

FIRST DRAFT

03/18/2016

REVISED DRAFT

06/14/2016

THE LIFE AND LEGEND
OF
BRUCE LEE

Screen Play
by

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and
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and
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Created quote:
"There are levels from
the start of my life
to the final end that
I know I will die"
- Bruce Lee

Note:

① Scenes Written Based on Bruce's early
life from 1940 - 1959 will be in
Cantonese, American language.

② As from Bruce's later life from
1960 - 1973 will be in
Cantonese, English and in Mandarin!

Camera shot Keys

C.U: Close-up

M.S: Medium

F.C.U: Extreme close-up

~~P.M.S. I.T.~~

Note: George Lazenby (V.O) speaks to Betty.

1.

FADE IN:

TEXT FADES IN SLOWLY:

FRIDAY JULY 20, 1973 (HOLD TEXT 4 SECS)

FADE OUT SLOWLY.

FADE IN:

1. EXT. HONG KONG - ZOOM OUT VIEW. NIGHT
Hold Shot for 5 seconds

2. EXT. BETTY TING PEI'S APARTMENT. NIGHT.
Hold Shot 3 seconds and we zoom in to the apartment.

DISSOLVE TO:

3. INT. BETTY TING PEI'S APARTMENT. NIGHT.

Inside the apartment, it's nicely well put, not a mess, pretty well organized, we pan to the left slowly (very, very slowly) with the telephone rings, and it gets picked up by Betty, She answers.

BETTY

Hello?

LAZENBY (V.O)

Betty? ...

Where's and How's Bruce?

BETTY

I can't wake him up!

AS CAMERA PANS, IT STOPS, REVEALING
BETTY TING PEI (Age 26).

LAZENBY (V.O) (beat)

What do you mean you
can't wake him up?

Note:

George Lazenby in 1973 is age 33 (still)

Raymond Chow in 1973 is age 46 (still)

2.

Raymond speaking to Betty will be in the ^{Cantonese} language.

CONTINUED:

BETTY

I don't know, George? ...

I can't! (beat)

I need to speak to
Raymond, please!

CUT TO:

4. INT. RESTAURANT. NIGHT.

George Lazenby standing alongside next to
Raymond Chow, Lazenby gives the phone
to Chow and he answers.

RAYMOND

What happened, Betty?

BETTY (V.O.)

I can't wake Bruce up!

Raymond then puts the phone on his hand,
He goes in a wondering expression, including
Lazenby, Raymond then goes back to the phone

RAYMOND (beat, until sighs)

Alright, Betty, I'll come to
your apartment!

Raymond hangs up the phone, and turns to
Lazenby.

RAYMOND

Excuse me, now, George! ...,

I have to go now!

George Nods, Raymond then walks to the
exit.

CONTINUED:

5. EXT. RESTAURANT. NIGHT.

CAMERA focuses on Raymond as he is running and It pans focusing Raymond by moving left to his car, he opens the door, gets in, closes it.

CUT TO:

6. INT. CAR. NIGHT.

E.C.U. of Raymond's hand starts the Key with the engine starting

CUT TO:

EXT. CAR - CAMERA FOCUSING FRONT. NIGHT.

The car moves backwards a little more bit, and turns backwards to the right more slightly, and it takes off, CAMERA pans, focusing on the car, taking off.

CUT TO:

7. INT. BETTY TING PEI'S APARTMENT. NIGHT.

Betty is walking in circle and waiting, Hold H for like 5 seconds.

CUT TO:

8. EXT. BEVERLY HEIGHTS (67 Beacon Hill Road). NIGHT.

Raymond gets out of the car, and closes the door, and rushes in as the CAMERA PANS focusing on Raymond to the left as he is running to the entrance. ~~With a inter cut to~~

CUT TO:

CONTINUED:

9. INT. BETTY TING PEI'S APARTMENT. NIGHT.

C.U of Betty's face, who Betty is waiting until a door bell rings, she looks up.

Betty then opens the door, It's Raymond, 'Who is standing looking at Betty (we hold it for like 3 secs until)

CUT TO:

10. INT. BETTY'S ROOM. NIGHT.

The door opens, with the lights turn on and Raymond approaches to Bruce and He gets his ear close to Bruce's chest, and we hear nothing, until we hear Raymond's thought dialogue.

