is BURMA, a dazzling, brassy-blond American girl. She has crammed a lifetime of the wrong people and places into her thirty-ish years. Her wave is not one of greeting, but of desperation; her expression: fear.

264 ANGLE ON RYAN

His expression is one of uncomfortable and unwanted surprise. He almost wishes he hadn't seen her.

RYAN

Burma...

265 ANGLE ON BURMA

Her voice is filled with fear.

BURMA

Pat....! Help me....!

She points to the rear.

CAMERA PANS TO:

266 TWO CHINESE THUGS

Pursuing and gaining on the ricksha, intent on catching Burma.

267 ANGLE ON RYAN

Seeing the pursuers, he reflexively takes off after them, cutting through the crowds.

268 ANOTHER ANGLE

The Ricksha Boy is getting bogged down in pedestrian traffic. The thugs catch up with them. They leap onto the back of the ricksha. Their combined weight tips the ricksha over backward. The Ricksha Boy, hanging onto the yoke, is lifted into the air, feet still going. They pull a kicking and screaming Burma out of the seat. The front of the ricksha drops down. As soon as the Ricksha Boy's feet touch the ground, he splits with his empty vehicle.

269 ANOTHER ANGLE

The thugs are dragging the protesting Burma in another direction.

BURMA

Let go, you bastards! Pat....!

270 ANOTHER ANGLE

Ryan breaks through the onlookers and plows into Thug #1, football-style. His drive carries them crashing into and overturning a stall of brass and copper utensils, which clatter NOISILY to the pavement. The MERCHANT shrieks at them, as Ryan pounds lefts and rights into Thug #1's face.

271 ANGLE ON BURMA

Thug #2 releases Burma, pulls a knife and starts for Ryan.

BURMA

Look out, Pat....!

Burma slugs Thug #2 on the head with her heavy leather pocketbook. It doesn't deter him. She jumps on his back, clutching him around the neck.

272 ANGLE ON RYAN

Pounding Thug #1 senseless. He looks behind him, releasing Thug #1, and rises quickly.

273 ANOTHER ANGLE

Burma is on the back of the knife-wielding Thug #2, who is

273 CONTINUED:

moving at Ryan. Ryan meets him halfway. Thug #2 takes a swipe at him with his blade, missing narrowly. Ryan ducks and slams a right into his midsection, doubling him over.

BURMA

Ouch! I felt that!

RYAN

Get the hell off him!

Ryan grabs the wrist of the knife-hand and twists hard. Burma hops off his back. Ryan brings his knee up into the face of Thug #2, snapping his head back, causing intense pain to the twisted arm and shoulder. He drops the knife. Holding his arm, Ryan leads him to and shoves him down a flight of stone steps.

274 ANOTHER ANGLE

Ryan turns to Burma.

RYAN

Can't stay out of trouble, can you, Burma?

BURMA

You call this trouble. This was nothing compared to the trouble I've been in.

RYAN

Who are they?

BURMA

I broke a contract for a club date with the wrong people evidently.

RYAN

You all right?

BURMA

I'm still in one piece.

RYAN

(studying her,
appraisingly)
Yeah...you're still in one hell
of a piece.

BURMA

It's been a long time, Ryan.

RYAN

I'm not sure if it's been long enough.

BURMA

(bitterly)

We can make it longer, if you'd like.

She turns and starts to walk away. Ryan grabs her arm and spins her toward him.

RYAN

I said I'm not sure.

They suddenly become aware that they are encircled by curious onlookers. Self-consciously, Ryan moves her through the crowd, down the street, away from the angry merchants.

INT. BUBBLING WELL CLUB - SUNSET

CAMERA PANNING the notorious Shanghai gambling casino. Roulette wheels are spinning; cards are being dealt and exposed; chips are being put down; dice are rolling; CROUPIERS scoop in the proceeds. It is a very cosmopolitan atmosphere. The GAMBLERS are from every country in the world; friends and enemies. The West Europeans and Mediterraneans in their white suits; Arabs in their robes; Indians and Sikhs in their turbans; military officers of every nation; boisterous Russian Cossacks. The women, Oriental and Occidental, are stunning in their glittering, tight gowns. It is a place of intrigue and dealmaking. CAMERA continues PANNING to the BAR.

ANGLE ON BAR

CAMERA PANNING ALONG BAR picks up two special drinks, served in filigree cups with painted figures and inscriptions. The drinks are placed in front of Ryan and Burma. Ryan pushes some yen at the BARTENDER, indicating he should keep the change. Ryan and Burma look at the cups, turning them appreciatively.

RYAN

The Flower of Happiness they're called.

276

CONTINUED:

BURMA

What does mine read?

RYAN

Grand and good luck.

BURMA

And yours?

RYAN

Honor and long life, wisdom as
high as the mountains and as
bright as the stars.

(he smiles)

None of which either of us has.

They sip their drinks.

RYAN

What are you doing in Shanghai?

BURMA

The place where I was singing
folded when the Japanese army
advanced on Peking. I'm working
my way back to the States where
fame and fortune await... of
course, I also thought fame and
fortune awaited me in Hangchow,
Tiensen, Wasong...

She sips her drink, looking at him over her glass.

BURMA

You look great, haven't changed
a bit.

RYAN

Yes I have. I've changed a lot
thanks a good deal to you.
Inside it's all cast iron, I'm
not so vulnerable anymore. I
learned to survive by looking
out for number one.

BURMA

How much do you hate me? Forget
the question, I'm not drunk

(MORE)

BURMA (Cont'd)

enough to hear the answer. For a lot of years I've asked myself, "What if I run into him? What do I say, how do I apologize?"

RYAN

I've thought of us often, too. I was really deep into whatever it was between us. You, so glamorous, with cut-outs of you in your sequined dresses outside the theaters - me only a sea tramp just out of the Marines. When you picked me out of the crowd it was heady stuff. There's no way an apology can make up for bursting the bubble ...for walking out on me at the time you did.

BURMA

I didn't pick the time, Pat. You were in the kind of trouble I couldn't afford to get involved with. It would have ended my career.

RYAN

All you had to do, was come forward and tell the truth - that I was with you when that deck-hand was murdered on my boat. But when I turned over in the morning expecting the aroma of freshly brewed coffee...what I got was a lingering whiff of Chanel's best and an empty room. You were gone. If it weren't for a couple of missionaries who had faith in me I'd still be in that hellhole of a Chinese prison.

He shoots her a hard look.

RYAN

They helped me prove my innocence. Something you didn't stick around long enough to do.

BURMA

My career was everything to me. I was willing to sacrifice everything else. Looking back, it was wrong but I didn't know any better...I was too naive.

RYAN

You were naive only on the day you were born. You lost it on the second day when you found you could get milk from your mother for nothing.

BURMA

Don't be too hard on me, Pat, now that we've found each other again - I'd give anything for the chance to try it again. It's worth the try.

RYAN

Is it?

BURMA

When it was good, it was very very good.

RYAN

(acknowledging it)
Through the roof.

BURMA

I'll make some promises this time.

RYAN

It's not the ones you make, it's the ones you break. What it all comes down to Burma girl - is that you can't be trusted.

276 CONTINUED: (4)

BURMA

Oh, Jesus...Is that all? I
thought it was something serious
- like you didn't love me any-
more.

She looks at him searchingly. Ryan avoids her eyes.
CAMERA PANS to Mad-Boy among the gamblers. He watches
Ryan.

277 INT. BURMA'S FLAT - NIGHT

The flat is dark. The door opens admitting light from
the hallway. Burma enters, followed by Ryan. She
switches on the LIGHT. The flat is small and tawdry,
with impersonal furnishings. Burma pretends to be a
gracious lady.

BURMA

Welcome to the Pagoda of Noc-
turnal Insect Life.

(looks at floor)

Oh, there goes one of my house-
guests now.

She closes and locks the door, as Ryan looks around.

BURMA

As you can see, I've spared no
expense.

RYAN

No expense at all.

BURMA

Be it ever so humble...it's not
home either. I have a bottle of
your favorite bourbon. Kept
buying it for years. I was
afraid this kind of emergency
would come up and I wouldn't
have anything to give you.

She starts toward a cabinet. Ryan grabs her arm, spins
her to face him, and draws her close.

RYAN

You've got plenty to give me.

277 CONTINUED:

They look into each other's eyes. Burma's eyes are moist. He touches his lips to hers, kissing her lightly, testingly. Their lips part. She looks at him intensely.

BURMA

Don't hold back...don't hold back now...please don't hold back.

She kisses him passionately. He doesn't hold back. He crushes her to him. He consumes her.

278 ANGLE ON BED

A short time later. They are naked and enjoying the love-making.

RYAN

I swore I'd never let this happen...

BURMA

Another good intention shot to hell. Oh...

RYAN

You feel...as wonderful as I remembered. Every bit of you.

He makes a move that excites her.

BURMA

Oh, Pat, Pat...call me Burma in Chinese the way you used to? I always loved the sound of it.

He smiles as he remembers. He kisses her.

RYAN

Myan-dyan...Myan-dyan...Myan-dyan...

She is affected by it. They make love intensely, shifting positions.

279 EXT. STREET - NIGHT

Across from Burma's place, Mad-Boy stands in a doorway looking up toward her flat. He steps out of the doorway and moves down the street.

280 EXT. DRAGON LADY'S JUNK - NIGHT

Mad-Boy approaches and goes up the gangplank.

281 INT. DRAGON LADY'S STATEROOM - NIGHT

LIGHTS ARE LOW. The Dragon Lady sits at a special table with fifty lighted candles on it. Opposite her is a FORTUNE TELLER.

282 ANGLE ON FORTUNE TELLER

A very old Chinese woman, her wizened face and wispy, oily hair glow in the candlelight. A small black cheroot dangles from her toothless mouth. She spins yarrow stalks between her fingers. She lets the yarrow stalks fall onto the table, then studies the random patterns they have formed. She pokes among them with very long, narrow withering fingernails. She speaks in CHINESE with a distant, dreamy, high, musical voice, interpreting what she sees in the yarrow stalks.

283 ANOTHER ANGLE

The Dragon Lady listens closely, analyzing and reflecting upon the Fortune Teller's words. KNOCK ON DOOR. Mad-Boy ENTERS. The Dragon Lady holds up a hand to interrupt the Fortune Teller.

MAD-BOY

Ryan with friend...a lady.

DRAGON LADY

I don't care whether or not
she's a lady; I hope she's a
friend.

She dismisses Mad-Boy and nods to the Fortune Teller, who continues as though there had been no interruption.

284 INT. BURMA'S FLAT - NIGHT

Ryan and Burma very close together in bed, still naked, half-covered. Burma lies tightly against him, watching him. Ryan sips from a glass, thoughtfully.

