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Creative Component Submission

This work follows the formatting generally
accepted by the feature film industry with adjustments for
the additional breakdown items of director's notes,
storyboarding notes, sequence numbers,
and shot numbers.

Title Page

52-1/2 Feet

(Temp Title)

By Garman Herigstad

Draft Version v520

With Breakdown for Director / Storyboards

2021.04.15

Act-1, Sequences 001-030

Act-2, Sequences 001-023

Act-3, Sequences 001-019

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Notes for Reader

Notes for the Reader

Languages

English: For the following I require advice about how English is spoken by various groups. Some should not be worded in a typical American or British style and include common errors representative of their group.

English spoken by Hong Kongers

British Accent English spoken by Hong Kongers

British Accent English spoken by British Newscasters

English spoken by Beijingers

English spoken by Thai

English spoken by Americans

English spoken by Canadians

Cantonese, Mandarin & Thai: For the following I have written the English and would need the dialogue to be adjusted to reflect the gender, age and education of the characters.

Phrasing spoken in casual Cantonese

Phrasing spoken in casual Beijing Mandarin

Phrasing spoken in formal Mandarin

Phrasing spoken in casual Thai

Acknowledgments

Based on events which may not have happened.

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Descriptions

Characters in Order of Appearance

Act 1

Christopher Rigs: American, age 30

Khun Kalamae: Thai name of CHRISTOPHER

CX STEWARDESS A: Chinese, age 28

CX STEWARDESS B: Chinese, age 35

CX Purser (VO): Female Chinese, age 30

ANGELITA, age 22, FILIPINO MAID

Heng Fa Chuen Security Guard: Chinese, age 60

Hong Kong Taxi Driver A: Chinese, age 40

KWTL Receptionist: Chinese, age 25

Jack Teo: Singapore Chinese, age 32, *Christopher's boss. Video Production Executive.*

MR. CHAU (CHAU KWOK WAH): Chinese, age 60. KWTL's Main Investor.

STACEY TEO: Chinese age 31. *Jack's sister. Video production executive. Christopher's direct boss. No dialogue.*

ALAN NG 吳: Chinese, age 30, *KWTL director. No dialogue.*

KATIE MOK: Chinese, age 40, *KWTL director. No dialogue.*

STACEY'S SECRETARY: Chinese, age 35

LINDSEY LOH 罗: Chinese, age 22, Christopher's secretary

CALLY LAM: Chinese, age 24, Senior Computer Animator working for Christopher

MR. HO: Chinese, age 60. Hong Kong Client for Perrier animation.

CINDY WONG: Chinese, age 28, Computer Animator working for Christopher

DAVY KOO: Chinese, age 27, Computer Animator working for Christopher

ROLLO WONG: Chinese, age 55, Salesman for KWTB. Only spoken of.

LESLIE RIGGS: American-Chinese, age 5, Christopher's Daughter

BANGKOK TAXI DRIVER, Thai, age 50

AK&S RECEPTIONIST, Thai, age 22

MISS BUM: Thai-Teochew Chinese, age 24, AK&S Assistant

RATANA: Thai-Teochew Chinese, age 40, AK&S Advertising Agency Owner

NAOWARAT: Thai, age 34, Bangkok Video Production Producer

MISS NU: Thai-Teochew Chinese, age 23, AK&S Assistant

MISS AI: Thai-Teochew Chinese, age 21, Rio Resident Hotel Reception

HOTEL RESTAURANT CASHIER: Thai, age 25

HOTEL BELLBOY, Thai, age 19

THAI STEWARDESS A, Thai, age 28

KHUN PRASERT Thai-Teochew Chinese, age 45, Bangkok Property Developer

YOUNG ASSISTANT: Thai-Teochew Chinese, age 26

THAI BUSINESS ASSOCIATE, Thai-Chinese, age 60

BAR WOMAN, age 28, Thai

BEIJING AIRPORT FEMALE TAXI VOUCHER CLERK, Chinese age 40

BEIJING AIRPORT MALE TAXI VOUCHER CLERK, Chinese age 30

BEIJING TAXI DRIVER A, Chinese age 50

GINGER: Beijing Chinese, age 28, KWTL Beijing Office Manager

BEIJING HOTEL BELLBOY, Chinese age 17

DR. WONG: Beijing Chinese, age 55, (CMA) China Weather
Administration Head

DR. WONG'S ASSISTANT, Chinese age 25

NEWS DIRECTOR, Beijing Chinese, age 40, CMA Video Production

WEATHER PRESENTER, Beijing Chinese, age 30, CMA Video Production\

CAMERAMAN, Chinese age 40

NEWS DIRECTOR, Chinese age 45

YOUNGER TECH WOMAN, Beijing Chinese, age 28, CMA Weather Data
Scientist

OLDER TECH WOMAN, Beijing Chinese, age 48, CMA Weather Data
Scientist

BEIJING BARTENDER, Beijing Chinese, age 32

CANADIAN BUSINESSMAN, in Beijing Hotel Bar, age 30

MRS. FOK: Chinese, age 45, Assistant to MR. CHAU

KOREAN WOMAN, Korean, age 30

KOREAN HUSBAND, Korean, age 55

HOTEL BELLBOY, Chinese, age 21

Act 2

BEIJING HOTEL WAITER, Chinese age 45

BEIJING HOTEL CONCIERGE, Chinese age 35

KOREAN BUSINESSMAN: age 55

KOREAN BUSINESSMAN'S WIFE: age 45

WOMAN ON BICYCLE, Chinese age 40
CLERK AT 7-11, Chinese age 21
CHRISTOPHER'S EX-WIFE, Chinese age 30
MID-AGE OFFICE WOMAN, Chinese, age 55
ANDRÉ ROSÁRIO, Portuguese-Chinese, age 30. MR. CHAU'S accountant
MR. CHAU'S ELDEST SON, Chinese age 28
CONSTRUCTION FOREMAN, Chinese age 40
VIDEO ENGINEER CHAN, Chinese age 35
MR. SMITH, CANADIAN ARCHITECT, Canadian, age 32
THAI BUSINESSMEN, Thai-Chinese, ages 50-60
HOTEL CASHIER, Thai, age 20
ARCHITECTURE FIRM RECEPTIONIST, Thai, age 35. MR. SMITH'S
architecture firm.
THAI GROUND STAFF, Thai woman, age 28
NIT: Thai-Teochew Chinese, age 28, THAI Airways stewardess
KEVIN LIU: Chinese, age 35, Salesman who brought Christopher to
Hong Kong from USA

ACT 3

STEWARDESS NOI: Thai-Teochew Chinese, age 28, THAI Airways: Nit's
friend
TG CHECK-IN GROUND CREW: Thai-Teochew Chinese, age 30
TG BOARDING-GATE WOMAN, Thai, age 30
OLDER AMERICAN MAN: American, age 65
OLDER AMERICAN WOMAN: American, age 65

THAI STEWARDESS C: Thai, age 30

BRITISH BUSINESSMAN: age 45, TG business-class passenger

ICAC RECEPTION OFFICER: Chinese, age 30

ICAC DETECTIVE BEDI: Indian, age 35

ICAC DETECTIVE LIU: Chinese, age 45

TEXAS BUSINESSMAN: American, age 60

ACT FOLDER

ACT 1

Act-1

INT. CATHAY PACIFIC (CX) FLIGHT - AFTERNOON

Act-1_Seq-001

Breakdown:

Introduce CHRISTOPHER with his frequent flights and fears. He is not afraid of flying. It's a metaphor for the fast-paced Asian business style.

PROPS: US passport, boarding pass, notebook with sketches, mechanical pencil, pen, calculator, overhead stowed baggage in coach class.

GRAPHICS: Notebook drawings of flight paths (takeoff, leveling, landing), lists of flights, calculations, maps. Inflight magazine. Airsick bag.

GRAPHICS 3D SET EXTENSION: Animation of exterior shots of the jet low over the water along Tat Hong Channel from Cape D'Aguilar towards Heng Fa Chuen.

SHOT-001: MEDIUM SHOT OF CHRISTOPHER IN BUSINESS CLASS SEAT

SOUND FX

Chit chat of passengers, the constant drumming of the jet engines, and wind on the aircraft.

The camera dollies from the rear of business class, along the aisle, towards the front. We see a stewardess serving a drink to a passenger in the center-left first row. The camera slows at the second row, port-side, and pans to see CHRISTOPHER.

CHRISTOPHER in the port-side aisle seat is working on some calculations. A thirtyish youthful American businessman, casually dressed in blue jeans, Reebok red-dot high-tops, and a gray sweatshirt.

On his tray table are a notebook, calculator, boarding pass, and a very worn passport, thick with extended pages. He

flips through the pages of visas and writes some figures in the notebook.

SHOT-002: INSERT-SHOT OF CALCULATIONS

CHRISTOPHER is writing numbers in his notebook. The book is open to a long list of flights. His boarding pass marks the page of the Hong Kong exit stamp before this flight.

