

Hong Kong

An
Original Screenplay

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FADE IN:

EXT. MACAU/CHINA - NIGHT

A full moon shines down on various sites in the city; the ruined CATHEDRAL OF SAO PAULO, ST. DOMINIC'S CHURCH and old PORTUGUESE MANSIONS fallen into disrepair. It shines on

THE HOTEL LISBOA CASINO -

an orange and white cathedral of money and modernism.

INT. HOTEL LISBOA CASINO - NIGHT

Enthusiastic GAMBLERS crowd around the tables. At the back of the room is a high stakes FAN TAN table.

A large cutout in the ceiling allows people in the VIP LOUNGE above to participate by having Attendants lower their bets to the table in small, WIRE BASKETS. That's how ANNE DELBRIDGE-SCOTT has chosen to play.

THE VIP LOUNGE -

Anne is in her early 40s. Her blonde-hair and bearing imbue her with a distinctive English style and grace. She places a bet in the basket.

ANNE

On three I think this time,
and could I have another
brandy, please?

The Attendant acknowledges, signals a passing WAITER and lowers the basket to the Croupier, using his fingers to show the bet.

The CROUPIER stops the betting and lifts a SILVER CUP from the table, uncovering a mound of WHITE PORCELAIN BUTTONS which he counts out in groups of four. When the last set of four buttons is removed three buttons remain.

ATTENDANT

You have good joss tonight.
You should bet more.

The Waiter arrives with her drink just as the Attendant retrieves the basket.

WAITER
Your brandy.

ANNE
Thank you.

Among her CHIPS she finds a HOTEL ROOM KEY. She tips the Waiter and Attendant and looks over the railing.

STUART MCKENNA is at the Fan Tan table. He's a rakish-looking man in his 40s with a mischievous smile and a slight, Scottish brogue. He raises his glass to Anne.

ANNE
Did you lose this?

STUART
No. It's exactly where
I want it to be.

CROUPIER
Are you betting, sir?

STUART
I already have but let's
sweeten the pot shall we,
everything on two.
(MORE)

Anne senses he's betting on the two of them and awaits the outcome. After the last group of buttons is removed only one remains. The Croupier collects the money.

STUART (CONT'D)
Well, that took all of that,
didn't it?

Stuart sees Anne take a PEN from her BAG and write something on a COCKTAIL NAPKIN. She gives it to the Attendant to send down in the basket.

Stuart removes the note; *Better Luck Next Time*. When he looks up Anne is gone. He smiles and pockets the napkin.

INT. HOTEL/UPPER FOYER -

Anne enters the second floor Arcade from the VIP Lounge.
A circular balcony looks down on the main entrance.

She finds herself moving toward the elevator, holding the KEY,
assessing the possibilities. A Hotel ASSISTANT MANAGER
recognizes her and comes over.

ASST. MANAGER
Ms. Delbridge, so nice to
see you again. How was
your luck tonight?

ANNE
Rather good for a change.
It's kind of you to ask.

He sees the key.

ASST. MANAGER
Are you staying with us this
evening?

ANNE
Oh, no. I found this in the
casino. Someone must have
dropped it. I was on my way
to the desk but perhaps...

ASST. MANAGER
Yes, of course. I'll take
care of it.

ANNE
Thank you.

She gives him the key and heads towards the exit, not at all
displeased with the way the evening has gone.

INT. HOTEL LISBOA - NIGHT

Stuart comes out of the casino looking for some sign of Anne.
He goes to the Desk. The Assistant Manager is there.

STUART

Excuse me. I seem to have
lost my key. Is it possible
to get another?

ASST. MANAGER

Of course. What's your room?

STUART

714

ASST. MANAGER

Why I have that key right
here. It was turned in a
few minutes ago.

He takes the KEY from his pocket and gives it to Stuart.

STUART

Smart looking blond, in a
gray dress?

ASST. MANAGER

Ms. Delbridge, yes. She said
she found it in the casino.
Is there a problem?

STUART

No, not at all. This Ms. Delbridge,
is she a guest at the hotel, or
does she live here in Macau?

ASST. MANAGER

Neither, I'm afraid. She lives
in Hong Kong.

STUART

Thanks.

He gestures with the key and walks off.

EXT. HONG KONG HARBOUR - NIGHT

A JETFOIL speeds across the water towards the glittering Hong
Kong skyline.

INSIDE THE JETFOIL -

Anne sits alone by a window in the first-class section.

EXT. HONG KONG - NIGHT

A TAXI wends its way through the traffic.

INSIDE THE TAXI -

Anne watches the ebb and flow of Hong Kong night life as the taxi makes its way up to

VICTORIA PEAK -

along a twisting, tree lined road, through a mist which enshrouds some of the island's richest pieces of property.