RAYMOND (Thought Dialogue)
He is dead.

(beat)

Betty! ... Get the ambulance!

Raymond (we hold him for 4 secs), we zoom in on him a little bit fast but more slow until we cut to

CUT TO:

11. EXT. HONG KONG STREETS - AMBULANCE (driving). NIGHT.

Hold on Ambulance for like 6 seconds.

CUT TO: (or possibly dissolve too)

12. EXT. QUEEN ELIZABETH HOSPITAL. NIGHT.

1. The Ambulance Parks.

2. CAMERA PANS UP FOCUSING ON THE BUILDING (Hold it for 5 secs)

CUT TO:

Note:
We see Bruce on
the stretcher.

5

CONTINUED :

CUT TO:

13. INT. QUEEN ELIZABETH HOSPITAL. NIGHT.

1. Zoom-out view of the hallway (Hold 4 secs)
2. We hear a rising of a noise appearing
Which is of course the stretcher's movements
3. We see are the doctors and nurses
rushes with the stretcher moving fast,
to Bruce's room and we cut to.

CUT TO:

14. INT/EXT. QUEEN ELIZABETH HOSPITAL, NIGHT.

M.S SHOT of Raymond sitting, with ZOOM IN
ON HIM and hold 3 seconds and sounds
of footsteps, Raymond turns,

As He turns, CAMERA PANS TO THE RIGHT,
As it pans, It is LINDA LEE (BRUCE'S WIFE),
Raymond rises (M.S), Linda comes to him
and asks.

LINDA

What happened, Raymond?

Raymond doesn't speak, but is too afraid
to tell Linda.

LINDA

(afraid emotional expression)
Well? (Beat)

Doctor's Name:
William Bratenhal (Age 49)

C.

CONTINUED:

Still, Raymond doesn't speak, until the door to Bruce's room opens. It's the doctor, steps out of the room slowly and closes the door gently and he walks a little bit away, a bit slow, as Linda watches.

CAMERA ANGLE - FRONT - DOCTOR

As the CAMERA BACKS UP, Doctor Bratenhal WALKS, Linda walks 3-4 steps, and fastens herself with a call to Bratenhal.

LINDA

Doctor!

The doctor stops and turns to Linda as CAMERA PANS a little bit but stops, focusing on the two.

LINDA

Doctor?... (Beat)

Is... He... Alive?... (Beat)

A Holding beat on the doctor when his face is depressed but dissatisfied; which confuses Linda without asking a another question. The doctor then shakes head slowly to a answer "NO".

Linda (C.U.) is shocked by it.

Bratenhal (M.S.) dissatisfied, but still depressed, says one last to Linda

DOCTOR BRATENHAL

I'm sorry, Mrs. Cadwell...
(Beat) It's all we can do!

Note:
John Barry's score of The Game of
Death will play as the camera pulls
back from Raymond holding a passed out Linda.

7.

CONTINUED:

LINDA (M.S) shocked, but then in a 4
second beat, She passes out or faints down
on the floor with the sound of a
head hits on the floor of a echo Sound
CUT TO:

CAMERA M.S. - RAYMOND

Raymond comes towards to kneel down
faster and carries up Linda, trying to
wake her up

RAYMOND

Linda....? Linda?...?

Linda?... (Beat) Wake up...!

As he is trying to wake her up,
SMASH TO BLACK (Hold 3 Secs) until

Chow's last word with a desperate Scream.

RAYMOND (V.O) (Screams, with echo)

LINDA!



FADE IN TEXT: (SLOWLY)

THURSDAY JULY 31, 1973 (HOLD FOR 4 SECS)

FADE OUT TEXT SLOWLY

FADE IN:

14. EXT. HONG KONG. DAY (ZOOM OUT VIEW)

CAMERA P.O.V.'S EYES OF A BIRD

ON TOP OF THE HIGHEST BUILDING IN HONG

KONG, focusing Millions of people, with barricades blocking them, several police men blocks them, too. (HOLD SHOT FOR 6 SECONDS) The noise of the gigantic public is disastrously intense.