The notebook shows a simple diagram of a jet ascending, leveling at 36,000 feet, and descending, with numbers of minutes for each section.

SHOT-003: CLOSE-UP SHOT CHRISTOPHER

CHRISTOPHER looks up when he hears the cabin message tone followed by an announcement.

SOUND FX
Cabin notification beep.

PURSER
Woman with a Hong Kong Chinese/
British accent
Ladies and gentlemen, the captain
has turned on the fasten seat belt
sign. Please be seated and check to
see that your seat belt is securely
fastened.

SHOT-004: MEDIUM-SHOT CHRISTOPHER PACKING UP

CHRISTOPHER puts his things into a shoulder bag kept under the seat in front of him.

SHOT-005: INSERT-SHOT STOWING FLIGHT BAG

CHRISTOPHER'S view. He stows the flight bag under the seat. We see his worn blue jeans and Reebok Red-Dot high-tops. He stows the tray table.

SHOT-006: MID-SHOT OF CX STEWARDESS A

A CX STEWARDESS A walks the aisle for the seatbelt check.

SHOT-007: MEDIUM-SHOT CHRISTOPHER LOOKING OUT WINDOW.

CHRISTOPHER leans to look out the window. The seat next to

him is not occupied.

EXT. VIEW OF HARBOR AND HK ISLAND OUTSIDE OF CHRISTOPHER'S VIEW

SHOT-008: WIDE-SHOT CHRISTOPHER'S POV

CHRISTOPHER'S viewpoint out the port-side window towards the southeast part of Hong Kong Island towards Cape D'Aguilar, 1/2 kilometer away on a sunny afternoon.

We see the port-side wing of the jet and the engine. The plane is about the height of the tops of the small hills on the southeast area of Hong Kong Island.

EXT. VIEW OF JET FLYING OVER WATER

SHOT-009: WIDE-SHOT OF CX TRISTAR OVER WATER.

Full view of the Cathay Pacific (CX) Lockheed L-1011 Tristar jet proceeding north by northwest. The south side of Hong Kong Island with smaller islands and sporadic buildings are visible.

The jet is flying low over the water, lower than the buildings' tops in the distance. Too low this far from Kai Tak airport.

INT. CX BUSINESS CLASS

SHOT-010: FULL-SHOT OF BUSINESS CLASS

The jet begins to shake. A CX STEWARDESS A loses her footing and grabs a passenger's seat to avoid falling.

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER turns his head quickly from looking out the window toward the stewardess, checking to see if she needs assistance.

SHOT-012: MID-SHOT CHRISTOPHER

The jet continues to shake. CHRISTOPHER leans again to look out the window. He reacts to the announcement.

SOUND FX
Cabin notification beep.

CX PURSER (VO)
Flight crew, please prepare for
landing.

CHRISTOPHER's eyes dart from the window toward the CX STEWARDESS A. He is looking concerned.

SHOT-013: FULL-SHOT CX STEWARDESS A IN JUMP-SEAT

The jet begins to shake somewhat violently. The stewardess can barely sit and strap herself into the folding jump-seat behind the cockpit facing the cabin. She looks out the starboard window, extremely worried.

EXT. JET FLYING LOW OVER WATER

SHOT-014: WIDE-SHOT OF CX TRISTAR

The jet is 50 feet above the water, roughly the aircraft's height, so low the engine exhaust is starting to form rooster-trails spray on the water behind the jet.

SOUND FX
Noise of the jet engine and from
the rooster-tails water spray.

INT. COACH CABIN

SHOTS-015+: JUMP CUTS OF COACH PASSENGERS

Views of chaos in the coach section. Some items fall from the above storage bins. Passengers begin to panic.

The jet continues to shake violently. Close-ups of worried-looking passengers. Worried mother with a crying baby. Parents are concerned for their children. A college-age student is crying as she looks out the window.

EXT. TAT-HONG CHANNEL 大東門

SHOT-016: WIDE-SHOT 3/4 REAR VIEW OF JET

The jet is now 25 feet over the water. The rooster-tail water spray is as high as the bottom of the plane.

INT. BUSINESS CLASS

SHOT-017: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER is looking concerned as the shaking increases. He holds on to the armrests.

SHOT-018: CLOSE-UP OF CX STEWARDESS A

CX STEWARDESS A has tears on her cheek as she looks out the window. She's trying to maintain emotional control. The shaking becomes more violent.

SHOT-019: MID-SHOT CX STEWARDESS B, CX STEWARDESS A POV

SOUND FX
Sound of the flaps extending and
landing gear extending.

CX STEWARDESS B looks at CX STEWARDESS A, trying to compose her fear as she has been trained.

SHOT-020: WIDE-SHOT REAR OF JET

Full rear-view of the jet. The bottom of the plane is nearing landing height above the water. The landing gear has extended, a few feet from touching the water.

The rooster tail spray is rushing toward the camera. The spray obscures the camera view.

The sound of the jet spraying water becomes louder.

CUT TO:

INT. CHRISTOPHER'S BEDROOM - NAUTICAL TWILIGHT

Act-1_Seq-002

Breakdown:

CHRISTOPHER wakes up in his bedroom startled, becoming relieved it's only a dream. Checks the clock. It's just after 4AM. He stands to look out the window.

The room is small, just big enough for a twin bed and room to

stand.

PROPS: Framed picture on the windowsill, a radio alarm clock, binoculars, magazines.

GRAPHICS: Picture graphics. Magazine cover. Animation of boats going out fishing.

SHOT-001 MID-SHOT OF CHRISTOPHER COMING INTO CAMERA VIEW

SOUND FX

Near silence, compared to previous shot. Soft drumming of diesel engines.

CHRISTOPHER'S head rises into the camera view. A worried expression dissolves from his face. Faint sound of diesel fishing boats in the harbor. CHRISTOPHER turns to look at the clock.

SHOT-002 INSERT-SHOT ALARM CLOCK

Close view of the alarm clock on the window sill. It's 4:05 AM.

SHOT-003 MID-SHORT CHRISTOPHER AT WINDOW

CHRISTOPHER stands looking out the window. He leans forward, then uses binoculars to get a better view.

SHOT-004 HARBOR CHRISTOPHER'S POV

SOUND FX

Drumming of diesel engines.

In twilight through the window CHRISTOPHER sees a promenade.

Across the harbor are lights from Man Wa Village (馬環村). High Junk Peak (釣魚翁) is rimmed by the approaching dawn. Fishing boats heading south out to sea.

SHOT-005 HARBOR THROUGH BINOCULARS

Through binoculars he sees a fishing boat.

EXT. CHRISTOPHER'S WINDOW FROM PROMENADE

SHOT-006 TELEPHOTO VIEW OF CHRISTOPHER

CHRISTOPHER is seen faintly through the window looking through the binoculars.

INT. CHRISTOPHER'S BEDROOM

SHOT-007 CLOSEUP CHRISTOPHER

CHRISTOPHER lowers the binoculars, comforted by the sound of the fishing boats.

SHOT-008 FULL-SHOT CHRISTOPHER FALLING BACK INTO BED.

CHRISTOPHER moves back to his bed falling onto his pillow.

CUT TO:

EXT. HENG FA CHUEN - MORNING

Act-1_Seq-003

Breakdown:

CHRISTOPHER wakes up every morning with the arrival of Singapore Airlines SQ-1 from San Francisco, followed by his radio alarm-clock.

PROPS: VFX of Jet flyover.

GRAPHICS: Singapore Airlines 747 markings for 3D model. Animation of jet landing.

SHOT-001: WIDE SHOT OF HENG FA CHUEN

Street-view of the residential buildings of Heng Fa Chuen toward the harbor along Shing Hong Lane in front of Block 30. The sun is rising over the distant hills.

Singapore Airlines 747 flying low over the harbor, near the buildings. Wheels down, flaps out.

SOUND FX
Sound of jet echoes though the
canyon of buildings.

INT. CHRISTOPHER BEDROOM

SHOT-002: MID-SHOT OF CHRISTOPHER WAKING

SOUND FX
Fading of jet flying close to
building.

View of CHRISTOPHER in bed startled awake, woken by the
roaring of the jet.

SHOT-003: INSERT-SHOT OF ALARM CLOCK

The the clock time moves from 5:59 AM to 6:00 AM. The radio
clock turns on at 6:00 AM with few bars of music followed by
Radio Television Hong Kong (RTHK) news jingle and the
announcer starting the news report.

RTHK ANNOUNCER
This is RTHK News.
(Male British accent)
These are the headlines.
(News continues)

INT. CHRISTOPHER BEDROOM

SHOT-004: MEDIUM-SHOT CHRISTOPHER

The news broadcast continues with news from January 14,
1991.

CHRISTOPHER sits up, looking on the floor for clothes in his
small bedroom.