BURMA

Do you know how long it's been?
How long has it been, Pat?

RYAN

I haven't been counting.

BURMA

I don't believe you. You know exactly how long, just as I do.

(sips from drink)

You missed me Pat, don't lie, I felt it.

RYAN

Doesn't count, my guard was down.

BURMA

Tell me about you. How has it been all this time? Are you happy?

RYAN

I've learned to take the world as I find it. Everything is fine.

BURMA

Still the sea tramp? Still the free life sailing the same Jade Pilgrim?

RYAN

She's a good one - been to the bottom twice. Hauls a lot of tonnage to this day.

BURMA

Still hauling fish? No, you've become prosperous. It's cargoes of precious stones. Reach in and take a handful for the services. No, it's refugees - that's what it is.

Ryan's antenna goes up.

BURMA

In these tumultuous times that's where the money is, transporting refugees to all kinds of places.

(MORE)

BURMA (Cont'd)

Tell me about it, Pat. The
places you go, the people you
meet, the things you do.

He eyes her suspiciously. He casually gets up from the
bed.

RYAN

Burma, you couldn't have changed
that much.

(he starts to
dress)

You never showed interest in the
places I went - things I did.

She watches him warily.

RYAN

You're really down in it, aren't
you?

She turns her back to him as if unable to face him.

RYAN

I know you better than to be-
lieve that you've suddenly become
interested in refugees.

She turns to face him again.

BURMA

Pat, don't leave!

RYAN

(repeating her
words)

"Try again - it's worth it."

BURMA

Pat listen to me! You've got
to, before you judge me!

RYAN

"When it was good - it was very,
very good."

He stays cool.

284 CONTINUED: (3)

RYAN

The guys chasing you. A set up
- so I could rescue you and you
could bed me.

Beaten, she doesn't try to lie.

BURMA

If I'd walked up to you - you
might not have talked to me.

(pleading)

I'm desperate, Pat. I was locked
out of this place. No clothes -
no money to get back home. I'm
desperate to go back to the
States. I've been alone too
long. I'm scared to be alone out
here. I'm scared, Pat!

Suddenly the door bursts open with a startling loud noise.

285 ANGLE ON DOORWAY

Mu Tu stands in the doorway. A cruel smile on his evil
face. His PIRATES crowd the hallway behind him.

MU TU

What...no fire gun? No darts?

286 ANOTHER ANGLE

Mu Tu and his pirates move into the room. Burma goes to
Mu Tu.

BURMA

You said you wouldn't come here!
You said all you wanted was to
learn where he took the girl!

Mu Tu brushes her aside and levels his hungry gaze on Ryan.
Burma's frightened. She moves toward Ryan.

BURMA

(alarmed)

Pat I didn't know he was coming
here! I swear it!

RYAN

Sure.

BURMA

Tell him what he wants to know -
where you took the girl.

RYAN

What girl?

BURMA

Tell him Pat! Please! For your
sake!

RYAN

He's already done enough for my
sake. Thank you Mu Tu for the
reunion and the night of pleas-
ure.

MU TU

Now you give me night of pleasure.
I show you great art of...
(grins evilly)
...art of Chinese torture.

RYAN

I want only one more pleasure:
This:

Ryan throws a roundhouse, connecting with Mu Tu's jaw,
knocking him backwards across the room. Ryan tries to
break toward a window, but Mu Tu's men pounce on him,
beating him unconscious to the floor. Burma looks on,
horrified.

BURMA

Oh, god, what have I done?

Mu Tu gives instructions in CHINESE. His men begin to
pick up Pat to haul him away. Burma appeals to Mu Tu.

BURMA

Don't hurt him, please.

MU TU

Hurt him? When Mu Tu finish,
Ryan happy...to be dead.
(he enjoys himself)

BURMA

I'll do anything! I'll do anything you want!

MU TU

Make deal. Give him back to you...piece by piece.

He grins cunningly and tosses some money onto the floor.

MU TU

Take morning boat Merica...or you give me second night of pleasure.

He takes a menacing step toward her. She backs away. Mu Tu laughs and follows his men carrying Ryan out the door, slamming it. Burma stands there, empty and frightened. She kneels down and picks up the money, turning it over and over in her hand, as if understanding what it represents for the first time. She breaks down and cries, filled with self-loathing.

287

INT. TORTURE CHAMBER - DAY

A damp, stone chamber below a large building. There is one small window high up. It is lighted by candles and torches. CAMERA PANNING. There are a number of TORTURE VICTIMS at various stages of living decomposition, entrapped in an assortment of torture contrivances. The action in the chamber is focused on Pat.

288

ANOTHER ANGLE

Pat, chained arms spread against the wall, is being flogged on the back, buttocks, and legs by a TORTURER with a split bamboo stick. Blood running from wounds. Mu Tu, watching grimly, signals the Torturer to stop. Mu Tu thrusts a map in Pat's face.

MU TU

Show where took girl!

Pat does not respond. Mu Tu nods to Torturer, who strikes Pat across the back with the bamboo stick full-strength. The pain is intense. Pat's head snaps back, as his back arches. He tries to stifle his cry of pain. Mu Tu stops Torturer, tries a different tactic on Pat.

288 CONTINUED:

MU TU

You brave man, but no savvy.
Mu Tu not hurt girl. Find. Bring
to very honorable person. Good
for girl. Not hurt, never. If
Mu Tu hurt girl...
(gestures)
lose head.

RYAN

On you that'd look great.

Mu Tu's jaw sets. Nods to Torturer who proceeds with
flogging.

289 EXT. DOCK - NIGHT

Terry and Connie, carrying provisions, move along the dock
to the Jade Pilgrim and board it.

290 INT. JADE PILGRIM CABIN - NIGHT

The cabin is DARK. Terry and Connie carry the provisions
down the companionway. A sack is slipping out from under
Connie's arm.

CONNIE

All hands on deck!

The sack hits the floor.

TERRY

Tell me you didn't drop the
eggs.

CONNIE

Didn't drop the eggs. Fell
without my help.

TERRY

Hey, Pat...no Egg Foo Young for
supper!....

Terry switches on the LIGHT. SIX OF MU TU'S MEN are wait-
ing for them. Terry and Connie look them over.

TERRY

Trouble.

290 CONTINUED:

CONNIE

You ain't whistling...what song?

TERRY

Dixie.

The Pirates move toward them.

291 PAT

Unconscious, chained in the same position. SHORT, LOUD CREAK of wood, accompanied by AGONIZED GRUNT, CAMERA PANS TO...

292 CONNIE

Manacled around the neck and wrists, against the wall, a wound on his head, Connie watches something wincingly. CREAK and GRUNT OF REPRESSED PAIN. CAMERA PANS TO...

293 TORTURE RACK

Terry, shirtless, is stretched on a wooden rack at a forty-five degree angle. His ankles are shackled at the bottom. His arms are stretched full-length above his head, each encased in vise-like wooden splints, connected to yokes and axles, each operated independently by levers. His arms are being twisted outwardly. The Torturer presses one lever, moving it one ratchet-point farther. Terry GRUNTS with pain. The Torturer moves to the other lever.

MU TU

By and by arms twist out of
sockets. Bones splinter...break
pieces...elbows...fingers. If
you live you never get put back
together. Like have no arms.
Somebody have to feed you...
dress undress you.

Mu Tu puts his face close to Terry's.

MU TU

And for why? For why? For girl?
For girl never see again?

Mu Tu nods to Torturer who presses lever which clicks ahead another ratchet-point. Terry writhes with pain. Torturer moves to another lever.

293 CONTINUED:

MU TU

Now, come, you tell Mu Tu where
girl is, eh? You tell.

TERRY

I don't know...

Mu Tu nods to Torturer who presses lever another ratchet-
point as:

MU TU

You tell.

Terry writhes in agony, passes out.

294 TERRY

Water is thrown in his face, reviving him. His arms are
still positioned at breaking point. Torturer is about
to work lever again, but Mu Tu stays him with a gesture.

MU TU

(to Terry)

Maybe better way to help you
remember. Watch torture him.
(indicates Connie)

295 CONNIE

Reacts with horror.

CONNIE

Who me? Know nothing. Inno-
cent bystander...!

He is grabbed.

296 ANOTHER ANGLE - CONNIE

Unchained, stripped to waist is being dragged across
chamber.

CONNIE

No! Know nothing! See no evil,
hear no evil, talk no evil...

Torturer and assistant have dragged him to large cauldron
filled with hot oil. A fire burns beneath it. Connie
held firmly in front of it. His eyes bug out at the sight.

296 CONTINUED:

CONNIE

What you do? What...?

The Torturers drip a single drop of burning oil on each of Connie's hands. He screams.

297 TERRY

Agonized, trying to get to him. His own movements cause him pain.

298 MU TU

Watches Terry, then nods to Torturer.

299 ANOTHER ANGLE

The Torturers drip a single drop of hot oil on Connie's foot. His pain is intense. They lift him and start to place one bare foot in the cauldron. Connie SHRIEKS.

300 TERRY AND MU TU

TERRY

Stop for god's sake...

MU TU

Where girl? Boil him head to toe. Much pain. Where is girl?

TERRY

He doesn't know. A boat picked them up from us...

MU TU

Liar!

301 ANOTHER ANGLE

Connie, in agony, has been chained into a small, shallow tub next to cauldron which is being tipped.

CONNIE

Don't know! Not tell you if I did! Had good life, good friends, go see good ancestors! Terry don't tell no matter what! Bye-bye...

302 TERRY - CLOSE SHOT

Affected by Connie's words.

303 THE CAULDRON

Tipping slowly, the hot oil about to pour on Connie.

304 TERRY

Anguished, he can't allow it to happen.

TERRY

Stop! He doesn't know! He
never saw the charts!

305 ANGLE ON RYAN

He is reviving.

306 ANGLE ON MU TU

MU TU

Ah, so you have charts! Then
you see charts! So you know!

Mu Tu gestures. Two of Mu Tu's men grab Terry's head and force his mouth open. Mu Tu takes out a vial, snaps it open, then forces the contents into Terry's mouth. Terry is forced to swallow it.

MU TU

Now you will tell.

(grinning)

First had to show everybody
art of torture...because you
make Mu Tu lose face.

307 BANDAGES

Being wrapped gently around Connie's hands by Terry, whose arms move slowly, painfully. Connie's foot is bandaged. Mu Tu, carrying a map, crosses to Terry.

MU TU

You come with us. If girl not
where you say, finish cooking
both of you.

TERRY

(indicating Ryan)
What about him?

307 CONTINUED:

MU TU

I get girl...you get him.

Terry painfully puts an arm around Connie, helping him walk.

308 ANGLE ON PAT

Feigning unconsciousness.

309 MU TU

As everyone moves to the door, Mu Tu turns to the Torturer, indicates Ryan, and draws a finger across his throat, smiling.