CUT TO:

15. EXT HONG KONG - STREETS. DAY.

CAMERA PANS RIGHT with crowds of people, with several or some police men too!

CUT TO:

16. EXT. HONG KONG FUNERAL PLACE. DAY.

M.S SHOT OF SEVERAL PEOPLE WALKING

INTO THE 'FUNERAL PLACE' (HOLD 4 SECS)

CUT TO

17. INT. HONG KONG FUNERAL PLACE. DAY.

1. A big rectangular shape of a Chinese sign (It's shaking a little bit, HOLD 4 SECONDS)

2. ZOOM OUT VIEW OF CROWDS OF PEOPLE IN THE FUNERAL THERE ARE CAMERA FLASHES (7 times) or 4 times).

3. A M.S SHOT OF CROWD, 3 PEOPLE escorting THE COFFIN. slowly, but little very fast, As they are escorting the casket,

CUT TO:

Note:

The Funeral music from the 1977 documentary Bruce Lee The Legend will be used.

9.

CONTINUED:

4. ZOOM-OUT SHOT OF a large crowd, we can see a little bit of the 3 people escorting the casket a little bit, but they stop, (we hold the shot for 4 seconds) | CUT TO:
5. MEDIUM SHOT-ANGLE
As the shot is in place, we see the person is opening the Casket, we then pan in a weird way of left, and we see BRUCE in the casket. Some or few people make a V.O, O.S. out cry as we hold on the shot for like 3 SECS.

CUT TO:

18. EXT. HONG KONG FUNERAL PLACE. DAY

As we see the crowd, A Limo is already parked, The doors open, 2 people coming out, It's Linda Lee Cadwell & Raymond Chow, Raymond escorts Linda to the inside of the house,

19. INT. HONG KONG FUNERAL HOUSE. DAY

CAMERA ANGLE P.O.V which is backing off,

1. There are camera flashes appear as Raymond escorts Linda (HOLD 5 SECONDS)

DISSOLVE TO:

2. We see Linda then dressing in traditional funeral robes (Shot : 3 SECS, or 5 SECS)

CUT TO:

3. We see Linda's Helper with Brandon who is bowing down 3-5 times to his father including Shannon, the same, The Helper then escorts Brandon and Shannon to wear the robes which Linda is holding 2 of them. (HOLD SHOT: 7 seconds)

~~DISSOLVE TO:~~

Note :
Funeral music transition to
Joseph Koo's The Big Boss score

70.

CAMERA P.O.V. ANGLE - LITTLE SHAKING
CAMERA P.O.V focusing on Brandon and
Shannon sitting there, expressionless, beside
their mother. (HOLD SHOT 5 SECONDS)

CUT TO:

CAMERA ANGLE - STANDING STILL

1. Linda holding her daughter Shannon, looks over
the casket where Linda (her husband), Shannon
(her father) look Bruce's body inside the
casket. (Hold for 4 seconds). (CUT TO):
2. LINDA Then, she is alone, but takes a look
at her husband (CAMERA P.O.V of Linda
looking at Bruce) CUT to A CAMERA ANGLE
SHOT (M.S.) AT LINDA who is still looking,
but in a slow way, she then transitions
to crying. (WE HOLD IT FOR 5 SECONDS)
and Linda's Helper then escorts the
sobbing Linda to where she is.
CUT TO:

A MONTAGE OF BRUCE'S FRIENDS, CO-STARS
COME TO BOW HIM. (INCLUDING FAMILY)

1. GEORGE LAZENBY
2. ~~SHIH KIEN~~ PHOEBE LEE
3. RAYMOND CHOW
4. NORA MIAO
5. PETER LEE & ANGES LEE
6. LO WEL

As Shih Kien will be the last one to
bow, we can change it for him to #7.

Linda, Peter, Anges, Phoebe bow, CAMERA PANS
TO RIGHT WITH SHIH KIEN WALKING AWAY.
(HOLD FOR 4 OR 7 SECONDS)

CONTINUED:

DISSOLVE TO:

CAMERA - C.V.