RTHK ANNOUNCER

There are few details of Soviet
special envoy Yevgeny Primakov's
discussion with Saddam Hussein in
Baghdad on a possible Coalition
invasion of Kuwait.

In news from around the Territory,
(Continues indistinctly in
background)

SHOT-005: FULL-SHOT BEDROOM

Sitting at the end of his bed, CHRISTOPHER is wearing a plain t-shirt and blue jeans. He pulls his suspenders over his shoulders and grabs a sweatshirt from a pile.

CUT TO:

INT. CHRISTOPHER'S LIVING ROOM - MORNING

Act-1_Seq-004

Breakdown:

A bachelor's where seldom guests are entertained. CHRISTOPHER lives alone, his flat looking more like an office. A place for working and sleeping between frequent trips abroad.

A combination living/dining area. Photographs of family on the walls. A brightly colored flight suitcase packed and ready. Boxes with business papers scatter around. It's a bit on the messy side.

PROPS: A packed flight bag. Danish school bag, minimal furniture, business boxes with folders. Small table with a Wyse Terminal & modem, coffee cup, Grand-Prix watch, keys on a ring. Boxes, books, Sony walkman and cassette tapes, CD's and laser disks on the bookcases. Fender Telecaster and a Fender amplifier. Coffee cup, breakfast, a Motorola Advisor multi-language pager and South China Morning Post newspaper on the dinner table.

GRAPHICS: Photographs on the walls. Green text on WYSE terminal. South China Morning Post with headlines about the Gulf War.

SHOT-001: FULL SHOT CHRISTOPHER

SOUND FX

News from the bedroom continues faintly.

CHRISTOPHER walks from the bedroom into the living room pulling a sweatshirt on over t-shirt. Worn bluejeans and red suspenders. He swerves, avoiding knocking over boxes on the coffee table. Reebok hightop shoes near the dinner table.

SOUND FX
Another jet roars past.

The room has one dinner table, four matching chairs.

The the far corner is a small desk with a a computer terminal connected to a phone modem. A fax machine on a small IKEA table. This dates the technology to the early 1990's.

Guitar cases against the wall, a blonde Fender Telecaster next to a Fender Amplifier. A wall bookcase with a TV, laserdisc player, VHS machine and assorted books and business papers. A green box on the bookshelf.

Another IKEA coffee table with several business boxes filled with file folders. Disheveled.

SHOT-002: MID-SHOT CHRISTOPHER AT DINNER TABLE

SOUND FX
News has stopped. Just some street noise out the open windows.

CHRISTOPHER is having breakfast at the dinner table next to a window. The mirror flat of his neighbor is only a few feet away, window-to-window. Very close, Hong Kong style.

He sips his coffee and looks at the newspaper. Checks his pager without much interest.

He glances out the window into his neighbor's flat.

SHOT-003: FULL-SHOT OF NEIGHBORS FLAT, CHRISTOPHER'S POV

The neighbor's Filipino maid cleaning the living-room windows at the far side of the flat. She's standing on the couch on the far side of the room. We see her full form in silhouette. Past her through that window we see Ha Shan Tuk mountains.

SHOT-004: CLOSE-UP OF CHRISTOPHER LOOKING OUT THE WINDOW.

CHRISTOPHER'S glances curiously at the woman, being able to see into another flat. The quirks of living in this densely populated city. It's not Iowa.

He looks back at his breakfast and sips his coffee.

SHOT-005: FULL-SHOT, CHRISTOPHER'S POV

We see the woman continue to clean the windows, then step off the couch.

SHOT-006: INSERT-SHOT, FAX MACHINE

The panel on the fax machine machine lights up.

SOUND FX
The phone rings and the fax machine answers.

SHOT-007: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER looks from the window to the fax machine by the door.

SHOT-008: INSERT-SHOT, FAX MACHINE

Pages begin printing out from the fax.

SOUND FX
The fax begins printing.

INT. CHRISTOPHER AT COMPUTER TERMINAL - LATER

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER picks up the fax from the machine then sits at the table with the WYSE computer terminal.

SHOT-010: MID-SHOT OF CHRISTOPHER WORKING AT TERMINAL

CHRISTOPHER types some commands on the WYSE terminal to connect. No mouse, no windows, no graphics. Only text.

SOUND FX
Sound of a telephone modem connecting. Clicking on the keyboard.

We hear a dial-tone, ringing, answer-click and connection noise. CHRISTOPHER sips his coffee and reads the fax while waiting.

SHOT-011: INSERT-SHOT FAX

CHRISTOPHER reads the cover pages. It is from AK&S. He flips

through the pages.

SHOT-012: MID-SHOT OF CHRISTOPHER WORKING AT TERMINAL

CHRISTOPHER sets the fax aside and begins typing with great interest.

SHOT-013: INSERT-SHOT OF TERMINAL SCREEN

CHRISTOPHER is typing UNIX commands: directory changes, listing files. He sees rows of numbers on the screen, listings of rendered frames from his computers at the office. Distinct clicking sound of the WYSE keyboard.

He types quickly scrolling through pages of numbered files with the size and date.

SHOT-014: MID-SHOT OF CHRISTOPHER WORKING ON COMPUTER

CHRISTOPHER sips his coffee looking halfway between anxious and satisfied. His watch and apartment keys are near his coffee mug. He types some commands and licks the ENTER key.

SOUND FX

Typing and a determined ENTER key click.

CHRISTOPHER looks anxious, waiting for the results to return.

SHOT-015: INSERT-SHOT OF HAND ON KEY RING

CHRISTOPHER taps the keys impatiently on the desk. He begins to dig the keys into the table-top make a small scratch.

SOUND FX

Apartment key scratching into the desktop

SHOT-016: MID-SHOT OF CHRISTOPHER

CHRISTOPHER checks his wristwatch, a Swatch Grand-Prix. He reacts to the time and stands up quickly scraping the watchband while standing. He's late.

INT. CHRISTOPHER'S KITCHEN

SHOT-017: MID-SHOT ENTERING KITCHEN

CHRISTOPHER steps into his small kitchen and puts his coffee mug and plate into an already full sink. He opens the door under the sink and slides out the trash bin a bit throw out some old food.

SHOT-018: CLOSE-UP CHRISTOHPER

CHRISTOPHER smells the garbage and has slight recoil.

ANGELITA
Good morning, sir.

He looks up toward the open kitchen window.

SHOT-019: MID-SHOT OF ADJACENT FLAT DINING ROOM WINDOW

Through CHRISTOPHER'S kitchen window we see a FILIPINO MAID leaning out the dining room window of the flat next door. She is in her early twenties. Hair tied in back wearing a sweatshirt. The gap between them is a few meters.

SHOT-020: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks astonished she would speak to him. He's feeling awkward.

CHRISTOPHER
Good morning.

He looks down to the ground through the narrow gap between the buildings, then back to the woman.

CHRISTOPHER
My name is Christopher.

He smiles and checks the time on the kitchen wall clock, trying to remain polite.

SHOT-021: MID-SHOT ANGELITA

She leans further out the window.

ANGELITA
My name is ANGELITA, sir.

She uprights herself with her hands on the window sill.

ANGELITA
Do you need help sir?

SHOT-022: CLOSE-UP CHRISTOPHER

CHRISTOPHER doesn't know how to react. Not sure where she's going with this.

He speaks a bit louder.

CHRISTOPHER
What did you say?

SHOT-023: MID-SHOT ANGELITA

She speaks louder.

ANGELITA
My cousin can become your maid. She can help you. Her name is Pamela. She is very smart, an ACCOUNTANT in Manilla. I can introduce you.

SHOT-024: CLOSE-UP CHRISTOPHER

The unexpected offer throws him off. He has a hard blink of his eyes.

CHRISTOPHER
I'll...
(pause)
I'll let you know if I do. OK?

SHOT-025: MID-SHOT ANGELITA

She reaches to clean the windows.

ANGELITA
Yes sir. Thank you sir.

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER returns his attention to the trash bin. He slides it back under the sink, pauses, and then looks up at the clock.

SHOT-027: INSERT-SHOT TRASH BIN, CHRISTOPHER'S POV

We see his hand slide the bin back out. The plastic bag is 3/4 full, boarding on disgusting.

SHOT-028: MID-SHOT CHRISTOPHER TRASH BIN UNDER SINK

CHRISTOPHER pulls out the bin, takes a sniff pulls the bag out to tie the end. He takes another sniff and checks the time again.

SHOT-029: MID-SHOT CHRISTOPHER AND FRIDGE

He stares at the garbage for a moment, then turns to look at the refrigerator. He steps over and opens the freezer to look inside, then turns to study the bin.

No time to throw it out. It will have to wait until he returns. The freezer will preserve it.

SHOT-030: FULL-SHOT CHRISTOPHER

CHRISTOPHER pulls the plastic trash bag out of the bin, packs the bag and pushes it into the freezer squeezing it in.