310 EXT. MU TU'S BUILDING - OUTSIDE WALL - DAY

Terry and Connie are hustled painfully through the doorway and into a truck, with Mu Tu and his men. The truck pulls out.

311 INT. TORTURE CHAMBER - NIGHT

CAMERA PANNING. Ryan, chained as before, against the wall, feigns suddenly reviving. The Torturer lies on a small stone shelf smoking his pipe. Ryan studies him.

RYAN

Want to make some money?

The Torturer looks at him questioningly.

TORTURER

What you talk about?

RYAN

I know where you can make much much money. Get very rich. Big demand for number-one torturer and executioner.

The Torturer puts his pipe down, rises and crosses to Ryan.

TORTURER

Me number-one.

RYAN

Ever hear of electric chair?

311 CONTINUED:

TORTURER

Lectric chair...?

RYAN

Man sit in chair. Number-one executioner pull switch...

(demonstrates with chained hands)

...electricity goes through chair into man. Man dead.

The Torturer comes closer to him, studying him thoughtfully.

TORTURER

Bullshit.

RYAN

No bullshit. Something new.

You'd be great at it. Pull switch; man dead plenty quick.

Ryan demonstrates pulling the switch again.

TORTURER

Mu Tu say too quick, no good.

RYAN

No mess, no blood...

TORTURER

Mu Tu say no blood, no good.

Ryan is shifting position.

RYAN

Forget blood; blood is out. You want to be a rich man. Listen to me. You pull switch...

(demonstrates again)

...good job. You get paid much money. I know where.

TORTURER

(pondering it)

Where this lectric chair?

RYAN

We make deal - I tell you.

311 CONTINUED: (2)

Torturer moves closer.

TORTURER

What deal?

RYAN

This deal.

Ryan swiftly snaps the slack of one of his chains around the neck of the Torturer, attempting to strangle him. He drags him closer so that he can get the other chain around him. The Torturer chokes and struggles violently. For a few moments, Ryan seems to have him, but the chains limit him. The Torturer manages to break free, clutching his throat. He turns to Ryan, pulling his knife.

TORTURER

You number-one dead...!

He pulls Ryan's head back by the hair and studies the exposed throat. Pat looks him in the eyes, resigned to his fate. The Torturer raises the knife and starts it toward Pat's throat. Suddenly, the Torturer is struck by a VOLLEY OF BULLETS, which slam him against the wall. He hits the floor, dead.

312 ANGLE ON DOORWAY

The Dragon Lady, Mauser smoking, and her men, guns pointed. She strides across the chamber, studying Pat's beaten body. She puts her face close to his.

DRAGON LADY

You should take better care of
your body, Ryan.

RYAN

Yeah, sometimes I get careless.

The Dragon Lady looks down his front.

DRAGON LADY

Is...everything there?

RYAN

I haven't looked lately.

She looks up with a smile.

312 CONTINUED:

DRAGON LADY

It's all there.

Her hand touches his shoulder - she squeezes it gently.

DRAGON LADY

We can both breathe easier.

Her men cut Ryan down.

313 EXT. DOCK - NIGHT

The Dragon Lady's junk is moving out, hoisting sail.

314 INT. DRAGON LADY'S STATEROOM - NIGHT

The stateroom is decorated with great taste. The wooden walls and ceiling are covered with beautiful, soft silks; the floor with deep Chinese rugs. The major piece of furniture is a large, intricately carved opium bed, draped with filmy fabrics, with lanterns hanging from its ceiling. Thick, downy cushions are heaped within it. It is a sensual world in itself. Pat lies asleep, naked, face down in the bed, his lower body covered with a silk sheet. His bare back is covered with bandages. The Dragon Lady enters, closing door. Crossing to the bed, looking at Ryan, she removes her cloak, then her holster, which she hangs conveniently on a bedpost. She moves through the bed entrance.

315 ANGLE ON RYAN AND DRAGON LADY

The Dragon Lady kneels close to Ryan, removing the sheet, checking the bandages and wounds down to his legs. Ryan opens his eyes and glances around.

RYAN

Find anything interesting?

DRAGON LADY

I find all of it interesting;
some of it...fascinating.

RYAN

For a lady who handles a gun
the way you do, you have a very
light touch.

DRAGON LADY

The light touch needed to squeeze
a trigger is the same to make a
man feel good.

She covers his lower body again. Ryan eases himself
partially and painfully onto his side, so he can see her.

DRAGON LADY

Stay there.

She pours a cup of tea, as Ryan takes in the stateroom.

RYAN

This is the best dungeon I've
ever been in.

DRAGON LADY

You aren't a prisoner.

RYAN

What am I?

DRAGON LADY

I won't put a label on you, yet.

She hands him the tea.

RYAN

Thank you. I really owe you. I
can't put a label on you either;
Pirate, killer, evil; rescuer,
doctor, angel. I don't know
whether to fear you or adore you.

DRAGON LADY

You would never fear me.
(unfolds map)
Where did Mu Tu go?

RYAN

(pointing to map)
Small island...this group.

DRAGON LADY

(studying it)
He has too much of a head start.
He has to deliver the girl to
Kang. I'll soon learn his route
and we'll cut him off.

315 CONTINUED: (2)

She sets the map down.

DRAGON LADY

Don't worry about your friends.
This is the fastest vessel in
these waters. We'll get there
as soon as possible.

She lies down next to him. They study each other.

RYAN

I've heard many things about
you, Dragon Lady. You're a
legend in these parts.

DRAGON LADY

And what does the legend say?

RYAN

They say your father was a Rus-
sian Cossack and your mother
a Peking prostitute. Some say
she was an English noblewoman
married to a Mongol Chief...
that she ran slaves and opium
to San Francisco. Another says
you were born in Victoria Jail
of a...

DRAGON LADY

Which do you believe?

RYAN

All of them.

She has moved very close to him, her hand tracing the
contours of his face.

RYAN

What's your real name. It's so
formal calling you Dragon Lady.

DRAGON LADY

Get used to it.

RYAN

(softly)

Dragon Lady...Dragon Lady...I'm
used to it.

She brushes her lips against his.

RYAN

(almost a whisper)

Dragon Lady...Dragon Lady...

She kisses his cheek, his ear. He kisses her throat, then her lips, gently, deeply. She moves her hand tenderly across the back of his shoulders. With some difficulty, he puts his arm around her. He grimaces with pain. She kisses him.

RYAN

I hope you don't mind making
love to a man in pain.

DRAGON LADY

I'll make you forget the pain.
(she kisses him)

RYAN

First time I've had to ask a
woman to be gentle...

They kiss deeply; the movements cause him to gasp with pain.

DRAGON LADY

You mustn't hurt yourself.
Don't do anything...I'll do
what's necessary for both of
us.

She kisses him, slipping out of her clothes.

RYAN

You're the most remarkable woman
I've ever met.

He kisses her breasts.

DRAGON LADY

By morning, you'll realize that
I'm the most remarkable woman
you will ever meet.

They kiss passionately, as she eases herself under him.

316 EXT. ISLAND - DAY

Mu Tu, his men, and Terry, in chains, are landing on the opposite side of the island.

317 SHAVEN-HEADED GUARD

Patrolling outside the pagoda. A knife is drawn across his throat, stifling his cry, by Mu Tu's men.

318 ANGLE ON PAGODA TOWER

The tower guard looks down, sees activity, SHOUTS WARNING.

319 ANGLE ON PAGODA ENTRANCE

Mu Tu and his men, shouting WAR CRIES, charge through the entrance, swords swinging, guns FIRING.

320 TERRY

Being dragged by the hair after them.

321 INT. PAGODA - DAY

SERIES OF SHOTS. Mu Tu and his men swarming through the pagoda, fighting and killing the shaven-headed men, losing very few of their own.

322 EXT. PAGODA TOWER - DAY

The guard is attacked by Mu Tu's men, wounded, he is thrown from the tower to a SCREAMING death.

323 EXT. PAGODA - DAY

The battle is over. Pagoda is AFIRE. Terry, chained and guarded, is outside entrance. Mu Tu comes storming out, moving directly at Terry. He hits Terry with gun butt.

MU TU

Where girl? Where she hiding?

TERRY

I don't know.

Mu Tu hits Terry again.

324 ANOTHER ANGLE

Yen Ying, battered, bloody, but alive, is dragged from the

324 CONTINUED:

pagoda and thrown to ground near Terry and Mu Tu. Yen Ying looks at Terry with disdain. Terry feels guilty.

TERRY
(to Yen Ying)
I'm sorry. You were right...
in your own way.

Mu Tu bends over Yen Ying, striking him several times, SHOUTING at him in CHINESE. Yen Ying will not speak. Mu Tu strikes him harder.

325 TERRY

Looks off at:

326 HIS POV - PAGODA

Burning.

327 BACK TO TERRY

The thought has come to him, of course, that Moon Blaze could be inside the burning pagoda, in her secret place, the Buddha's head. Meaning she'd burn to death.

328 FEATURE MU TU

Moving from the battered Yen Ying to his men. Shouts in Chinese. They all spread out to search the island, leaving Mu Tu unattended. He turns to Terry, in a rage.

MU TU
They search island, they find
her. She not here I kill you...
(indicating Yen Ying)
him...everybody...

Suddenly Terry loops his chain around Mu Tu's throat. He squeezes, Mu Tu struggles, until he drops choking. Terry dives into the burning pagoda.

329 INT. PAGODA - DAY

FIRE spreading. Terry running through. Along smoke-filled corridor. Through chamber on his way to:

330 INT. ALTAR ROOM - DAY

FIRE spreading. The huge Buddha is beginning to burn.
Terry comes to it.

TERRY

Moon Blaze!

He runs to base of altar, finds the secret door, enters it.

331 INT. BUDDHA - DAY

Terry enters the Buddha. It is filling with smoke and flames.

TERRY

Moon Blaze...!

Terry begins to climb upward with great difficulty.

332 ANOTHER ANGLE

Terry climbing the inner structure, COUGHING from the smoke, the chains increasing the difficulty of moving upward.

TERRY

Moon Blaze...! Are you here?
Answer me!

333 ANGLE INSIDE BUDDHA'S HEAD

Terry reaches the upper level. He looks around; sees her.

334 MOON BLAZE

Kneeling, deeply absorbed in meditative prayer.

335 ANOTHER ANGLE

Terry moves to her, kneels in front of her, touches her with his chained hands. She opens her eyes, looking at the chains, then up at Terry's bruised and cut face.

MOON BLAZE

Terry...! Terry Lee!

She clutches him.

TERRY

I'm sorry. It's my fault Mu
Tu is here..

MOON BLAZE

No. I am the one who should be sorry. You have suffered because of me.