Linda expressionless with her 2 children, Brandon and Shannon, as the crowd stands there; looking at the another crowds who are looking at Bruce in the casket

(NOTE: WE HOLD IT FOR 5 OR 7 SECONDS)

DISSOLVE SLOWLY TO:

18. EXT. KAI TAK AIRPORT - DAY - ZOOM OUT VIEW - AIRPLANE.

A zoom out view of the airplane taking off (we'll hold it as long as the plane takes off.

DISSOLVE SLOWLY TO:

19. EXT. LAKEVIEW CEMETERY - DAY.

CAMERA P.O.V. besides 2 bushes focusing on the center where a car is moving by.

CUT TO:

M.S SHOT OF CAR PARKING (3 sec Hold)

CUT OR DISSOLVE TO:

The back of the car with Bruce's Students,

① JAMES COBURN

② STEVE MCQUEEN

③ TAKY KIMURA

④ DAN INOSANTO

Carry the casket out of the car slowly, and they carry the casket (9 second hold)

CUT TO:

NOTE:
JOSEPH KOO'S THE BIG BOSS
MUSIC WILL PLAY.

12.

CONTINUED:

ZOOM OUT SHOT OF THE MOURNERS
Stand and also sit, too.

ONES THAT SIT:

1. LINDA LEE CADWELL WITH BRANDON AND SHANNON

2. PETER & ANGES LEE & PHOEBE LEE

3. ROBERT LEE (Bruce's young brother)

4. GRACE HO (Bruce's mother) (Who is
crying a little bit, holding a tissue)

CUT TO:

C.U. - COBURN:

COBURN

Thank you... (Beat)

May be peace upon you!...

James throws a rose at Bruce's casket,
including Steve, Taky, and Dan Inosanto,
and others, they back away and
we dissolve slowly ~~as~~ as we pull back to
Bruce's Tombstone (M.S. SHOT)

(HOLD SHOT AS LONG AS WE LIKE TO)

TEXT FADES IN:

"There are levels from the
start of my life to the
final end that I know
I will Die!"

- Bruce Lee

1. HOLD TEXT FOR 6 SECONDS

2. TEXT FADES OUT AND HOLD SHOT OF
THE TOMBSTONE FOR 3 SECS UNTIL WE
INTERCUT WITH A ORIENTAL MUSIC RISES
SLOWLY TO:

CUT TO:

WOMAN'S NAME:
LEUNG KAM

13.

19. EXT. SAN FRANCISCO CIVIC AUDITORIUM - NIGHT. ~~EXT. SAN FRANCISCO CIVIC AUDITORIUM - NIGHT.~~

A few people are loitering about the wide steps leading to the auditorium and a NEWSBOY is standing with a handful of newspapers, customerless. He shifts his weight from foot to foot while a thin Squeal of a musical sound drifts out of from the building. TEXT FADES IN: SAN FRANCISCO, 1940.

20. INT. OPERA HOUSE. NIGHT.

A TOURING CHINESE OPERA COMPANY is performing on the stage. The actors move stiffly about, almost immobile, in their heavy costumes. They peer out of slits in their large, grotesque masks, singing to the strange dissonant music.

ONE MAN (LEE HOI CHUEN), his eyes are set within a hideous mask of an avenging warrior, turns his head every few seconds to look toward one wing of the stage. His eyes blink nervously.

CHUEN'S P.O.V.

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

CONTINUED:

BACK TO CHUEN

The act is drawing to a close, almost unnoticed by Chuen, and the curtain is descending.

The APPLAUSE builds as Chuen rushes off-stage, followed by others in the TROUPE, though some hold their positions to take their bows.

DISSOLVE TO:

21. EXT. SAN FRANCISCO HOSPITAL, NIGHT

It is a snowy night, a ZOOM OUT VIEW OF THE BUILDING. [TEXT FADES IN: NOVEMBER 27, 1940] (HOLD SHOT 5 SECONDS) [TEXT FADES OUT]

22. INT. SAN FRANCISCO HOSPITAL. NIGHT.

4. M.S SHOT OF CHUEN sitting and waiting. We hear a voice from a nurse: "Push" with Chuen's wife (GRACE HO) moaning and screaming very intense.