A smile of accomplishment. He closes the freezer door, patting it to make sure it won't spring open.

INT. CHRISTOPHER'S LIVING ROOM - MOMENTS LATER

SHOT-031: FULL-SHOT OF CHRISTOPHER IN LIVING ROOM.

CHRISTOPHER swings a gray Danish school bag over his shoulder. He opens the front double-doors, grabs the extended handle of his flight bag. A winter parka is tied to the outside in a yellow mesh net.

CUT TO:

INT. HENG FA CHUEN BUILDING GROUND FLOOR LOBBY

ACT-1_SEQ-005

Breakdown:

Introduce the flat ground floor lobby and the security guard. Show that the building is guarded and that CHRISTOPHER'S Cantonese isn't very good.

PROPS: N/A

GRAPHICS: N/A.

SHOT-001: WIDE-SHOT CHRISTOPHER AND SECURITY GUARD.

CHRISTOPHER exits the elevators quickly and says good morning in Chinese (poorly) to the elderly security guard sitting at the lobby desk.

CHRISTOPHER
早晨, (zou2 san4: good morning)

SHOT-002: MID-SHOT SECURITY GUARD

The old man raises his hand in acknowledgement and CHRISTOPHER smiles and goes out the door.

EXT. HENG FA CHUEN BUILDING MAIN DOOR

SHOT-003: FULL-SHOT CHRISTOPHER.

CHRISTOPHER exits the main door in a hurry.

CUT TO:

INT. TAXI STAND AT HENG FA CHUEN - MOMENTS LATER

ACT-1_SEQ-006

Breakdown:

CHRISTOPHER lives in a nice part of Hong Kong. His Cantonese is good enough to get around.

The ride from Heng Fa Chuen on the east part of Hong Kong island shows the increasing human density as the taxi proceeds toward city center.

PROPS: Period Taxi. Sketchbook, pencils, flight bag.

GRAPHICS: 3D Taxi model appropriate for 1991. Sketches of driver. Sketches in sketchbook. Road and street signs along the way. Kornhill Metro Tower signage.

SHOT-001: WIDE-SHOT

A taxi is parked along the street outside his building. He walks quickly as the left-passenger door opens by itself as he approaches.

CHRISTOPHER taps the boot of the taxi. The lid opens. He puts in his flight bag and closes the lid.

SHOT-002: MID-SHOT CHRISTOPHER IN TAXI

CHRISTOPHER is seated in the back. He speaks Cantonese without confidence.

CHRISTOPHER
鰻魚涌 吉之島 Cantonese: Jākyùchūng
gat1 zil dou2

His Cantonese is limited. Repeats the name of the Japanese department store Jasco (ジャスコ) in Quarry Bay, first in Japanese, then in Cantonese, each time sounding less awkward.

SHOT-003: MID-SHOT OF DRIVER, CHRISTOPHER'S POV

The driver raises his left hand close to the mirror indicating he understands, saying nothing.

EXT. HELICOPTER SHOT FOLLOWS TAXI - MOMENTS LATER

SHOT-004: WIDE-SHOT

Camera at height of the tops of the buildings following the taxi. We see that the Heng Fa Chuen complex with many identical buildings. A nice area. Limited morning activity with a few taxis, private cars and pedestrians.

INT. TAXI - MOMENTS LATER

SHOT-005: MID-SHOT OF CHRISTOPHER

CHRISTOPHER has pulled out his sketch book and is making a drawing of the driver.

SHOT-006: INSERT-SHOT OF CHRISTOPHER SKETCHING

CHRISTOPHER sketches the driver, looking from the paper to the man.

SHOT-007: MID-SHOT OF DRIVER FROM CHRISTOPHER'S VIEWPOINT

We see the driver in the mirror, unaware CHRISTOPHER is drawing him. Buildings and hills pass by.

SHOT-008: MID-SHOT OF CHRISTOPHER

CHRISTOPHER stops drawing and looks out the window.

SHOT-009+: WIDE-SHOTS OUT THE WINDOW FROM CHRISTOPHER'S VIEW

Views along the Easter Island Corridor Expressway. Buildings densely line the freeway. Mountains visible across the Shau Kei Wan harbor. We pass Tam Kung Temple, Sai Wan Ho and TAIKOO SHING.

CHRISTOPHER tells the driver the name of the building in Cantonese.

CHRISTOPHER
康怡廣場辦公大樓
(Kornhill Metro Tower)

SHOT-010: MID-SHOT OF DRIVER

Taxi driver again raises his left hand to acknowledge.

SHOT-011+: WIDE-SHOTS OUT THE WINDOWS FROM CHRISTOPHER'S POV

The drive continues. Views of roads and freeway directional signage with an exit sign for Kornhill and TAIKOO SHING.

EXT. KORNHILL METRO TOWER TAXI STAND

SHOT-012: FULL-SHOT OF CHRISTOPHER BY TAXI

CHRISTOPHER stands beside the taxi paying the driver. He hands the drawing to the driver.

SHOT-013: MID-SHOT OF DRIVER, CHRISTOPHER'S POV

The driver looks at the drawing, smiles wide and says thanks, shaking his head and posting the drawing on the

dashboard to show CHRISTOPHER he's put it in a place of honor and prominence. Driver nods his head to say thanks.

HK TAXI DRIVER A:

多謝 doh-je
(Cantonese thank you for a gift)

EXT. KORNHILL METRO TOWER ENTRANCE

SHOT-014: WIDE SHOT OF CHRISTOPHER WALKING INTO KORNHILL METRO TOWER.

CHRISTOPHER pulls his flight bag to the entrance. Much more activity here. Lots of typical Hong Kong noise.

CUT TO:

INT. LOBBY AT KWTL OFFICE

ACT-1_SEQ-007

Breakdown:

CHRISTOPHER'S office is in a modern building, not lavishly decorated. There is trouble in the company. Foreshadows gloom. Ethics and superstition.

PROPS: Papers, pens and notepads on the conference room table.

GRAPHICS: Logo and name, English and Chinese for KWTL, and additional companies registered to that address.

Logo on the glass door and the wall behind reception. Jack Teo's and Stacy Teo's names beside their office door. Images of previous projects along the corridor walls.

SHOT-001: FULL-SHOT RECEPTION AREA

CHRISTOPHER pulls his carry-on flight bag through the glass door of KWTL from the lift-lobby. He nods to the receptionist. She stands, wearing a form-filling OL (office-lady) outfit. She speaks English with a Chinese-British accent.

KWTL RECEPTIONIST
Good morning Mr. CHRISTOPHER.

CHRISTOPHER is in hurry and politely smiles as he pulls his bag past.

SHOT-002: FULL-SHOT CAMERA-TRACK FOLLOWING CHRISTOPHER

SOUND FX
Muffled sounds of shouting in
Cantonese as he approaches a door.

CHRISTOPHER proceeds down the hallway pulling his flight bag. A door 1/2 way is open. CHRISTOPHER slows his pace as he gets closer to the door. Curious.

SHOT-003: INSERT-SHOT, CHRISTOPHER'S VIEW

MR. CHAU
(indistinct yelling)

Yelling in Cantonese from inside the conference room as he pases. The door is 1/2 open with a group of five at the table.

INT. - KWTL CONFERENCE ROOM

SHOT-004: MR. CHAU AT CENTER WITH BACK TO WINDOWS.

MR. CHAU
台灣錢, 北京錢, 上海錢
(Translation: Money for
Taiwan, money for
Beijing, Money for
Shanghai)
Táiwān qián, běijīng qián, shànghǎi
qián

An older man, late 60's, is sitting at the far end of the table with his back to the windows. JACK TEO, on MR. CHAU'S left is getting up. Tension on all faces, some looking down.

Seated at MR. CHAU'S right are two women. One in a business dress (KATIE MOK) and the other in sweatshirt and blue jeans (STACEY TEO.) On the opposite are two men. JACK TEO with light beige jacket with shirt and open collar, and ALAN NG with pristine white shirt, cufflinks and tie.

SHOT-005: FULL-SHOT MR. CHAU, CHRISTOPHER'S POV

MR. CHAU is yelling in Cantonese and pounding his fist on the table.

MR. CHAU
你在浪費我的錢
(Translation: You are
wasting my money)
Nǐ zài làngfèi wǒ de qián

SHOT-006: FULL-SHOT OVER MR. CHAU'S SHOULDER TOWARD DOOR.

MR. CHAU
(continues)

We see CHRISTOPHER very slowly walking past. He peeks in as he passes. JACK has gotten up to close the door. MR. CHAU pauses when he sees CHRISTOPHER, then continues.

SHOT-007: FULL-SHOT OF CONFERENCE ROOM, CHRISTOPHER'S POV

All at the table look up at CHRISTOPHER. MR. CHAU raises his arm toward CHRISTOPHER as he speaks.

MR. CHAU
只有這個外國人在賺錢。
(Translation: Only this
foreigner is making
money)
Zhǐyǒu zhège wàiguó rén zài
zhuànqián.