TERRY

Come on, let's get out of here.

MOON BLAZE

Terry Lee, you go. Please. Leave me. It is better this way.

TERRY

(appalled)

What are you talking about?

MOON BLAZE

Believe me. It is something you will not understand.

Smoke, fire builds around them.

TERRY

Come on! We've got to get out of here!

MOON BLAZE

I am the Princess An-Ming, Incarnate. I am the only living descendant of the last emperor of the Ming Dynasty, the son of God.

TERRY

(puzzled)

What are you talking about?

MOON BLAZE

That is how Yen Ying raised me. From childhood that is what I have been taught. That I am divine and destined to unite China in her turmoil and take the throne.

TERRY

(stunned)

Divine?

335 CONTINUED: (2)

MOON BLAZE

(her desperation)

It is the belief of Yen Ying who,
like many others, clings to
ancient ideas.

(pleading)

Mu Tu must not find me!

TERRY

Moon Blaze, you're not staying
here if I have to carry you out...

336 ANOTHER ANGLE

Suddenly, as the smoke and flames grow more intense, part
of the scaffolding collapses. Terry falls with it, as
Moon Blaze SCREAMS.

337 ANOTHER ANGLE

Terry hits the bottom and is knocked unconscious. Flames
around him.

338 MOON BLAZE

Climbing down to him, COUGHING. She cradles him in her
arms.

MOON BLAZE

Terry...

A piece of burning debris falls on Terry. She brushes it
off. Holding him, she is torn by indecision. More debris
is falling, and the smoke is choking. She gets up and
begins to drag Terry toward the secret door.

339 INT. ALTAR ROOM - DAY

The huge Buddha is AFLAME. Moon Blaze is dragging Terry
out of the base and across the room.

340 ANGLE ON BUDDHA

The entire Buddha collapses.

341 INT. PAGODA SECRET TUNNEL - DAY

Moon Blaze is helping a dazed Terry down tunnel toward the
door. They open door cautiously, then step out.

RYAN

Mu Tu's got to sail up the Yuchow River to Linhai. If we anchor here and cross overland, we can bushwack him on the palace road.

DRAGON LADY

Excellent, Ryan. You're the first man I've ever considered teaming with.

RYAN

I'd only last until someone new floated down the Yangtse.

DRAGON LADY

From what I know of you, you might last forever. Problem is: You're too moral. You'd be a bad influence on me.

Suddenly, a muffled CRY from o.s. draws Ryan's attention.

RYAN

What's that?

DRAGON LADY

The wind...the mast...

Another CRY, somewhat louder.

RYAN

What the hell's going on?

He heads for the door. The Dragon Lady follows.

350

INT. PASSAGEWAY - NIGHT

Ryan emerges from the stateroom and moves along the passageway, followed by the Dragon Lady. There is a small compartment forward. The door is ajar and many of the CREW crowd the doorway, looking in with amusement. CRY from compartment. Ryan pushes through the crewmen, trying to see what is going on.

351

INT. COMPARTMENT - NIGHT - ON DOORWAY

Ryan pushes partway through and stops dead.

342 EXT. SECRET TUNNEL DOOR - DAY

Terry and Moon Blaze step out into the light. They are immediately surrounded by a smiling Mu Tu and his men. Terry puts his arm around Moon Blaze protectively.

MU TU

(to Terry)

You too soft, you should kill
me when could.

Mu Tu gestures. His men grab Terry and Moon Blaze, separating them.

343 EXT. KANG'S SUMMER PALACE - SUNSET

A mountaintop palace sitting upon a pedestal-like peak, surrounded by a sheer drop of a thousand feet, accessible only by a single, narrow, well-guarded road. A column of military vehicles, including Kang's armored car, moves up the road.

344 BINOCULARS

Observing. The binoculars are lowered. The MAN watches the column, grimly.

MAN

Chin-Chin....!

345 CHIN-CHIN

The old macaw flies down from a tree, landing and SQUAWK-ING in front of the Man. The Man speaks to Chin-Chin in Chinese. Chin-Chin SQUAWKS, tries to bite the man, then takes off, flying away.

346 EXT. DRAGON LADY'S JUNK - NIGHT

The junk is at anchor. A DECKHAND is on watch, patrolling the deck. SQUAWK SOUND a short distance off. The Deckhand hears it; looks around. After a moment, Chin-Chin flies down out of the darkness, behind the Deckhand, landing on his shoulder, frightening him. Chin-Chin SQUAWKS and tries to bite him. Protecting himself, the Deckhand runs toward the cabin, the macaw squawking and nipping at him.

347 INT. JUNK PASSAGEWAY - NIGHT

The Deckhand running down the passageway, Chin-Chin on his

347 CONTINUED:

shoulder, nipping at him, SQUAWKING. He knocks on a door, anxiously, protecting himself from the macaw.

348 INT. DRAGON LADY'S STATEROOM - NIGHT

Ryan and the Dragon Lady are relaxing in the opium bed. Dragon Lady wears pajamas; smokes cigarette in a long holder. Ryan wears trousers, shoes, fewer bandages on his back. KNOCKING ON DOOR. Dragon Lady moves to the door opening it, revealing the Deckhand and Chin-Chin.

DRAGON LADY

Chin-Chin!

She quickly picks up a roosting stick, and transfers Chin-Chin onto it from the Deckhand's shoulder. The macaw makes a last attempt to bite the Deckhand, who ducks and runs up the passageway. Closing the door, the Dragon Lady rewards Chin-Chin.

DRAGON LADY

Lovely Chin-Chin...

Chin-Chin speaks in CHINESE, repeating the message given him. Dragon Lady rewards him.

DRAGON LADY

Thank you, my clever Chin-Chin.

She transfers the macaw to a roost. Pat has been observing.

DRAGON LADY

General Kang is at his summer palace in Linhai.

RYAN

Smart bird!

DRAGON LADY

He's over one hundred years old.

RYAN

No wonder he's smart.

They cross to map, study it.

349 NEW ANGLE

Ryan and the Dragon Lady study the map.

354 CONTINUED:

BURMA

Pat...Don't let it happen. Kill
me...kill me...

Ryan studies her for a moment. Suddenly, he pulls a Luger from the belt of one of the crewmen. He points it toward Burma and FIRES.

355 MAD-BOY'S HAND - TIGHT SHOT

The BULLET blows the snake's HEAD OFF. Blood trickles down Mad-Boy's clenched fist.

356 ANOTHER ANGLE

Everyone reacts to the shot. Ryan turns to the Dragon Lady.

RYAN

If she knew she would've told
you...I guarantee it. Cut her
down, and take care of her till
we get back to Shanghai.

Ryan returns the Luger to the crewman. He picks up Burma's trenchcoat and covers her with it. He exits without a word. The Dragon Lady calls after him.

DRAGON LADY

It'll be at your expense, Ryan!
I'm not running a cruise ship!

She nods to her men and exits. Mad-Boy furiously throws down what is left of the snake.

357 EXT. RIVER - DAY

Mu Tu's junk is putting into a small dock. A group of trucks is parked near the dock.

358 ANGLE ON DECK

Much activity as the junk docks. Terry, Connie, and Yen Ying are chained to the mast.

359 MOON BLAZE AND MU TU

Mu Tu emerges from the cabin, followed by Moon Blaze and two guards. As they move toward the gangplank, Moon Elaze

352 POV

Burma. Naked, tied to the bulkhead, slightly battered, she is being tormented by Mad-Boy. He holds an undulating small SNAKE close to her lower torso, teasingly. She is trying to twist her body away from the reptile. Mad-Boy is there with the snake wherever she moves.

353 ANGLE ON RYAN

Appalled. He moves into the room, quickly.

RYAN

Stop!

354 ANOTHER ANGLE

Mad-Boy spins toward him. Burma sees Ryan.

BURMA

Pat! Oh Jesus, do something...
please!

Tears pour from her eyes. She hangs her head in humiliation, afraid to look at him, trying to twist her body to cover her nakedness. The Dragon Lady comes into the compartment.

DRAGON LADY

We found her boarding the ship leaving China. I persuaded her to tell me where Mu Tu was holding you. We are now persuading her to tell us the identity of the girl.

BURMA

Pat...I swear...I swear I don't know! Please believe me!

RYAN

(to Dragon Lady)

What are you going to do with her?

DRAGON LADY

If her relationship with the snake does not prove fatal, I will turn her over to my men, who are always in need of entertainment; then, perhaps sell her to the highest bidder.

359 CONTINUED:

glances at Terry, Connie and Yen Ying and smiles sadly. She is led down the gangplank.

360 TERRY, CONNIE, YEN YING

They return the gesture, trying to give her courage. Terry strains helplessly at his chains.

361 THE TRUCKS

Moon Blaze is placed into a truck. Mu Tu and his men climb into them, and they move out.

362 EXT. ROAD - DAY

The small convoy of three trucks moves along. Mu Tu's men hang on the roof and sides, looking out.

363 INT. FIRST TRUCK CAB - DAY

Mu Tu sits in the cab watching the road ahead.

364 INT. REAR OF FIRST TRUCK - DAY

Moon Blaze guarded by Mu Tu's men.

365 EXT. ROAD

The convoy proceeds.

366 INT. FIRST TRUCK CAB - DAY - POV

Over Mu Tu's shoulder. The road ahead is wide open. SUDDENLY, directly in front of the windshield, a HUGE, HAND-MADE HEMP NET drops over the truck.

367 EXT. ROAD - DAY

Ryan, aided by Mad-Boy and Dragon Lady's men, cut ropes which release spring-like poles that hurl two more huge hemp nets over the last two trucks. The trucks are completely engulfed in the nets and stopped. The nets are closely woven and everyone is trapped in the trucks.

368 DRAGON LADY

Observing the action; pleased with the result.

369 INT. FIRST TRUCK CAB - DAY

Mu Tu curses and whips out a knife. He begins to slash at the net covering the open window.

370 EXT. ROAD - DAY

Dragon Lady's men begin to close in.

371 ANGLE ON MU TU

He slashes enough of the net for him to slip through. He falls to the ground, gets up, and starts running.

372 RYAN

He sees Mu Tu running. Ryan takes off after him.

373 SERIES OF SHOTS

Ryan chasing Mu Tu, finally tackling him.

374 RYAN AND MU TU

Ryan grabs Mu Tu and pulls him to his feet.

RYAN

This is for everyone you ever
tortured...especially me!

He throws a right cross to Mu Tu's jaw, knocking him down again. He drags him to his feet again. Mu Tu suddenly lets loose a nasty drop-kick, catching Ryan on the side of the head. Ryan goes down. He rolls over and scrambles to his feet. Mu Tu hurls a large rock at Ryan, who dodges it and dives at Mu Tu, ramming his head into the pirate's gut. Mu Tu staggers backward. Ryan goes after him, belting him furiously with rights and lefts, bloodying him.