2. C.U. of Chuen lighting a cigarette

3. M.S/zoom-out OF CHUEN smoking the cigarette (Hold 3 Secs) until the door opens, it is the woman (LEUNG) from the OPERA HOUSE, She calls to Chuen.

LEUNG (hand movement expression)
Chuen! Come!

23. INT. GRACE'S ROOM. NIGHT.

Chuen enters Grace's room, and comes towards her and asks,

CHUEN

Grace? Grace?

Is it a boy or girl.

CONTINUED:

GRACE

(tired and exhausted,
but struggling)

A... (Beat) A... (Beat, 3 secs)

Boy!

CHUEN is stunned but in the expressions
of being happy.

CHUEN

A boy!

Thank you, god! Thank you!

As he is still in excitement, A Nurse
with a clipboard with paper attached to it,

NURSE

Excuse me? Sir? Sir?

Leung taps Chuen, he turns to the nurse.

NURSE

Sir, we need the boy's name
for the registration.

CHUEN

Oh!

(He turns to Grace)

Grace? What's the boy's name?

GRACE

(tired, and is about to sleep)

Push... Push... Push...

CHUEN (turns to Nurse)

Ah... Push, Push.

(Beat)

Push Lee.

CONTINUED:

NURSE

Ah, Bruce Lee!

CHUEN (O.S)

No, Push Lee

The Nurse writes on the paper which is the birth certificate "Bruce Lee" in cursive.

FADE OUT VERY SLOWLY AS SHE IS WRITING THE CERTIFICATE

1. Hold Black Screen (3 secs until)

2. TITLE FADES IN:

The Life and Legend
of
Bruce Lee

3. HOLD TITLE FOR 5 seconds and we fade out
FADE IN:

24. INT. STUDIO - DAY.

1. TEXT FADES IN: 1941: GOLDEN GATE GIRL

2. TEXT FADES OUT (3 or 4 second)

3. FADE IN MUSIC is the making of the Golden Gate Girl. 1 actor and 1 actress with holding Bruce at the age of a infant baby. With the music still playing, we don't hear what the 2 are speaking their lines
(HOLD 5 seconds)

CUT TO:

4. The director comes to Chuen and Grace
Who is holding Bruce.

~~THE~~ Note: The director's name is
Kwan Man Ching

CONTINUED:

KWAN MAN CHING

Thank you for having
us to use him for the film.

CHUEN

You're welcome.

Kwan pulls out from his pocket a red envelope
gives to Chuen, but it's for Bruce, but
Chuen refuses ^{with} an attempt, but

KWAN MAN CHING

This for him.

CHUEN

No, No, He mustn't

KWAN MAN CHING

No? (Beat)

He must, It's good luck for
him!

CHUEN

Alright, Thank you

GRACE

Thank you!

Grace puts the red envelope in her purse.

KWAN MAN CHING

Oh, I heard that you're
going back to Hong Kong

CHUEN

Yes!

KWAN MAN CHING

You mustn't, It's not safe there
Stay here.

CONTINUED:

GRACE

We have to, because
both of us have to
save the family, including him!

KWAN MAN CHING

(smiles, nodding that he
thinks his best to have
them stay in the U.S.)

Alright! (Beat)

Oh, I have to go, now!

GRACE AND CHUEN

Alright! Alright!

CUT TO:

25. EXT. HONG KONG - HARBOR - DAY.

1. (Hold shot for 4 seconds)

2. TEXT FADES IN: HONG KONG, 1941

3. HOLD TEXT: 4 SECONDS WITH BEAT

4. FADE OUT TEXT.

CUT TO:

26. EXT. HONG KONG - STREET - CAMERA P.O.V -
BACK OF CAR - DAY

1. CAR MOVING (4 seconds)

2. C.U. OF CAR WITH SILLOUETTE SILVERISH
SHINE ON THE CAR. (4-6 seconds)

~~(Hold shot for 5 seconds)~~

CUT TO:

27. EXT. HONG KONG - STREETS - LEE RESIDENCE
- DAY.

1. The car is parked, Chuen and Grace
with the baby (Bruce) exits out of the
car, as the helper of Lee comes to Chuen.

HELPER'S NAME:
KAM LEUNG

19.