INT. - HALLWAY OF OFFICE

SHOT-008: MID-SHOT OF ROOM, CHRISTOPHER POV.

JACK's arm crosses CHRISTOPHER'S POV as he closes the door.

SHOT-009: MID-SHOT CHRISTOPHER AND JACK

CHRISTOPHER steps past the door to continue, looking embarrassed. JACK TEO leans into the hallway holding the doorframe, also embarrassed, trying to remain professional.

JACK TEO
Hey, CHRISTOPHER.
(Sheepish, with a

Singapore accent)

CHRISTOPHER turns.

JACK TEO
I'll catch up with you later this
morning.

JACK checks his watch.

INT. STACEY'S SECRETARY'S DESK

SHOT-010: FULL-SHOT STACEY'S SECRETARY

CHRISTOPHER proceeds a few steps and approaches STACEY TEO's secretary's desk, positioned in the hallway just outside an office. She can see everything going on in the hallway down to the main door.

She stands and leans toward CHRISTOPHER to speak with a soft voice, nodding toward the conference room.

STACEY'S SECRETARY
(with not confident
English, poor grammar)
Explosion has coming.
(snickering)

SHOT-011: MID-SHOT STACEY'S SECRETARY, CHRISTOPHER'S POV

CHRISTOPHER looks into the empty office of his other boss, STACEY TEO, JACK's sister. Name by the side of the door. Hot coffee at her desk.

SHOT-012: MID SHOT STACEY'S SECRETARY

STACEY'S SECRETARY
Did you see the bandage on JACK?
(she points to her face)
He cut off the mole by his mouth.
(gossip smile turns to
look of disgust on her
face)
Bad Feng Shui.

She shakes her head.

INT. KWTL COMMON OFFICE

SHOT-013: FULL-SHOT CHRISTOPHER GOING INTO OPEN OFFICE AREA

CHRISTOPHER turns right and walks into a large office with few partitions.

SHOT-014: WIDE-SHOT OF COMMON OFFICE

This is a large office with desks for eight. It is shared between CHRISTOPHER'S crew and the value-added reseller of KWTL.

Except for LINDSEY who is wearing blue jeans and a sweatshirt, the rest are in neat office attire. OL outfits, shirts and ties.

Two of the desks have PCs running DOS. The other desks have in/out trays, writing pads, notepads, pencil/pen trays.

SHOT-015: FULL SHOT OF LINDSEY AT HER DESK.

CHRISTOPHER walks toward the right-corner desk of his secretary, LINDSEY. He parks his flight bag next to the wall.

CUT TO:

INT. KWTL OFFICE LINDSEY'S DESK

ACT-1_SEQ-008

Breakdown:

CHRISTOPHER'S group is animation for broadcast advertising. The other office staff are in computer hardware and software sales. Distinctively different in look, feel and management.

CHRISTOPHER has a few busy days ahead of him with a trip to Bangkok and Beijing.

PROPS: Period office supplies, DOS computers. Envelope with business papers from LINDSEY. In CHRISTOPHER'S office is a WYSE terminal, Macintosh SE, a Fender Stratocaster and KORG stage

piano, Bose speakers.

GRAPHICS: Papers in envelope: Airline tickets, Beijing Hotel info. Chinese letters for GINGER in Beijing. Images of previous projects on the walls.

SHOT-001: FULL-SHOT CHRISTOPHER AT LINDSEY'S DESK.

LINDSEY is a young, 22, thin Shanghai beauty, casually dressed wearing sneakers, jeans and a sweatshirt. Her black hair is highlighted with brown streaks. She behaves mature for her age.

SHOT-002: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY pronounces "boss" as "bossy"; a way Hong Kongers speaks some English words.

LINDSEY
Good morning boss.
(She has a fun, smirky
smile)
I have checks for you to sign
before you leave.

LINDSEY pushes herself slightly away so CHRISTOPHER has room to sign the checks.

SHOT-003: CLOSE-UP LINDSEY

LINDSEY
Am I beautiful today?

She stands and puts her hands in a V-shape under her cheek to show off her face. She laughs, not taking herself too seriously. She knows she's pretty.

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER leans over the desk to sign the checks.

CHRISTOPHER
Yes, beautiful.
(Smiles)
Every morning.

SHOT-005: MID-SHOT LINDSEY

LINDSEY

Please stamp and cross the checks.

She moves the chops and stamp a few inches like moving chess pieces, exaggerated.

LINDSEY

Boss, you'll be gone for six days.

LINDSEY leans around CHRISTOPHER to look at his flight bag.

LINDSEY

Did you bring everything?

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER crosses the check, stamps the signatures and signs and chops two documents without reading them.

CHRISTOPHER

Yes, mother.

SHOT-007: MID-SHOT LINDSEY

LINDSEY stands and puts her fists on her hips.

LINDSEY

Do I look so old?
(playfully)

LINDSEY picks up a large white envelope from her desk and hand to CHRISTOPHER.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at the contents of the envelope. Itinerary, airline tickets, a document in Chinese.

LINDSEY

I have your ticket to Bangkok. Then the Bangkok to Beijing and Beijing to Hong Kong tickets.

LINDSEY looks notices CHRISTOPHER confused about the Chinese document.

LINDSEY

This is for your other secretary in Beijing.

SHOT-009: MID-SHOT LINDSEY AND CHRISTOPHER

CHRISTOPHER moves to go into his office. LINDSEY follows him as if remembering things.

LINDSEY
Oh boss, the hotel in Beijing has
changed.
(clumsy English)
Not the KWTL office hotel.

LINDSEY takes the envelope from CHRISTOPHER and pulls out a document.

LINDSEY
This is the name of the new hotel,
and a map for the taxi.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at her, curious.

CHRISTOPHER
Is ROLLO in Beijing?

SHOT-011: CLOSE-UP LINDSEY.

LINDSEY
ROLLO has left the company.
(lowers voice to gossip
tone)
This morning before you arrived.
(pause)
Very angry.

SHOT-012: CLOSE-UP CHRISTOPHER

Reacts to LINDSEY, a bit confused.

SHOT-013: CLOSE-UP LINDSEY

She smiles and speaks with a soft sing-song, waving her hands.

LINDSEY
Good-bye ROLLO! Farewell!

CUT TO:

INT. KWTL COMPUTER ROOM A - LATER

ACT-1: SEQ-009

Breakdown:

CHRISTOPHER and his crew create computer animation for TV commercials. Four computer workstations in an 8x10 foot darkened room.

There are pictures on the wall from work they have done. Architecture, personal products, 3D logos in English, Thai, Chinese and Malaysia.

PROPS: Four SGI (Silicon Graphics Inc) 4D-50 computers, monitor, keyboard, Sony 14" RGB monitor, Abekas A66 controller. Framed images of previous projects on the walls.

GRAPHICS: Animation of condo to show client: Logo, wireframe interior/exterior.

SHOT-001: MID-SHOT CHRISTOPHER AND CALLY LOOKING AT SCREEN

CHRISTOPHER is looking over the shoulder of CALLY LAM, his senior animator. A young woman in her early 20s with permed curled hair, wearing the then-fashionable, old-style mainland Chinese glass frames. A sharp contrast to her Hong Kong tip-of-the-fashion form-fitting blue jeans and colorful t-shirt.

CALLY points to the screen.

SHOT-002: INSERT-SHOT CALLY'S SCREEN

On the screen is a hidden-line wire-frame animation of a condominium project.

SHOT-003: CLOSE-UP CHRISTOPHER

CHRISTOPHER
This looks good. Let's dump this to video.

SHOT-004: MID-SHOT CHRISTOPHER AND CALLY AT SCREEN.

CALLY turns to look at CHRISTOPHER.

CALLY

You need Betacam?
(unconfident English with
her Hong Kong accent)

CHRISTOPHER

Just VHS. Two copies.

He jerks as if remembering something. He hands the fax to CALLY.

CHRISTOPHER

Oh, I got these notes from the
clients this morning. There's only
a timing change for the second and
third shots.

SHOT-005: FULL SHOT TOWARD DOOR.

LINDSEY opens the door and leans into the workroom.

LINDSEY

Boss.

SHOT-006: MID-SHOT KWTL RECEPTIONIST AT DOOR

The receptionist steps past LINDSEY into the doorway making the most of this event. She gestures to Mr Ho outside the door looking impatient, sweating.

KWTL RECEPTIONIST

Mr. Ho has come for his
appointment.

SHOT-007: CLOSE-UP CHRISTOPHER

CHRISTOPHER nods his head as if to send them into another room.

CHRISTOPHER

Five minutes.
(Looks to LINDSEY)
Round up DAVY and CINDY.

SHOT-008: FULL-SHOT RECEPTIONIST AND MR. HO

The receptionist leads Mr. Ho away, checking out her figure as he follows.