375 ANOTHER ANGLE

Mu Tu snatches up a five-foot-long broken branch. Wielding it like a club, he advances on Ryan, swinging it with all his might. Ryan backs off, dodging the wild swipes. Mu Tu hits him painfully several times on the arms and body. A wild swipe of the branch catches Ryan in the back of the knee. Ryan goes down.

376 ANOTHER ANGLE

Determined to beat him to death, Mu Tu goes for Ryan, try-

376 CONTINUED:

ing to club him. Ryan rolls right and left, desperately trying to avoid the lethal blows, unable to get to his feet. He clutches handfuls of stones and dirt, hurling them at Mu Tu's face.

377 ANOTHER ANGLE

Mu Tu averts his face for a moment. Ryan is able to grab the branch. Mu Tu tries to pull it away, but manages to help pull Ryan to his feet. They struggle for possession of the branch, twisting and wrenching it. Ryan trips Mu Tu, and, as the pirate goes down, wrenches it from him, nearly twisting his arms off.

378 ANOTHER ANGLE

Mu Tu tries to make it to his feet. Ryan brings the branch down in two quick painful blows on Mu Tu's right and left neck muscles. Mu Tu is momentarily stopped. Ryan then brings the branch down on Mu Tu's head. The branch splinters, leaving a stump in Ryan's hands. Mu Tu's head is bloodied, as he sinks to his knees.

379 ANOTHER ANGLE

Mu Tu starts to get up. Ryan tosses away the stump. He delivers a tremendous uppercut to Mu Tu's jaw, breaking it, lifting the pirate's feet off the ground, sending him tumbling head over heels.

380 ANOTHER ANGLE

Ryan stands over Mu Tu, fists ready. The pirate is trying to get up. Mu Tu's eyes are on Ryan. They flick to the side and fill with fear. The exquisitely manicured hand of the Dragon Lady comes into the FRAME, pointing the Mauser at Mu Tu. She FIRES CONTINUALLY at him, emptying the magazine.

381 MU TU

Taking the bullets and dying, his chest still smoking.

382 PAT AND DRAGON LADY

The Dragon Lady slaps a full magazine into the Mauser. Pat looks at Mu Tu, then at Dragon Lady.

382 CONTINUED:

RYAN
I wasn't finished with him.

DRAGON LADY
Better my men see the Dragon
Lady kill Mu Tu. It is most
important for my reputation.

She replaces Mauser in holster; studies trigger finger.

DRAGON LADY
I think I split my nail.

Ryan doesn't completely appreciate her cold-bloodedness.

383 NEW ANGLE

Moon Blaze is helped from the truck by the Dragon Lady's
men.

RYAN
(to Dragon Lady)
Take care of her. I want some
of your men.

He starts off.

DRAGON LADY
(stopping him)
So we understand each other,
Ryan, my flag goes up over Mu
Tu's vessel. She will be
added to my fleet.

RYAN
Of course, I wouldn't think of
letting you go empty-handed.

He gives her a wry smile, turns and strides off.

384 EXT. MU TU'S JUNK - ON AFTERDECK - DAY

A GUARD stands bored, with rifle, his back to the rail.
Terry, Connie, and Yen Ying are chained to the mast at
different places. On the forward deck, another GUARD can
be seen. The guard on the afterdeck is suddenly jarred,
his mouth and eyes opening wide. He GRUNTS LOUDLY, then
falls stiffly backwards over the rail, SPLASHING into the
water.

385 FORWARD GUARD

Turning sharply as he HEARS the SOUNDS. He doesn't see the guard on the afterdeck.

GUARD

Ai...!

Curious, he heads for the afterdeck.

386 ANGLE ON AFTERDECK

The guard crosses the afterdeck to the rail and looks over.

387 UPWARD ANGLE FROM STERN

The guard looking downward, surprised at what he sees. GUNSHOTS. He is hit by several bullets. He falls forward.

388 REVERSE ANGLE DOWNWARD

The guard falling past a group of the Dragon Lady's men into the water. The Dragon Lady's men led by Mad-Boy, swarm over the rail.

389 ANGLE ON DOCK

A GUARD at the foot of the gangplank, HEARING the shots, looks around in confusion, pointing his gun in every direction. GUNSHOTS. The guard is hit and goes down.

390 ANOTHER ANGLE

Ryan, submachine gun in hands, leading a group of the Dragon Lady's men, charges up the dock to the gangplank. There are a few bursts of GUNFIRE from different directions, then it is silent.

391 ANGLE ON DECK

Ryan comes up gangplank with some men.

CONNIE

Pat...you sure are sight for
sore...sore...

(to Terry)

...sore what...?

TERRY

Feet.

CONNIE

Feet. Thank you very much.

TERRY

What took you so long?
(glancing at the
other men; to Ryan)
Who are these guys?

RYAN

On loan. You guys are getting
captured so much, I can't
depend on you. No time to
explain further...

(raises submachine
gun)

Duck.

Bullets spraying; Pat shoots lock of chain, freeing Terry.

TERRY

I survived capture, I wonder if
I'm going to survive rescue.

RYAN

(to Dragon Lady's
men about Connie,
Yen Ying)

Free 'em.

Men cross to free Connie and Yen Ying.

TERRY

Pat, you ever hear of the
Princess An-Ming?

RYAN

Yes. Chinese religion. She's
supposed to take the throne of
China. It's the Orient kid.
Not easy for us to grasp. You
know, like the Emperor of Japan's
descendant from the sun, the
High Lamas of Tibet are Buddha
reborn...

TERRY

Moon Blaze says she is the
Princess An-Ming.

RYAN
(astounded)
Moon Blaze, the An-Ming!

TERRY
She talks about being divine,
but I'm not able to believe or
understand it.

RYAN
It's not for you to believe or
understand. It's what millions
of people in China believe.
Millions of Chinese would wor-
ship her as Empress! It's a
part of the mystique of the
Orient. It's a crock to think
people are the same all over.
Sooner we learn to accept the
ways of others, the better.

Ryan stops as something troubling hits him. Terry notices.

TERRY
What's the matter?

RYAN
(doesn't want to
reveal his concern
yet)
Let's get a move on.

Ryan moves off, shouting instructions to Dragon Lady's men.
Connie, rubbing his wrists, comes to Terry, has picked up
on vibes.

CONNIE
What is the matter?

TERRY
(worried)
Something.

392 INT. DRAGON LADY'S STATEROOM - NIGHT

The Dragon Lady sits at her desk, looking at a small casket.
There is a KNOCK at the door, she responds in CHINESE.

The door is opened by one of her men. Ryan, Terry, Connie and Yen Ying rush in. Dragon Lady begins to pour tea.

DRAGON LADY

Ah, so now I meet your friends,
Ryan. I haven't set out enough
cups.

But Ryan won't take stalling.

RYAN

Where's Moon Blaze?

DRAGON LADY

Not here.

RYAN

Where?

DRAGON LADY

Some other place.
(continues to
pour tea)

Ryan, meanwhile, has seen the small casket, opened it,
taken out handful of gold coins.

RYAN

(to Dragon Lady)
You sold her to General Kang.

DRAGON LADY

(matter-of-factly)
For twice what he had agreed to
pay Mu Tu.

Both Terry and Yen Ying are appalled.

TERRY

He's an animal! There's no
telling what he'll do to her...

YEN YING

Mr. Ryan, something must be
done!

RYAN

Just a minute, Yen Ying.

392 CONTINUED: (2)

Ryan wants to handle this his own way, knows he will have to manipulate Dragon Lady.

RYAN

(to Dragon Lady)

You were after the girl from the beginning.

DRAGON LADY

(touch of irritation)

General Kang was a buyer. I put myself in position to be a seller. Business, that's all. Why all this fuss about a girl?

Terry flares, but Ryan cautions him.

RYAN

Easy, Terry.

(calmly)

The Dragon Lady is going to help us get Moon Blaze back.

DRAGON LADY

Don't be absurd!

RYAN

(still calm)

She knows the General's palace. She'll help us plan an attack...

DRAGON LADY

How dare you tell me what to do! Nobody tells the Dragon Lady what to do!

(pulls her Mauser)

I saved all your lives, remember that!

TERRY

Pat, let's go it alone...!

Ryan remains calm. Dragon Lady is growing in rage.

RYAN

We won't have to, Terry. The Dragon Lady is going to insist on helping us.

392 CONTINUED: (3)

DRAGON LADY

Insist! Ryan, you are beginning to annoy me! Our business is over.

RYAN

Do you know who Moon Blaze is?

DRAGON LADY

A plaything the General wants! Who cares about trivia? Ryan, my patience is at an end!

RYAN

She is the Princess An-Ming.

Dragon Lady looks at him. Stunning information for her.

DRAGON LADY

The An-Ming?

RYAN

Don't you see why Kang wants her? He knows the people will worship her as Empress. Kang will force her to marry him so he can become Emperor.

Dragon Lady looks from Pat to Yen Ying for confirmation.

YEN YING

Yes, that has been Kang's plan, Dragon Lady. The fighting Warlords bring slaughter and destruction to China. An-Ming represents peace and tranquility to the people. Using the Princess An-Ming he expects to sit on the throne and become the most powerful man in China.

RYAN

Now how about it? You going to help us?

The Dragon Lady can turn on a dime, no qualms.

DRAGON LADY

I insist.

(MORE)

392 CONTINUED: (4)

DRAGON LADY (Cont'd)
(about casket
of gold coins)
This paltry sum for an Empress.
The man cheated me.

Ryan smiles, he has gotten his way.

393 EXT. KANG'S PALACE ROAD - SUNSET

A bullet-worn truck, formerly Mu Tu's, drives up the heavily guarded, narrow road toward the palace. The Dragon Lady rides up front with one of her men driving. Chin-Chin is on the back rest.

394 INT. REAR OF TRUCK - SUNSET

Terry and Connie sit opposite each other. Connie has been freshly and more elaborately bandaged, hands and foot. Armed Dragon Lady's men ride with them.

395 EXT. OPPOSITE SIDE OF MOUNTAIN BASE - SUNSET

Ryan and a contingent of the Dragon Lady's men, headed by Mad-Boy, in a caravan of horse-drawn carts and covered equipment, moving stealthily.

396 EXT. PALACE OUTER GATE - SUNSET

The truck stops at the closed gate. Kang's armed guards confiscate the rifles from Dragon Lady's men.

397 ANGLE ON CAB

A GUARD approaches the Dragon Lady, hand held out, requesting she surrender her Mauser. She gives him an icy, withering glance, but he is insistent, wagging his fingers impatiently. Suddenly, Chin-Chin flies at his hand, nipping one of his fingers, then returns to his perch. Kang's guards laugh as they open the gate. The Dragon Lady nods to her driver. The truck moves through the gate. Sucking his finger, the Guard is offered a drink by the others, who have already had a few.