CONTINUED:

~~THE~~ HELPER #3

Oh, Master Chuen!

WE HOLD THE SHOT FOR 6 SECONDS OR
MAYBE 4 SECONDS.

CUT TO:

~~28. INT. LEE RESIDENCE. DAY.~~

~~A. CAMERA ANGLE P.O.V. DOWNSTAIRS~~

~~① We see Chuen and Grace move upstairs
with the relatives and helpers. Make a
sound that they are surprised.~~

~~B. CAMERA M.S.~~

~~② As Kam.~~

28. INT. LEE RESIDENCE. DAY.

1. We see Chuen's Mother Kowtow to
her ancestors (M.S. SHOT) (3 SEC)
2. As She is Kowtowing her ancestors,
Background noise appears, She turns
and senses it, She knows it

CHUEN'S MOTHER
Ah - Chuen?

CUT TO:

CAMERA M.S. ANGLE

CHUEN

Ah - Ma

CUT TO:

Chuen's mother comes towards to her
son, They hug in a heartwarming way.

CONTINUED:

As they are hugging, CAMERA C.U. on Chuen's Mother still in a happy expression turns to look that Grace is with the baby, She is shocked but in a excited expression, She then pulls/escape out from Chuen, She approaches to Grace.

CHUEN'S MOTHER

Ah, It's the baby!

(Beat, looking at Bruce)

Wait a Minute

(With a look then to Grace)

Let's name him, Sai-Fong (Phoenix)
a girl's name to fool those
damn demons!

The family nods as Chuen turns (in which he was kowtowing his ancestor) and says
CHUEN (Beat, 3 seconds
until)

Phoenix.

Chuen then Kowtows his ancestors

CAMERA - ZOOM OUT - CHUEN

Chuen turns and looks for 3-4 SECS and turns back.

CUT TO:

29. INT. LEE RESIDENCE - AERIAL VIEW - NIGHT.
HOLD 4 SECONDS

CUT TO:

CONTINUED:

30. INT. LEE RESIDENCE - CHUEN & GRACE'S
BEDROOM - NIGHT

GRACE unlocks the safe (Hold shot
4 secs) and puts money and secret items
in the safe.

CHUEN is painting Phoenix's face,
who (Phoenix) is whimpering; with Chuen
saying.

CHUEN

Hmph...

Calling you a girl's
name is going to make
you like a sissy!

IN O.S. (OFF-SCREEN), GRACE closes the
safe, and Chuen is done painting
with Phoenix. Chuen then holds him up
and says.

CHUEN

Hey... (Beat)

Does he look like me
or not.

A QUICK BRIGHT FLASH FROM A CAMERA
APPEARS with a picture of Chuen holding
the painted face of Phoenix.
(HOLD 4 SECONDS)

FADE OUT

CONTINUED:

~~FADE IN~~

~~31. INT. LEE RESIDENCE~~

BLACK SCREEN-3 SECONDS

1. A DOORBELL RINGS

2. HOLD FOR 3 SECONDS

QUICK INTERCUT ~~2~~:

31. EXT. LEE RESIDENCE - DAY.

A person waiting for like 3 seconds
and is about to knock on the door,
but the door opens by one of the
helpers.

HELPER #1

Oh, Mr. Fung, come in,
come in!

The person is of course, FUNG-FUNG,
a film director and actor in his 30's

FUNG

Oh, Thank you.

He comes in.

32. INT. LEE RESIDENCE - DAY.

~~FUNG~~

FUNG

Oh, where's Mr. Chuen?

HELPER #1

~~He's~~ He's busy with something.
Mr. Fung! Just sit and
wait for him.

FUNG

(smiles and nods)

Okay!

CONTINUED:

- He sits on a chair, waiting.

CAMERA E.V. - FUNG FUNG

As he's waiting, we hear a door open and it startles Fung and turns and he turns around and questions

FUNG

Who's there?

We hear footsteps coming and Fung turns and cut to.

CAMERA M.S ANGLE

It's Chuen.