SHOT-009: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY looks from Mr. Ho to CHRISTOPHER with a silent giggle. She becomes serious and whispers.

LINDSEY
Boss, CINDY and DAVY have been
working all night.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER follows Mr Ho. He looks at LINDSEY raising his eyebrows with big eyes.

CUT TO:

INT. KWTL CLIENT PRESENTATION ROOM - MOMENTS LATER

ACT-1: SEQ-010

Breakdown:

Hong Kong clients can be superstitious about their work and lives.

Introduce DAVY who will become a sounding-board for CHRISTOPHER'S thoughts.

Seated are DAVY and CINDY. DAVY is Chinese, mid-twenties, round glasses, longish hair and speaks with an Australian accent. CINDY is Chinese, a casually dressed woman in her late twenties. She is looking tired and her clothes are a bit disheveled.

The room is a dark, plush client presentation room with several chairs and couches. On a table are Perrier bottles in ice water, and hot coffee in a thermos.

A large professional-grade TV monitor with a video control playback operated by CINDY. As the tape rewinds, we see video garble of a Betacam SP with vertical-interval timecode (VITC) visible time code along the top of the image.

PROPS: Mr. Ho's newspaper. Perrier bottles.

GRAPHICS: 3D Animation of bubbles. On the walls are 16x20 images of previous projects.

SHOT-001: FULL-SHOT ROOM

Two computer animators, CINDY and DAVY, rush into the room just as Mr. Ho is escorted to the doorway of the client presentation room by the receptionist.

Mr Ho is about 55, bald and chubby. Suit pants, white shirt with undershirt and open collar. He's been sweating which seems odd for winter.

SHOT-002: FULL-SHOT MR. HO

Mr. Ho spies the woman's figure as she walks back to the reception desk. He grins as he turns back into the room. Lust.

SHOT-003: FULL-SHOT CHRISTOPHER IN THE BACK OF THE ROOM

CHRISTOPHER is standing in the back of the room, motions for Mr. Ho to sit.

CHRISTOPHER
CINDY and DAVY have a new version

to show you, Mr. Ho.

SHOT-004: MID-SHOT MR. HO

Mr. Ho sits and glances at the video monitor. He is obviously in a good mood and distracted. Mr. Ho wipes sweat from his neck while looking around the room, not at the screen.

MR. HO
What am I looking at?
(speaks with heavy Hong
Kong accent)

SHOT-005: MID-SHOT CINDY

CINDY looks toward the screen, directing Ho's attention and she works the video controller. We see color-bars and hear an audio tone. A slate, then black.

A 15-second animation of bubbles followed by a Perrier logo play on the monitor.

SOUND FX
Color-bars audio tone. No VO or
music.

CINDY
Mr Ho, in this version we increased
the amount of bubbles and made them
rise faster.

SHOT-006: MID-SHOT MR. HO

Mr. Ho looks at the screen in a dead stare. He pauses for a moment, then stands up to get closer to the screen. His stare turns into a big smile.

MR. HO
Here!
(his tone turns to
excitement.)
Look at this!

SHOT-007: INSERT-SHOT

We see Mr. Ho drag his finger following a bubble on the screen, leaving a trail of sweat.

SHOT-008: MID-SHOT MR. HO

Mr. Ho holding his finger on the screen.

MR. HO
This one here!

CINDY pauses the video.

Mr. Ho smiles and looks at CINDY, then DAVY, then back to the screen.

MR. HO
Play again.

MR. Ho retracing the path with his finger as the animation rewinds and plays. The animation playback is played slow, controlled by CINDY.

SHOT-009: CLOSE-UP MR. HO

MR. HO
This one is passing the top bubble.
(Ho wipes sweat from his
forehead with his arm)
Just like my horse!

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER looking confused, looks toward DAVY.

SHOT-011: MID-SHOT DAVY

DAVY looks back at CHRISTOPHER and shrugs "I have no idea."

SHOT-012: MID-SHOT MR HO.

With excitement, Mr. Ho holds up a newspaper and waves it at them. He puts on half-rim reading glasses from his shirt pocket, fumbles through the paper.

MR. HO
My horse. Varicool!
(speaks deliberately)
Just like very cool!

Ho Looks at DAVY and CINDY, then to CHRISTOPHER, and back to CINDY as if this the most important thing they will hear today.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER tries to look attentive, although this conversation is way off track.

SHOT-014: INSERT-SHOT CHRISTOPHER'S WRIST

CHRISTOPHER checks his watch, a Swatch Grand-Prix. It glows.

SHOT-015: MID-SHOT MR HO.

Mr. Ho reads the English slowly from his newspaper, dragging his finger along the text as he did on the playback monitor.

MR. HO

Passing the 100 Meters, VARICOOL
raced tight between FORTUNE
BOULEVARD

(Slows his speaking, has
difficulty reading the
English. It's painfully
slow)

and GALAXY STEED, both of which
shifted slight ground."

Mr. Ho looks up as if this is astonishing.

SHOT-016: MID-SHOT DAVY AND CINDY

DAVY and CINDY look at each other, dumbfounded, and stare back at Ho.

SHOT-017: MID-SHOT MR HO.

MR. HO

Your animation! That bubble!

(looking very serious)

Is like my horse, passing the other
bubbles.

SHOT-018: INSERT-SHOT SCREEN

Mr. Ho points to the screen and drags his finger along a bubble which squeezes between to other bubbles and reaches the top.

SHOT-019: MID-SHOT MR HO.

Mr. Ho sits back in his chair and takes a drink of Perrier. He looks at the bottle and bubbles as serious as he looked at the animation. He turns back to CINDY and smiles with a huge grin.

SHOT-020: MID-SHOT DAVY

DAVY tries to bring the conversation back to the task at hand. He looks at Mr. Ho, trying to refrain a giggle.

DAVY
So is this version good for you?

SHOT-021: MID-SHOT MR HO.

MR. HO
This animation is good. Very good!
(pause and looks at the
screen, then back)
Good luck for me! This is my
fortune day!

SHOT-022: WIDE-SHOT FULL ROOM

Mr. Ho stands and puts his newspaper in his briefcase.

SHOT-023: MID-SHOT DAVY AND CINDY

DAVY and CINDY stand up in respect of Mr. Ho.

SHOT-024: MID-SHOT MR HO.

Mr Ho stands by the doorway and leans out to catch a glimpse of the receptionist.

SHOT-025: MID-SHOT MR HO.

Mr Ho checks his watch and speaks to CHRISTOPHER.

MR. HO
Next race is soon. I must leave now
to be on time.
(Leans out the door to
check out the
receptionist)
Send a Betacam copy of this over to
my office. We send this to audio

post. Timecode.

SHOT-026: MID-SHOT DAVY

DAVY looks at CHRISTOPHER with a "well that was easy" expression.

SHOT-027: MID-SHOT CHRISTOPHER

CHRISTOPHER walks to the door and looks toward Ho who has walked away.

SHOT-028: WIDE-SHOT KWTL RECEPTION FROM CHRISTOPHER'S POV

Ho is chatting with the receptionist, showing her the paper and reading along. She stands and Ho checks out her figure, then returns to reading, adjusting his glasses. Dialogue is garbled.

SHOT-029: MID-SHOT CINDY

CINDY looks toward CHRISTOPHER.

CINDY
Can I go home and sleep now?

CUT TO:

INT. CHRISTOPHER'S OFFICE

ACT-1: SEQ-011

Breakdown:

CHRISTOPHER is oblivious to the office small talk because he does not understand Cantonese well. Doom is on the horizon and he is unaware of the signs. JACK hints at discussing something important. CHRISTOPHER is caught-up thinking about his projects at hand.

PROPS: Macintosh SE computer, WYSE terminal, guitar, keyboard.

GRAPHICS: Images of previous projects on the walls. Papers for Christopher's trip.

SHOT-001: MID-SHOT JACK AT CHRISTOPHER'S OFFICE DOOR

JACK steps into CHRISTOPHER'S office. He looks authoritative yet respectful. A combined expression of concern and smile.

JACK TEO
Have you booked a taxi?

SHOT-002: MID-SHOT CHRISTOPHER AND CALLY STANDING AT HIS DESK

CHRISTOPHER has a Macintosh SE and a WYSE terminal at his desk. A Roland M1 Keyboard on another desk and a classic 50's Stratocaster leaned up against the wall. Post-studios have music instruments laying around.

CHRISTOPHER studies the lists of numbers on the WYSE terminal and points out some items to CALLY, his senior animator. While packing papers into his Danish school bag he points to the screen.

CHRISTOPHER
Set this render to go off at
midnight. Use the UNIX 'at' command
like this.

CHRISTOPHER types quickly. CALLY takes notes.

SHOT-003: MID-SHOT JACK

JACK TEO
I can drive you to the airport.

SHOT-004: MID-SHOT CHRISTOPHER AND CALLY

CHRISTOPHER pauses and looks up to JACK from the terminal.