398 EXT. OUTER COURTYARD - SUNSET

The trucks enter the outer courtyard and stop. Everyone gets out. Connie needs assistance. Terry looks around.

399 HIS POV

The outer courtyard is filled with military equipment, including artillery, armored cars, and light tanks.

400 ANOTHER ANGLE

The Dragon Lady snaps her fingers. Her men fall in around Terry and Connie. The Dragon Lady moves toward the palace, up the wide steps. Terry follows, with Connie hobbling painfully up the steps, trying to keep his balance.

401 INT. PALACE GRAND HALL - SUNSET

A Chinese circus is performing with acrobats, jugglers, trained bears. Kang is hosting a drunken, boisterous banquet, seated at the center of a U-shaped table. The GUESTS are composed of officers and civilians. BEAUTIFUL GIRLS are close to some of the men. Moon Blaze is seated next to Kang. She is beautifully dressed, but extremely unhappy, poking at her food. Kang is drinking. He looks up and directs his attention across the room, sipping his drink, narrowing his eyes.

402 DRAGON LADY

She strides across the grand hall, through the circus, toward the table and stops in front of Kang. Moon Blaze looks up, sees the Dragon Lady, and looks at her coldly. The Dragon Lady does not look at her.

KANG

Ah, Dragon Lady...such pleasure and privilege to see you again, so soon.

DRAGON LADY

Ah, but the pleasure and privilege are mine. What is yours is opportunity.

KANG

When the Dragon Lady says opportunity I am sure it will cost me money.

DRAGON LADY

Your third cousin, Mu Tu, in whose honor and tradition I carry on, had several other persons aboard his junk. I thought they would be

(MORE)

402 CONTINUED:

DRAGON LADY (Cont'd)
of no interest to you until I
learned they are very good friends
of the girl. The thought came
to me should you need some....
persuasion

(implying torture)
to convince the girl you have her
best interest in mind, it would
be helpful to have her good friends
in your...care.

KANG
(a thin smile)
I understand exactly.

Dragon Lady snaps her fingers.

403 ANOTHER ANGLE

Terry and the hobbling Connie are brought into the hall
and conducted to the table before Kang.

404 MOON BLAZE

Anguished at seeing Terry.

405 KANG

He is keenly aware of Moon Blaze's concern for Terry.

406 ANOTHER ANGLE

Terry and Connie stand before Kang. Connie is nervously
nodding to everyone. Kang studies them carefully.

DRAGON LADY
I chose this one of the Ameri-
cans because he will have the
most influence on her.

KANG
Ah, yes.
(to Connie)
You are one of the eunuchs.

CONNIE
Who...me?
(immediately raising
voice)
Yes, yes, yes...

406

CONTINUED:

Kang gestures toward his bandages.

CONNIE

Cooking accident...very sorry,
very sorry...

DRAGON LADY

Having paid so generously for
the girl, I make these a virtual
gift to you.

KANG

Virtual?

DRAGON LADY

Twenty-five thousand for the
American; fifteen thousand for
the other.

KANG

I would consider a gift to be...
ten for the Chinese...five for
the American.

DRAGON LADY

I would be ashamed to offer you
such an inadequate gift.
Twenty-five for both would be
worthy.

KANG

They are overvalued at twenty.

DRAGON LADY

I'll take them away and return
at another time with a different
gift of greater value.

KANG

Twenty thousand! That's all!

The Dragon Lady is silent; Kang smiles.

KANG

Done...at twenty-five! Pay her!

A man gets up from the table and brings a chest. The
Dragon Lady is handed a glass of wine. She raises her
glass to Kang. They drink.

407 TERRY, CONNIE, MOON BLAZE, KANG

Kang brings Terry and Connie around the table to Moon Blaze. Kang studies them calculatngly.

KANG

(to Moon Blaze)

So these are your friends?

(turns to them)

Then if you are her friends, you will advise her on the wisdom of accepting my offer. I have prepared an...entertainment.... which will explain my offer. To her and to you.

He smiles chillingly, claps his hands.

408 EXT. BASE OF MOUNTAIN - SUNSET

Pat and the Dragon Lady's men are assembling some hollowed-out bamboo stalks.

409 EXT. COURTYARD - SUNSET

Dragon Lady comes out of the palace, carrying a small casket of gold, descending the steps. She takes a circuitous route back to the truck, passing the barracks building, glancing into the windows.

410 HER POV

Through the barracks windows, Kang's MEN can be seen drinking, playing cards, smoking long pipes.

411 DRAGON LADY

Moves back to the truck. The hood is open; there seems to be a starting problem. Her men work on it. Kang's guards are relaxed and in their cups.

412 ANOTHER ANGLE

Dragon Lady and one of her men stand away from the others, concealing their activity. Dragon Lady holds a long, thin strand of silk, which the wind blows gently. Her man holds a compass next to it; checks the direction.

DRAGON LADY

(calling softly)

Chin-Chin...!

412 CONTINUED:

Chin-Chin flies out of the truck, landing on a roosting stick the Dragon Lady holds. She begins to talk to Chin-Chin.

413 ANGLE ON RAMPART - SUNSET

KANG'S LOOKOUT, high on the wall, is also slightly high on booze, gun in one hand, bottle in the other. Suddenly, there is a loud SQUAWK as Chin-Chin flies past his face, over the rampart and downward, out of sight. The Lookout is severely startled, cursing, nearly losing his balance; recovering with a belt from his bottle.

414 EXT. BASE OF MOUNTAIN - SUNSET

Ryan and the Dragon Lady's men are busily uncoiling lightweight rope. There is a SQUAWK. They look up and watch Chin-Chin circle them, then land on a roosting stick held by one of the men. Chin-Chin is brought to Pat. Chin-Chin SQUAWKS IN CHINESE.

ONE OF DRAGON LADY'S MEN

Wind...southeast...one-four-five
degrees...

RYAN

Let's go.

One of the men has a compass out. They begin to stretch out the ropes.

415 DEMON FACE

Filling the frame. CAMERA moving back to reveal that a horrendously frightening DEMON FACE is painted onto a medium sized balloon. There are other similarly-painted balloons. Pat supervises, as Dragon Lady's men hold it, preparing it for flight. Attached to the balloon's basket are a number of bamboo stalks, about five feet long, tied in a bundle. Fires have been lighted under each balloon, filling them with gases.

416 ANOTHER ANGLE

The balloon, with two of the Dragon Lady's men in the basket, slowly rises, taking the bundle with it. The men on the ground guide it with ropes.

417 BALLOON

Rising in the sky.

418 INT. PALACE THEATRE

A small theatre within the palace, containing a two tier stage. Kang, his ENTOURAGE, Terry, Connie, Moon Blaze are entering and taking seats. Kang, Terry, Connie and Moon Blaze are seated in the front row.

KANG

The play is entitled: The
Destiny of the Princess An-Ming.

419 ANGLE ON LOWER STAGE

MUSICAL FANFARE. An ACTRESS steps out from behind curtain. She is dressed exactly as Moon Blaze and her face made up to resemble her. She bows to Kang.

KANG

She is the greatest actress in
China! She will play the part
of the Princess An-Ming.

Actress bows to Moon Blaze, to audience. As an ACTOR steps out from behind the curtain. He wears Kang's exact uniform and is as fierce-looking.

KANG

And he will play the part of
my Honorable Self!

The Actor bows to Kang, to Moon Blaze, to audience. Actor and Actress disappear behind curtain.

420 TERRY, CONNIE, MOON BLAZE

They are intrigued.

421 ANGLE ON UPPER STAGE

The curtain opens. The performance is a combination of stylized dance and pantomime. The Actress, portraying Moon Blaze, and several ACTRESSES, portraying her confidantes, dance and act shyly, on one side of the stage. The Actor portraying Kang, and several ACTORS, portraying soldiers, dance in counterpoint, as they play war games.

422 EXT. RAMPART - SUNSET

The Lookout patrols the wall somewhat unsteadily, continuing to reinforce himself with his bottle. Behind him, the demon-face balloon rises waveringly in the sky. It is being maneuvered closer to the wall, moving toward the Lookout, silently. The Lookout, having patrolled the rampart in one direction, does a sloppy about-face and takes a step in the opposite direction. He is face-to-face with the horrible-looking balloon. He SCREAMS, terrified, backing away. The balloon suddenly disappears, being pulled out of sight. The Lookout, backing away, trips and falls off the wall, into the courtyard.

He crashes through the roof of the barracks.

423 DRAGON LADY AND MEN

They turn from the truck with its hood still up, and observe.

424 ANGLE ON BARRACKS

The battered and terrified Lookout is half-carried from the barracks by Kang's men. He points shakingly at the rampart, and rambles in CHINESE. Kang's men look at the rampart, see nothing, and laugh hysterically at the Lookout. They offer him drinks and carry him inside, laughing.

425 DRAGON LADY AND MEN

She is all business now, dispatching two of her men in one direction, and the others toward the wall.

426 ANGLE ON RAMPART - SUNSET

Two of the Dragon Lady's men have reached the top of the wall, and lie flat. After a few moments, the balloon reappears waveringly about the rampart. It drifts over the courtyard, carrying its cargo, and trailing two ropes under it. The two men reach up and grab the two ropes.

427 DRAGON LADY

Sees the balloon drift over the courtyard. She turns and signals.

428 DRAGON LADY'S MEN

The two other men have taken positions near two of Kang's guards. At the signal, they attack and kill them, dragging their bodies quickly out of sight, and taking their weapons.

429 ANGLE ON RAMPART - SUNSET

The two men holding the trailing ropes pull them taut, then, simultaneously leap off the wall into the courtyard. The balloon gives them partial support as they drag it toward the ground, releasing the air.

430 EXT. BASE OF MOUNTAIN - SUNSET

Ryan watches the men pay out the balloon's rope. There is a heavy pull on it.

RYAN

They've got it!

The men pay out the rope faster.

431 EXT. COURTYARD - SUNSET

The two men ride the trailing ropes to the ground, as the balloon sags with the sudden slack. They catch the bamboo cargo, and cut it loose. The other two men, having deposited the confiscated guns with the Dragon Lady, catch the collapsing balloon, and bundle it into the truck. They head for the wall.

432 ANGLE ON THE RAMPART

A FISH-FACED balloon appears over the rampart, carrying two men, a bamboo cargo and a sack of small coconut shells. The second team of two men grab the trailing ropes and leap into the courtyard, dragging it toward the ground.

433 EXT. BASE OF MOUNTAIN - SUNSET

Ryan is satisfied with the operation, as other balloons are launched. He moves to another area where an extra-large BAT-PAINTED balloon is being prepared. He steps into it.