CHUEN

Oh, Mr. Fung (Beat)

Sorry to keep you waiting

(Fung sits)

So, how is it going?

FUNG

Fine, pretty fine

(Beat)

You almost scared

the hell out of me!

CHUEN

Sorry about that! (Beat)

but how is the film business these days?

FUNG

Oh, (Beat)

It's great and

I am directing a new

Picture.

CONTINUED

FUNG (CONT'D)

It's based on a comic
book by Po Wan Yuen
and

Kea Tso has written a
Wonderful Script for the
film!

CHUEN

So... Who is going
to play the main role?

FUNG

We found some kids
to play the role of
the Kid, but they are
horrendous, but we may
(beat) need your son
Phoenix for the role

CHUEN then stops and lids his eyes widen
at Fung and The Music strongly rises
to.

CUT TO:

CONTINUED:

33. INT. HK FILM STUDIO. DAY

Fung Fung talking to the Film Crew
(HOLD: 4 SECONDS)

CUT TO:

CAMERA C.U. SLOT - FILM CAMERA

The camera has started filming with
sounds of film reels playing over
while the camera
(HOLD: 6 SECONDS)

CUT TO:

THE FILM BEGINS: (SCENE RE-CREATIONS)

A SCENE FROM THE FILM

MY SON, AH CHUNG (Release: 1950)

Chuen plays a character by the name
Hung Pak Ho (Age 49), He gives
a speech in Cantonese

(WE HOLD IT FOR 10 SECONDS)

(TEXT FADES IN AS THE SCENE BEGINS)

The kid aka My Son, Ah Chung,
(Release: May 30, 1950).

CUT TO:

ANOTHER SCENE:

Cheung approaches to his Uncle who is
surprised and Uncle Ho is sleeping and
Cheung calls him to wake him up
and Ho is awoken and seeing who is
it, it's his nephew, dressed like
a Gangster like Flash Knife Lee.

CONTINUED:

Ho
Oh, Ah-Chung!

Ho is surprised but looks at his nephew
in a curious way!

CAMERA PAN - CHUNG

CAMERA PANS UP on CHUNG and stops
as we see him rubs his nose a
little bit more and

CUT TO:

CAMERA M.S.

Ah Chung sits on a little stool
and talks to his uncle Ho.

CHUNG

Uncle, Long time no see.

How are you?

(Beat)

I've come to visit you!

HO

Thanks. You seemed to
have prospered.

CHUNG

Well, sort of.

HO

Look at you! ...

(Beat)

I can't stand the sight
of you...

You sided with the
bad guys!

CONTINUED:

Ho (CONT'D)

You've turned bad.

You're a bad guy!

CHUNG

Huh! (Beat)

Uncle, you look like a
rich guy!

Ho

Huh? ... Oh yeah ...!

Rich Guy! Humph!

CHUNG

Rich guys sneer upon poor
guys!

(Chung in a Sarcastic
laughable realistic way)

Bad Guy! Bad Guy! Bad Guy!

Chung walks away as Ho looks at
him ...

The Music Starts (It's from the 1950's)
MONTAGE SCENES (2 ONLY):

1. CHUNG in the orphanage, he
comes to a blind man with glasses.

He bumps his head on the Man's
belly and stomps on his foot

and exits a bit and turns and
looks at the Man in Pain, Moaning
sound and Chung smiles by clapping
his hand and he runs away.

CONTINUED:

2. CHUNG in the Gangster Suit is hiding from the blind old man, who is looking around, Chung is sneaking from him and the blind old man turns and grabs Chung, He tries to struggle to escape him, but Chung pushes away and stomps on his foot and grabs but probably grooves on his belly and the Man Moans and Slaps Chung who hits his head on a wooden boxes stacked on top, Chung turns, He opens his suit and grabs a knife and threatens

CHUNG
I'll Kill you!

MAN
Oh (Scared)

The Blind man runs away as Chung runs a bit but stops for 2 seconds and runs with the knife and.

CUT TO:

CAMERA C.V. FILM CAMERA

The filming stops.

FUNG
Stop! Cut!
That's a good take!