CHRISTOPHER
Will my flight bag fit into your
car?

INT. KWTL OFFICES

SHOT-005: VARIOUS SHOTS KWTL OFFICES

CHRISTOPHER sticks his head into the CG room to say goodbye. He looks over to LINDSEY to give a "I'm heading out" smile and nod.

SHOT-006: MID-SHOT LINDSEY SEATED AT HER DESK.

LINDSEY
Have a wonderful trip, Boss.

INT. KWTL RECEPTION

SHOT-007: KWTL HALLWAY TOWARD RECEPTION, CAMERA FOLLOWS

CHRISTOPHER is pulling his travel-flight bag behind JACK as they walk the hallway toward the door. The receptionist has been looking at some fashion magazines which she tactfully conceals as JACK approaches.

SHOT-008: MID-SHOT JACK

JACK twists back to speak as he reaches the glass doors.

JACK TEO
How did things go with Mr. Ho this morning?

SHOT-009: MID-SHOT JACK AND CHRISTOPHER

CHRISTOPHER
He was in a good mood. He approved the animation.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER stops to rub his eyes as JACK opens the glass door for him.

SOUND FX
Click sound of the door being unlocked by the receptionist.

CHRISTOPHER
Mr. Ho's horse did well at Happy Valley. He compared his winning horse to the bubbles CINDY had animated.

SHOT-011: CLOSE-UP JACK

JACK TEO
Chinese.
(JACK has a slight frown)
Mr. Ho is very Chinese.
(pause)
Superstitious.

JACK checks his own reflection in the glass, checks his band-aide which is his own superstition that a face mole causes personal problems.

JACK TEO
At least it worked out in our
favor. If is horse hadn't won...

JACK wags his head with that statement, indicating the animation might not have been approved if Ho's horse lost.

SHOT-012: FULL-SHOT JACK AND CHRISTOPHER

CHRISTOPHER slides past JACK as we hear the elevator door ping and someone walks out as they wait to enter.

CUT TO:

INT. JACK'S PORSCHE, ISLAND EASTER CORRIDOR FREEWAY

ACT-1: SEQ-012

Breakdown:

JACK TEO has been CHRISTOPHER'S mentor for the last 2 years. Teaching him the ways of working with Chinese and to navigate the business world of Hong Kong. Imparting the cultural knowledge needed for an American businessman to survive.

JACK TEO has money for an expensive car in a city not car friendly. Along with his Rolex and Motorola mobile phone, another status symbol.

As they ride to the airport, CHRISTOPHER's mind is preoccupied with his projects. He is oblivious to JACK TEO's worries.

CHRISTOPHER is trying to juggle all the working going on. He is concerned about the design and technical aspects of his work, on top of learning to navigate Asian business culture and ethics. Plus, his daughter is on his mind.

PROPS: Hong Kong Streets, Jack's Motorola DynaTAC phone, Rolex watch, Djarum Super cigarettes, Porsche 911.

GRAPHICS 3D VFX DAYDREAM SEQUENCE: 3D models of Porsche, Taxi, Delivery Truck, Sedans, Heng Fa Chuen flat, IKEA furniture, Guitars, Amp, Parking Garage.

GRAPHICS 3D SET EXTENSION: Hong Kong streets, Road signage, period posters, period advertising, parking garage.

SHOT-001: CLOSE-UP SHOT OF CHRISTOPHER, LOOKING OUT WINDOW

CHRISTOPHER is looking out the window, still fascinated by Hong Kong street life.

EXT. QUARRY BAY STREETS

SHOT-002: WIDE-SHOTS OF CARS IN TRAFFIC

We see JACK's copper-color Porsche 911 Carrera Coupe along the streets in Quarry Bay moving toward the Eastern Island Corridor freeway.

The streets are busy, teeming with life. Shops, construction, activity, noise. High rise business and residential closely packed. Everything is about work and business on the street. People in a rush. Even family life seems like work.

We see the harbor and the mountains of Hong Kong Island in

narrow gaps between the high-rises.

INT. JACK'S PORSCHE

SHOT-003: MID-SHOT OF JACK TEO, DRIVING

JACK TEO
Parking is impossible in this town.

SOUND FX
JACK changes gear. The engine has a short roar as he moves ahead quickly only to brake and stop.

He loves the manual transmission. It's his stress-ball. Picks up a Djarum Super cigarette from the ash tray. Tobacco blended with cloves.

SHOT-004: MID-SHOT JACK, CHRISTOPHER'S POV

JACK TEO
It costs more to park this car than renting your flat.

JACK looks toward CHRISTOPHER. Takes a drag on his cigarette and blows the smoke out the window.

SHOT-005: EXTREME CLOSE-UP CHRISTOPHER

CHRISTOPHER looks out the window as they pass by building after building, still bewildered by the density of Hong Kong. We see his eyes reflect in the glass.

DISSOLVE TO:

EXT. DAYDREAM SEQUENCE

We see the way CHRISTOPHER thinks. He daydreams of calculations and visual effects. He studied numbers on the Wyse terminal. He is caught up in the world of visual problem-solving.

DAYDREAM-SHOT-001: CAMERA FOLLOWS PORSCHE FROM BEHIND

CHRISTOPHER imagines the Porsche from above street view. The camera cranes from a close-up of CHRISTOPHER outside the passenger window to a rear-top-down view as the car edges

through the slow moving traffic maze.

The view expands to show cars, taxis, trucks, busses and motorcycles densely around the Porsche in stop and go traffic.

DAYDREAM-SHOT-002: WIREFRAME FORMS AROUND MOVING CAR

The traffic moves at a crawl. The Porsche is stopping, changing lanes. A wireframe box form around the car tracking with its motion. The same as the walls of CHRISTOPHER'S Heng Fa Chuen flat.

DAYDREAM-SHOT-003: WIREFRAME BECOMES SOLID WALLS

The wireframe transforms to the solid walls of a room. Details fill in. Pictures, furnishings, windows, drapes, books on shelves. All the furnishing of CHRISTOPHER'S living room.

The car is wedged in tight, taking up all the living room space with the front protruding into the second bedroom. The car is embedded within the desk, tables and bookcases.

Adjacent vehicles: a food delivery truck in front, a limousine to the right, an LPG cylinder delivery truck to the front right, all embedded in the walls and furnishing.

DAYDREAM-SHOT-004: DIMENSIONS

We see dimensional lines with measurements of length, width, height and area superimpose over this image. Metric and imperial.

DAYDREAM-SHOT-005: THE WALLS TRANSITION TO PARKING GARAGE

The flat walls continue to dissolve/morph into a parking garage with adjacent stalls, lines on the ground. The Porsche is parked with the front to the wall. The camera moves from the overhead view to ground level one car length behind the Porsche.

DAYDREAM-SHOT-006: THE CAMERA PULLS BACK TO SHOW GARAGE

Measurement lines continue. Words and numbers indicating price per square foot superimpose both in \$HKD and USD.

The Porsche backs out of the parking spot, the rear bumper over the camera, then pulls forward to the right.

The camera turns and follows as it cranes up to 10' above the ground.

The garage dissolves away as we return to the street scene as the Porsche wedges into a narrow spot between the limo and the LPG delivery truck.

DISSOLVE TO:

EXT. QUARRY BAY STREETS

SHOT-006: REAR OVERHEAD OF PORSCHE IN TRAFFIC

SOUND FX
Loud honking of a truck. The sounds of close traffic.

The Porsche is maneuvering into the right lane. A black Lexus LS 400 with black tinted windows stops short of hitting the Porsche in the rear right side.

SHOT-007: CLOSE-UP OF CHRISTOPHER QUICKLY LOOKING AT JACK.

CHRISTOPHER is jolted from his daydream by JACK's honking. He turns from looking out the window to JACK.

SHOT-008: JACK, CHRISTOPHER'S POV

JACK is looking back at the Lexus out his open window. He turns back and looks to the right side mirror with a frustrated glare. He rolls up the window.

SOUND FX
Traffic noise lowers as window is closed.

JACK glances at CHRISTOPHER.

JACK TEO
How are your projects at hand?

JACK checks the traffic in the right center mirror.

SHOT-009: CHRISTOPHER LOOKING AT JACK

CHRISTOPHER
Crazy busy. Which is good!
(smirky smile of achievement)

Mr. Ho's Perrier spot wrapped.
(Pause)
The work from Bangkok is getting heavy.

SHOT-010: JACK DRIVING

JACK looks at CHRISTOPHER quickly then back to concentrate on driving. Shifts down, checks the mirror to make sure he's not rear-ended.

JACK TEO
That makes three active projects.
Plus the work in Beijing for the weather service.

EXT. JACK'S PORSCHE IN STOPPED TRAFFIC, CRANE VIEW.

SHOT-011: JACK'S PORSCHE SURROUNDED BY OTHER STOPPED CARS

JACK's car has come to a stop as it nears the Cross-Harbor Tunnel entrance a hundred meters up the road.