RYAN

Okay...Let's go!

The bat balloon rises.

434 ANOTHER ANGLE ON BAT BALLOON

As it rises higher in the sky carrying Ryan. Ryan is looking upward, anxiously, at his objective high above. There is a SQUAWK. Chin-Chin flies around the balloon then at it, trying to find a perch on it.

434 CONTINUED:

Ryan waves Chin-Chin off, nearly upsetting the balloon. Chin-Chin tries to nip him, then flies away, SQUAWKING.

435 INT. PALACE THEATRE

The Actress/Moon Blaze and the Actor/Kang see each other and begin a flirtation. They dance together, showing affection and are joined by other performers as they display formalized love and respect.

436 INTERCUT - TERRY, MOON BLAZE, CONNIE

Watching.

437 BACK TO SCENE

Dancing and pantomime will grow in intensity behind: Kang narrates.

KANG

Now the General makes his generous offer. "I, the great warrior, will give you the throne of the Inner Kingdom," he says, "exactly your destiny. We will unite in marriage. As Emperor and Empress, we will rule all of China! Do you accept my offer of marriage?" he asks.

In pantomime, Actor/Kang is asking Actress/Moon Blaze to marry him. Actress/Moon Blaze accepts.

KANG

(ecstatic)

She does!

438 EXT. BAT BALLOON

Ryan looks up anxiously as balloon approaches wall.

439 INT. PALACE THEATRE

Wedding ceremony between Moon Blaze and Kang characters takes place. Suddenly:

440 ANOTHER ANGLE

Kang steps forward and stops the action in the middle of the celebration.

KANG

Stop! Stop!

Action on stage stops.

441 TERRY, MOON BLAZE, CONNIE

Glance at each other uncomfortably.

442 FEATURE KANG

KANG

To this play there also is an ending in which the Princess refuses.

He claps his hands. MUSIC begins, dreary and dissonant. Characters move and dance heavily and depressingly. Actor/Kang is making his offer of marriage to Actress/Moon Blaze. Other characters are trying to persuade her.

443 ANGLE ON LOWER STAGE

The Moon Blaze/Actress is refusing the offer. The Kang/Actor is saddened and angered. He pulls out a long, wide-bladed, curved sword and does a brief, frenzied sword dance, swinging the blade in the air wildly near the Moon Blaze/Actress, threateningly. Dramatically, she continues to refuse his offer. He points to a gnarled tree stump commandingly. She goes to the stump and kneels at it, her arms winglike, gracefully stretching outward. She places her head on the stump. The Actor dances with greater frenzy, swinging the blade, which WHISTLES through the air. The Actor stops suddenly, sword raised high. MUSIC STOPS. With full force, the Actor brings the sword down on the Actress's neck, decapitating her. Her head flies forward

444 TERRY, MOON BLAZE, CONNIE

REACTING with shock. Moon Blaze SCREAMS, leaping up. Terry grabs her, holding her tightly. Connie covering his face.

445 KANG

Thrilled by the effectiveness of the presentation. He runs to the stage and picks up the Actress's head by the hair, then advances toward Terry and Moon Blaze.

446 TERRY AND MOON BLAZE

Terry is trying to shield her. Kang's men pounce on them, pulling them apart. Terry is pinioned tightly, as Moon Blaze is made to face Kang with the Actress's head.

KANG

Princess An-Ming...the role becomes reality! In exactly one minute, this is what you will be... a head separated from its body...never to find its way to heaven! Choose your ending now!

447 ANOTHER ANGLE

Moon Blaze is dragged to the stage. The body of the Actress has been moved away. Moon Blaze is brought to the gnarled stump, forced to kneel and bend her head over the bloodied wood. Kang moves to the stage, dropping the head and picking up the sword. He turns to Terry and Connie.

KANG

You! Her friends! Tell her what the ending should be!

448 TERRY

Pinioned, struggling desperately.

TERRY

Moon Blaze! Don't refuse him! Agree to what he wants!

He tries to pull away.

449 MOON BLAZE AND KANG

She is still being held in beheading position.

MOON BLAZE

It is madness! China cannot be governed his way! The wars will never end, the nation will be destroyed...!

449 CONTINUED:

KANG

For the last time, do you accept
my offer of marriage or not...?

TERRY

Accept his offer!

She looks up at Terry, tears streaming down her cheeks.

MOON BLAZE

I do not...!

Kang is furious and committed. He raises the blade high,
ready to bring it down.

450 TERRY

Agonized and desperate, he turns his head to the side.

TERRY

Connie...!

451 CONNIE

Anguished and frightened, he stands, one foot swathed in
bandages, his two bandaged hands held out in front of him.
TWO SHOTS are fired. Two smoking holes appear in the
fronts of his bandaged hands.

452 KANG AND MOON BLAZE

Kang has just begun his downswing. ONE BULLET hits the
blade with a RINGING SOUND, blasting it out of his hands.
The SECOND BULLET knocks an epaulet off his shoulder.
He goes over backwards, wounded slightly.

453 EXT. RAMPART - NIGHT

The bat balloon carrying Ryan is just drifting over the
wall. Ryan hears the SHOTS, and looks around, anxiously.
Two of the Dragon Lady's men, waiting on the wall, grab
the trailing ropes and leap over the wall with them,
dragging the bat balloon toward the courtyard, releasing
the air.

454 EXT. COURTYARD - ON BARRACKS - NIGHT

Several of Kang's men, having heard the shots, run out of
the barracks to investigate, guns ready. They spot the
bat balloon, YELL excitedly, they FIRE at it.

455 BAT BALLOON

One of the Dragon Lady's men is HIT. He releases the rope and falls to the courtyard. The balloon tips perilously to one side, falling faster. Ryan struggles to stabilize it.

456 DRAGON LADY

She turns to two of her men. Each holds one of the bamboo stalks, aiming them. She signals them. They strike the flints. The bamboo stalks FIRE. FIREBALL ROCKETS SHOOT out of them.

457 BARRACKS - NIGHT

The FIERY ROCKETS fly across the courtyard and HIT the barracks, EXPLODING, setting it AFIRE. Several men are BLOWN AWAY.

458 BAT BALLOON

Half-gliding, half-collapsing to the ground. Pat holds a sack of small coconut shells protectively against his body and jumps as the balloon hits the ground, rolling, coming up on his feet, throwing one of the coconuts.

459 GROUP OF KANG'S MEN

Coming at him. The coconut hits the ground among them and EXPLODES on contact like a grenade. Several men go DOWN.

460 INT. PALACE THEATRE - ON CONNIE

Looking at his bandaged hands, in which two guns are concealed.

461 TERRY

Looking from Kang to Connie, hearing the o.s. shots.

TERRY
Keep shooting, Connie!

462 CONNIE

Kang's men are coming at him. Connie swings around. Connie SHOOTs wildly.

463 KANG'S MEN

Several are hit and go down. They retreat.

464 EXT. COURTHARD - NIGHT

Pat running, throwing the coconut grenades.

465 GRENADES EXPLODING

BLOWING AWAY and repelling Kang's men.

466 BAMBOO ROCKET LAUNCHERS

FIRING.

467 OUTER GATE - COURTYARD SIDE - NIGHT

The ROCKETS HIT the gate, blowing part of it away, and causing it to catch FIRE.

468 ANGLE ON RAMPART - NIGHT

FOUR BALLOONS bearing EIGHT MEN appear over the rampart, and they hop off onto the top of the wall, with their bamboo fireball guns. The balloons rise out of sight.

469 RYAN AND DRAGON LADY

Ryan, tossing coconut grenades, reaches the Dragon Lady.

DRAGON LADY
(indicating palace)
They're in the Theatre.

RYAN
Where the hell's that?

DRAGON LADY
Through the entrance...third
door on the left!

Ryan heads for the armored truck. The Dragon Lady signals one of her men. He lights a fuse on what appears to be a Chinese lantern.

470 LANTERN

FLIES through the air, EXPLODES. ORANGE SMOKE issues from it, creating a SMOKE SCREEN.

471 INT. PALACE THEATRE - KANG

BARKING orders.

472 TERRY

Struggling to get free from Kang's men who grab him.

TERRY

Connie! Shoot these guys off
me!

473 TERRY AND CONNIE

Connie swings his bandaged hands toward Terry.

CONNIE

Reach for sky, punks....!

The men holding Terry release him and dive for cover.
Terry runs to Connie.

TERRY

Give me your foot....! Cover
Moon Blaze!

Connie raises his bandaged foot, balancing on the other.
He FIRES a shot toward Moon Blaze.

474 MOON BLAZE AND KANG'S MEN

Connie's bullet hits one of the men holding Moon Blaze.
They both release her, and duck.

475 TERRY AND CONNIE

Terry grabs Connie's bandaged foot.

CONNIE

Ouch!

Terry pulls a strip of tape off. A small gun and several
hand grenades fall out onto the floor. Terry scoops them
up. He pulls the pin from a grenade and tosses it at a
group of Kang's men.

476 KANG'S MEN

They see the grenade, stop, turn and run. The grenade
EXPLODES behind them, hitting several.

477 ANOTHER ANGLE

Terry and Connie SHOOT their way to Moon Blaze. They stand in front of her protectively. Terry tosses another grenade.

478 KANG AND MEN

They run from the grenade, which EXPLODES near them.

479 EXT. COURTYARD - NIGHT - ON OUTER GATE

The outer gate is BLOWN OPEN by the Dragon Lady's MEN, who charge through, into the courtyard, engaging Kang's men with BAMBOO FIREBALL GUNS.

480 DRAGON LADY AND MEN

Behind the ORANGE SMOKE SCREEN they are assembling a unique weapon: the Panjandrum. It consists of two large, wide wheels, joined together by a drum-like axle. The drum is filled with high explosives. Bamboo rockets are attached completely around the outside of the wheels.

481 ARMORED TRUCK

Shakes as the motor is revved up.

482 INT. ARMORED TRUCK - NIGHT

Ryan is at the controls, anxiously revving it up.

483 EXT. COURTYARD - NIGHT

The Panjandrum is jockeyed into position. The Dragon Lady gives a signal. The rockets are IGNITED. Resembling pinwheels, the rockets force the wheels to turn, slowly at first, then gathering speed. It is aimed at the huge, steel palace doors.

484 INT. ARMORED TRUCK

Ryan shifts gears ready to go.

485 ANOTHER ANGLE

Moving faster now, the brightly blazing Panjandrum rolls up the palace steps, and heads directly at the palace doors. The PALACE GUARDS are FIRING AT IT, then leaping out of its

485 CONTINUED:

path. The Panjandrum SLAMS into the doors, causing an ENORMOUS EXPLOSION. Most of the doors are BLASTED AWAY. There is FIRE AND SMOKE.