CONTINUED:

FUNG

You're magnificent

Lee Siu Long

CAMERA M.S. CHUEN AND GRACE

Smiles. (3 SECOND HOLD

CAMERA M.S. - BRUCE

Smiles too, CAMERA zooms in a little
slow and as we do that,

DISSOLVE TO:

34. EXT. SKY - SUN - DAY.

HOLD SHOT FOR 3 SECONDS AND

WE PAN DOWN TO SEE A BUSY STREETS
IN HONG KONG. (HOLD 4 SECONDS)

CUT TO:

35. EXT. HONG KONG STREET #1 - DAY

BRUCE LEE (Lee Siu Long) (AGE 17)

is moving swiftly through the crowds
on the sidewalk. He shows a certain
joy and confidence as he threads himself
between PEOPLE, demonstrating a great
agility.

CUT TO:

36. INT. CAFE #1. DAY.

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

CONTINUED:

ANOTHER BOY nods almost imperceptably.

CUT TO:

ANOTHER TABLE IN RESTURANT

Bruce joins the group and kisses a lovely Chinese girl named MARGARET (Who is about the same age about Bruce) as he slides into a chair. there are three boys at the table with the girl and one of them, JIMMY, turns a cup upright and begins to pour tea for Bruce.

JIMMY

We have to keep your energy up.

Use Plenty of Sugar.

BRUCE

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

(Looks at Margaret)

How about you?

MARGARET

Not Me. I'm ready to go now.

I just wish it was eight o'clock.

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

CONTINUED:

REVERSED ANGLE

The ROUGH YOUNG MAN (#1) we had seen a few moments earlier is staring unwaveringly at him. People pass in front of him, but when he is seen again he's still staring.

BACK TO BRUCE

His eyes show a terrible concentration, unmoving and unblinking.

JIMMY

You know him, Bruce?

Bruce's gaze doesn't drift a bit and when he answers, his lips hardly move.

BRUCE (cold, hard)

No.

JIMMY

Well, I think we're going to know him.

CLOSE ON THUG

The man's stoic expression slowly shows a small smile, the corners of his mouth turning to demonstrate a certain sarcasm.

BACK TO BRUCE

The affront infuriates him and he catapults out of his chair and rushes.

CONTINUED:

ANGLE - FAVORING BRUCE

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

36-A INT. KITCHEN-DAY

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

CUT TO:

37. INT, POLICE STATION. DAY.

A long wooden bench set against one plaster wall, holds all the boys who took in the fight. They stare sullenly, unyieldingly.

WE PAN to the opposite side of the room to find a matching bench holding the PARENTS OF THE BOYS, all of them staring coldly across at their offspring.

A CHINESE POLICE OFFICER, carrying a stack of folders, walks between these opposing forces and through the a. door, at the far end.

CUT TO:

CONTINUED:

38. POLICE INSPECTOR'S OFFICE

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

INSPECTOR

... and the damage was considerable.

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

The Chinese officer has found the folder he's been looking for.

CHINESE OFFICER
Sir?

The Inspector turns to the officer

CHINESE OFFICER
Here, Sir!

INSPECTOR
Thank you!

The Inspector picks it from the Officer's hands and he opens it.

CONTINUED:

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

INSPECTOR

(nods)

I thought your name
was known to us.

"Bruce Lee"!

(nods again) (then)

You've been in a number
of scrapes that have required
Police Intervention, though minor
until today.

(turns to Grace)

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

(back to Bruce)

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

(Beat)

Surely you have interests
that will help occupy your
time.

BRUCE

(Beat for 3 secs, then)

I'm a Cha-Cha dancer.

CONTINUED:

INSPECTOR

Ah!

(to Bruce)

How good are you?

BRUCE

I'm a contestant in

the Hong Kong Championships

tonight at the British

Pavilion

The Inspector smiles at Bruce.

INSPECTOR

See! (Beat)

Now there is a fine place

to let off the trouble.

You might even win!

Bruce then stares at the Inspector at a moment!

BRUCE

I might...

(Beat)

I might...!

The Inspector still smiles, though Bruce's assurance gives him a pause, and then.

INSPECTOR

Well... (beat)

Self confidence is the

Way to success, Mr. Lee!

(Beat)

Good luck!