EXT. ANNE'S HOUSE - NIGHT

The taxi pulls into the driveway of an expensive, split-level house. Anne pays the Driver and goes inside, silhouetted in the LIGHTS of the retreating cab.

INT. ANNE'S HOUSE - NIGHT

Anne comes in. The house is decorated in an ENGLISH COUNTRY STYLE, accented with the occasional piece of UNLACQUERED CHINESE FURNITURE and collector quality VASES.

ANNE

Richard, I'm home.

RICHARD(OS)

In the den.

THE DEN -

Anne comes in. Her husband, RICHARD SCOTT, is ensconced in an easy chair with a stack of FINANCIAL REPORTS. The TV plays softly in the background.

RICHARD

How did it go?

ANNE

Not bad. I finished ahead
for a change. How about you?
How was your day?

RICHARD

Long. Meetings all day and
the paperwork to prove it.

ANNE

Poor, dear. Here, let me
freshen that for you. Scotch?

RICHARD

Please.

She takes his GLASS to the WET BAR. On the TV a YOUNG CHINESE GIRL in a STRIPED SHIRT uses a bullhorn to address a crowd in Tiananmen Square. Anne turns up the SOUND.

Anne pours Richard's scotch and a brandy for herself. The TV VO proceeds in the impeccably correct tones of the BBC.

NEWSCASTER (VO)

In Beijing today, students
called for a boycott of classes
to protest an incident near
Tiananmen Square where students
and reporters were allegedly
beaten by police while taking
part in the growing pro-democracy
and reform movement that has
sprung up in the wake of the
death of former Communist Party
General Secretary Hu Yaobang.

(MORE)

The film ends and the NEWSCASTER reappears. She turns out to be an engaging, dark skinned, East Indian woman.

NEWSCASTER (CONT'D)

An editorial by the New China
News Agency, issued in response
to the boycott warned that it was
"important for the students to make
the distinction between what is
right and wrong."

She turns the sound down and gives Richard his drink.

ANNE

What do you make of all that?

RICHARD

What's that, dear?

ANNE

The students in Beijing.

RICHARD

To tell you the truth, I've been so busy I haven't really paid much attention. Some sort of protest isn't it?

ANNE

Some sort yes, about freedom of speech and Democracy. The usual things...Do you know what it reminds me of? Being back in University, when we all took to the streets with so much anger and energy, protesting everything...

RICHARD

Yes, and understanding nothing.

ANNE

Perhaps, but it was exciting, and felt like it meant something.

RICHARD

I suppose, though I hardly think nicking out of a few classes really qualified us as revolutionaries.

ANNE

You don't think it will make a difference then, what they're doing?

RICHARD

Hard to say. I imagine we'd all like to see the Reds loosen their shoes a little before they took over. (MORE)

RICHARD (MORE)

It would certainly help the investment situation.

ANNE

Yes, I expect it would. I don't know about you, but I'm ready for bed. Are you coming?

RICHARD

In a bit. I need to finish up these reports. Stevens wants them back in the office tomorrow so we can go over them.

ANNE

Oh, Richard, not tomorrow. It's Saturday. Jack and Stephanie are taking their boat to Lantau and promised to save us a place.

RICHARD

I'll have to take a rain check I'm afraid, but you go if you like.

ANNE

All right. Well, don't be too long.

RICHARD

I won't.

Richard watches her leave, knowing he's disappointed her. He buries the thought and goes back to his papers.

INT. ANNE'S HOUSE/BEDROOM - NIGHT

As Anne hangs her dress in the closet her eyes are drawn to a chest on the floor. She bends down and opens it. Inside are JOURNALS of various sizes and colors.

She picks one labeled *My Diary* in a neat, childish hand and thumbs through it fondly. There's a NEWSPAPER CLIPPING that reads, *Farmer's Daughter Wins School Spelling Bee*.

That inspires a thought. In another journal is a clipping that reads, *Local Girl Awarded University Scholarship*.

She flips through a few others and finds the one she wants. Inside is a clipping from the LONDON TIMES DATED MAY 1968 with a photograph of a teenaged Anne standing on an outdoor staircase addressing the crowd with a megaphone.

The caption reads, *Honors Student Leads Mayday Protest*. Richard is among the students surrounding her on the steps.

She takes the journal to the VANITY where she's erected a FAMILY ALTAR in the Chinese tradition. The red cabinet is about eighteen inches high with a drawer at the bottom.

In the center of the altar is a PHOTOGRAPH of Anne's father, looking every inch the English Farmer. A FRAMED PICTURE of she and Richard at AMAH ROCK is next to the altar. A SILVER INCENSE BURNER finishes the display.

She looks at herself in the mirror; comparing the woman to the girl. She takes a FABRIC JOURNAL from the altar drawer and unlocks the clasp with a KEY from her JEWELRY BOX. She writes: *21 April, 1989. "Please, sir, I want some more."*

You've just read the opening scenes of

HONG KONG.

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