486 ARMORED TRUCK

Grinding gears, the armored truck leaps forward and bounces up the steps, headed full speed for the doors. It SMASHES through what is left of the doors, going into the palace.

487 INT. ARMORED TRUCK

Ryan reaches up and fires machine gun as he drives.

488 INT. PALACE HALLWAY - NIGHT

The armored truck SMASHING through, moving down the corridor. The machine gun is FIRING, scattering everyone.

489 INT. PALACE THEATRE - NIGHT

Terry, Connie, and Moon Blaze have taken cover. Terry pulls the pin of another grenade, and tosses it.

490 KANG AND MEN

His men scatter, as the grenade comes at them, EXPLODING. They regroup and advance.

491 TERRY, CONNIE, MOON BLAZE

TERRY

That was the last grenade! If we'd bandaged your other foot, we'd have more grenades!

CONNIE

If...if...if! Never mind if! Let's get hell outa here!

They duck as BULLETS hit and ricochet around them.

492 INT. ARMORED TRUCK

Ryan swings machine gun and fires.

493 ANGLE ON SECTION OF WALL

A large section of wall SMASHES OPEN as the armored truck RAMS THROUGH. The machine gun starts FIRING.

494 KANG AND MEN

Stop and turn to face the armored truck with surprise.
They scatter.

495 TERRY, CONNIE, MOON BLAZE

They look toward the armored truck with surprise and relief.

496 ANOTHER ANGLE

The armored truck skids to a stop in front of Terry, Connie and Moon Blaze, shielding them. Ryan pops halfway out of the hatch, rotating the turret, FIRING. He waves the others to hurry. Terry helps Moon Blaze and Connie onto the armored truck and through the hatch. BULLETS PINGING. Connie dives headfirst through the hatch.

497 INT. ARMORED TRUCK - NIGHT

Connie lands ungracefully. Terry hops to the gun position. Ryan closes the hatch, slides into the driver's seat, and lets the clutch out.

498 INT. PALACE THEATRE - NIGHT

The armored truck leaps forward, accelerating, FIRING at Kang's men, EXITING through the hole in the wall.

499 EXT. COURTYARD - ON PALACE ENTRANCE - NIGHT

FIRE AND SMOKE. The armored truck comes ROARING out the entrance, sails over the edge of the steps, through the air, landing hard at the bottom.

500 INT. ARMORED TRUCK - NIGHT

Everyone jarred; Connie upended.

501 EXT. COURTYARD - NIGHT

The armored truck swerving, gun FIRING, sideswiping a tank, spreading off along the inside of the high wall.

502 ANGLE ON PALACE STEPS

Kang and men running down the steps. His MONSTER'S HEAD armored car waits for him. He hops in and takes off after them.

503 CHASE SEQUENCE

A running, armored confrontation takes place between the two vehicles. They score HITS on each other.

504 ANOTHER ANGLE

The confrontation climaxes when Kang gets the advantage and RAMS the armored truck, overturning.

505 INT. ARMORED TRUCK - NIGHT

Turning over, throwing its occupants around, coming to rest.

RYAN

Get out before he blows us
apart!

Ryan kicks the iron door open.

506 EXT. ON KANG'S ARMORED CAR - NIGHT

Kang is backing his armored car away from the overturned truck and swinging his guns to line up on it.

507 ANGLE ON RYAN

He has gotten out of the wreck and is helping Moon Blaze through the door. He turns and sees Kang lining up on them. Ryan runs around the wreck and into the open.

508 ANOTHER ANGLE

Ryan places himself between the wreck and Kang's car.

509 INT. ARMORED CAR - NIGHT

Kang sees Ryan. He shifts gears and moves the vehicle forward, determinedly.

510 EXT. ANGLE ON RYAN AND ARMORED CAR - NIGHT

The armored car speeds up. Ryan starts a sidewise movement, away from the wreck. The armored car follows his direction.

511 ANGLE ON KANG

He reaches up and FIRES his gun.

512 ANGLE ON RYAN

He dodges as the BULLETS impact near him.

513 SERIES OF CUTS

RYAN VERSUS THE MONSTER-HEAD ARMORED CAR. Kang tries to nail Ryan by running him down and shooting at him; smashing through various structures to get the elusive Ryan.

514 ANOTHER ANGLE

Ryan is backed into a corner.

515 ANOTHER ANGLE

Kang steers the monster-head into the corner, attempting to crush Ryan against the wall. It appears as if the monster is about to swallow him. The armored car plows into the corner, knocking down the wall.

516 ANGLE ON RYAN

About to be crushed, he drops to the ground, lying flat between the steel treads.

517 ANGLE ON KANG

He has seen Ryan go down. He kicks the controls, making the armored car pivot right and left, attempting to crush him.

518 ANGLE UNDER ARMORED CAR

As it pivots right and left. Ryan twists his body on the ground, desperately avoiding the treads. He snakes his way toward the rear of the pivoting vehicle.

519 ANGLE ON KANG

Positive he has crushed Ryan, shoves the gears into reverse.

520 ANGLE UNDER ARMORED CAR

As it goes into reverse, Ryan grabs onto the rear edge, and is dragged backward.

521 ANOTHER ANGLE

The armored car pivots, goes forward and turns in a circle.

522 ANGLE ON KANG

He is scanning the ground, looking for Ryan's body.

523 ANGLE ON ARMORED CAR

Ryan climbs the turret, opens the hatch and drops into it.

524 INT. ARMORED CAR - NIGHT

Ryan dropping through the turret, landing behind Kang. Kang spins around and twists out of his seat. They jump at each other. Kang tries to slash Ryan with his spiked helmet.

525 EXT. COURTYARD - NIGHT

The armored car continues moving ahead rapidly. It smashes through the main gates of the wall and proceeds out onto the mountain road, perilously close to the edge.

526 INT. ARMORED CAR - NIGHT

Ryan and Kang fight. Kang thrusting with his helmet spike.

527 EXT. MOUNTAIN ROAD - NIGHT

The driverless armored car goes over the edge, tumbling.

528 INT. ARMORED CAR - NIGHT

Ryan and Kang being banged around as the armored car falls.

529 EXT. SIDE OF MOUNTAIN - NIGHT

The armored car crashes against huge boulders and bursts into FLAME.

530 INT. ARMORED CAR - NIGHT

The interior is a mess. The fire is spreading; the smoke choking. Kang's legs are pinned in the wreckage. He struggles to free himself. Ryan is shaken, but free. He gets up and pushes open the turret hatch. Ryan looks at him for a moment; then goes to him to free him. The fire is spreading. Several BULLETS EXPLODE and RICOCHET around the interior. Ryan tries to extricate Kang, but it is impossible. Kang knows it.

KANG

You will die with me!

Kang pulls his pistol and points it at Ryan.

530 CONTINUED:

RYAN
Do your own dying!

Ryan moves swiftly, grabbing the gun a split-second before it fires. He twists it hard and smashes Kang's wrist against a piece of steel structure, breaking it. The gun clatters harmlessly away from them. An intense look passes between them. Ryan turns and scampers up the turret.

531 EXT. SIDE OF MOUNTAIN - NIGHT

The armored car afire. Ryan climbs out the turret. Terry, Connie, Moon Blaze, the Dragon Lady and her men rush down the mountainside. Ryan jumps off the armored car.

532 ANGLE ON ARMORED CAR

The hatch above the driver's seat is pushed open. Kang pulls himself out as fast as he can, his lower body trapped in the burning wreckage, clothing afire, horrified, agonized, knowing he is finished. He appears to be standing in the mouth of the monster.

533 ANGLE ON OTHERS

Ryan has joined them as they watch Kang wincingly. The Dragon Lady pulls out her Mauser, takes careful aim, then slowly lowers the gun, unfired.

534 ANGLE ON KANG

Consumed in FLAME, SCREAMING and dying. The MONSTER HEAD BLOWS UP and is gone.

535 ANGLE ON RYAN, TERRY, CONNIE, DRAGON LADY, MOON BLAZE

REACTING. Terry, holding Moon Blaze, has turned her away; Connie covers his face. The Dragon Lady returns the Mauser to her holster, glancing at Ryan who looks at her questioningly. She shrugs it off.

DRAGON LADY
It might have cost me another
fingernail.

She glances appraisingly at her exquisite fingernails.

536 EXT. SHANGHAI - DOCK - DAY

Yen Ying and the eunuchs in a SAMPAN as they prepare for sailing. CAMERA PANS to Terry and Moon Blaze on the dock.

TERRY

Will I ever see you again?

MOON BLAZE

China needs An-Ming. It has been divinely decreed, Terry.

TERRY

What about Moon Blaze?

MOON BLAZE

(sadly)

I know it is difficult for you to accept some of the ways of my people...but Moon Blaze no longer exists.

TERRY

(softly)

She will always exist for me.

They look at each other with deep emotion. They want to go into each other's arms but cannot. Moon Blaze turns and boards the SAMPAN with Yen Ying's help.

537 EXT. SHANGHAI - DOCK - DAY

Another part of the dock where Dragon Lady's junk is being made ready to sail.

538 ANOTHER ANGLE

The cabin door of Dragon Lady's junk opens and Burma emerges and crosses the deck nervously. She shows signs of her ordeal: pale skin, dark eyes that indicate many tears. Ryan is standing at the gangplank. She tries to smile.

RYAN

Are you all right?

BURMA

Oh, sure. You know Burma-girl...always lands on her feet...

(wryly)

or wherever.

538 CONTINUED:

RYAN

What will you do now?

BURMA

I've still got a one-way ticket home. Waste not.

RYAN

Good luck.

BURMA

Thanks, Pat. Lots to look forward to. Hope I don't find out I was better off with the snake.

With a sad smile, Burma moves down the gangplank. Ryan watches her go.

539 ANOTHER ANGLE

The Dragon Lady is all business, giving orders in CHINESE, as Ryan approaches.

DRAGON LADY

Careful Ryan, your compassion is showing. You wouldn't want that, would you? I wonder if you would ever feel compassion for me?

RYAN

You'll never need it. Now you've got more money and power than you know what to do with.

DRAGON LADY

I know what to do with it.

RYAN

You're a real winner, Dragon Lady.

DRAGON LADY

If I were a real winner, handsome, you'd be sailing with me.

Unable to reveal her feelings in front of her crew, Dragon Lady turns and shouts orders in CHINESE. There is increased activity and Ryan turns, heads for the gangplank and walks down it.

540 MOON BLAZE - SAMPAN

Moving out, Moon Blaze at stern, looking back toward dock.

541 DRAGON LADY - JUNK

Moving out, Dragon Lady on bridge, looking back toward dock.

542 JADE PILGRIM

Haul anchor...Ryan, Terry, Connie at work on deck as boat moves out to sea.

THE END