Hong Kong Traffic noise.

INT. JACK'S PORSCHE, CHRISTOPHER LOOKING OUT WINDOW

CHRISTOPHER
The shopping mall animation for Bangkok is about half-finished. That's the biggest.
(checks his passport)
CINDY and DAVY can now help with that.

SHOT-012: CLOSE-UP CHRISTOPHER, JACK'S POV

CHRISTOPHER concentrates on JACK.

CHRISTOPHER
Showing a wireframe test of the shopping mall to the property developers tomorrow.
(responds to loud street noise)
Today I'll be give AK&S a quote for another 60-second commercial.
(Pause)
We'll need more workstations.

SHOT-013: CLOSE-UP JACK, CHRISTOPHER'S POV

JACK smiles but still looking worried. Blows smoke out a thin slit in the window before closing it. The pace of the traffic increases as they enter the tunnel.

SOUND FX

Traffic sound varies as window opens/closes. Sounds of traffic in the tunnel.

JACK TEO

The price of the new Silicon Graphics workstations are coming down. Hardware plus software is now under \$75K USD with our AVR discount.

JACK has a slightly astonished expression.

JACK TEO

These trips to Beijing are taking up too much of your time.
(puts car in gear and pulls forward)
ROLLO had not been generating enough income to justify your time at the Weather Administration.
(Chuckles)
He resigned this morning.

SHOT-014: CLOSE-UP CHRISTOPHER JACK'S POV

JACK looks at himself in the rearview mirror. He checks the bandage on his cheek.

JACK TEO

Cash flow is the problem. It's always the problem.
(JACK has his worried smile.)
But not on your side.

EXT. CROSS-HARBOR TUNNEL EXIT

SHOT-015: REAR OVERHEAD SHOT OF THE TRAFFIC

SOUND FX

Tunnel sounds fade as car exits.

The Porsche speeds out into daylight.

INT. JACK'S PORSCHE

SHOT-016: CLOSE-UP CHRISTOPHER, JACK'S POV

CHRISTOPHER
Hopefully the weather scientists
I'll meet this trip will be more
interested.

SHOT-017: CLOSE-UP OF JACK

JACK is concentrating on the traffic in the mirrors. Still
the worried smile. Takes another drag on his cigarette,
blowing the smoke out the window.

JACK TEO
Those men from the weather
administration had seniority. Old
soldiers. Training in Hong Kong was
ROLLO's perk to make the sale.
(JACK blows smoke out the
window)
That's China.

SHOT-018: MID-SHOT CHRISTOPHER

CHRISTOPHER checks his passport and air ticket in his Danish
school bag. Still here. He looks back to JACK.

SHOT-019: CLOSE-UP JACK

JACK tosses the cigarette butt out the window. He becomes
CHRISTOPHER'S mentor.

JACK TEO
Remain respectful so they don't
lose face. Very important.
(Takes another drag)
Watch what they do, not what they
say.
(Tosses the butt the
window)
Listen with your eyes.

SHOT-020: MID-SHOT JACK AND CHRISTOPHER

CHRISTOPHER smirk-smiles as JACK rolls his eyes with a small
laugh. Deep breath.

CHRISTOPHER
I'm learning.

SHOT-021: SHOT OF TRAFFIC IN REAR-VIEW MIRROR, JACK'S POV

Traffic is now moving at a brisk pace long the roads in Kowloon.

SHOT-022: MID-SHOT JACK, CHRISTOPHER'S POV

JACK hints changes may be coming.

JACK TEO
How are you liking Hong Kong?
(JACK lights another
Djarum Super cigarette)
Mind if I smoke?

JACK doesn't wait for an answer. Just being polite. Rolls the window down and blows smoke out the window.

JACK TEO
You should come visit JAKARTA. Very different from Hong Kong. A nice place to relax.

SHOT-023: MID-SHOT CHRISTOPHER, JACK'S POV

JACK TEO
JAKARTA is STACEY and my second home after Singapore. Lots of commercial work.

CHRISTOPHER slightly jolts his head from traffic to JACK. He'd been day-dreaming again.

SHOT-024: MID-SHOT JACK, CHRISTOPHER'S POV

JACK hints that CHRISTOPHER should consider relocating. Things in Hong Kong might not last, at least for himself.

JACK TEO
Much cheaper than Hong Kong.
(Inhales. Blows out
window. Looks at
CHRISTOPHER)
You might like it.

He gives CHRISTOPHER an encouraging look.

SHOT-025: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at JACK then back out the window. Lost in thoughts about all the work going on. Not understanding JACK has been hinting.

CHRISTOPHER
And then there's the ex-wife.
(frustrated)
I couldn't even get her to visit
Beijing.

SHOT-026: MID-SHOT JACK AND CHRISTOPHER

They both chuckle.

CUT TO:

EXT. - KAI TAK AIRPORT DEPARTURES DROPOFF: LATER

ACT-1: SEQ-013

Breakdown:

Hong Kong Kai Tak Airport terminal. CHRISTOPHER misses his daughter.

PROPS: Luggage, Motorola DynaTac phone, coin operated phone.

GRAPHICS 3D SET EXTENSION: 3D Tai Kat Airport boarding gate.

GRAPHICS: Departure gate graphics. Advertising on walls departure area. Restored footage of Boeing 747 jet landing.

SHOT-001: FULL-SHOT CHRISTOPHER BY JACK'S CAR

CHRISTOPHER stand by the Porsche his bags, leaning while talking with JACK through the window.

SHOT-002: MID-SHOT JACK INSIDE CAR FROM CHRISTOPHER'S POV

JACK TEO
Do you want to use my phone?

JACK holds up his large Motorola DynaTac "the brick" mobile

phone.

SHOT-003: MID-SHOT CHRISTOPHER, JACK'S POV

CHRISTOPHER puts his hand on the car door and leans in.

CHRISTOPHER
I'll check in then call from the
gate.

SHOT-004: MID-SHOT JACK

JACK hides a snicker and seems hesitant to ask.

JACK TEO
I have to ask. Why the children's
flight-bag?

SHOT-005: INSERT SHOT CHRISTOPHER FLIGHT BAG

CHRISTOPHER's bright red, yellow and green flight bag.

SHOT-006: MID-SHOT CHRISTOPHER, JACK'S POV

CHRISTOPHER looks back at JACK from having looked back at his bag.

CHRISTOPHER
It's easy to spot on the baggage
carousel.

SHOT-007: MID-SHOT JACK

JACK smiles and shugs.

JACK TEO
The life of a constant traveler.

JACK puts the Porsche in gear checks his mirror and nods a good-bye to CHRISTOPHER.

SHOT-008: WIDE-SHOT PORSCHE OVER CHRISTOPHER'S SHOULDER

CHRISTOPHER has a long look as JACK's Porsche pulls away into traffic, as if watching a boat sail over the horizon.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER looks from the car to his flight bag. He kicks it to set it on wheels and turns to go into the terminal.

CUT TO:

INT. AIRPORT BOARDING AREA - LATER

ACT-1: SEQ-014

Breakdown:

CHRISTOPHER'S relationship with his daughter is important. A driven young man caught up in the world of business, struggling to balance time with his daughter.

PROPS: Period HK Telecom Payphone.

GRAPHICS 3D SET EXTENSION: 3D Tai Kat Airport boarding gate. 3D Departure gate graphics. Advertising on walls departure area.

ARCHIVE VIDEO: Restored footage of Kai Tak jet landing.

SHOT-001: MID-SHOT CHRISTOPHER ON PAYPHONE

CHRISTOPHER speaking on a payphone near the departure gates. Lots of commotion with travelers moving about. He positions himself to listen better. We only hear the voice of his daughter.

SOUND FX

Indistinct sounds of an airport terminal. Boarding calls in English, Cantonese and Japanese.

CHRISTOPHER

There's Sailor Mercury, Sailor Mars, Sailor Jupiter
(Pause, thinking)
and Sailor Moon.

SHOT-002: CHRISTOPHER'S POV OF AIRPORT ACTIVITY

CHRISTOPHER is looking around the departure area but not distracted from the conversation. People pulling flight bags, kids running around while parents sit.

LESLIE

You forgot Sailor Venus.

(American accent)

SHOT-003: CLOSE-UP CHRISTOPHER ON PAYPHONE

CHRISTOPHER turns away to concentrate on his daughter.

LESLIE

Sailor Venus has blonde hair like
Sailor Moon, but different.
(The four-year-old speaks
with authority.)
Her dress is orange!

SHOT-004: EXTREME CLOSE-UP CHRISTOPHER, FRUSTRATED

Pause as CHRISTOPHER thinks how to respond. It pulls on his heart.

LESLIE

Daddy, can you come and play with
me today?

He stretches to look out the window, trying to distract his sadness.

EXT. KAI TAK AIRPORT RUNWAY CAMERA TRACK

SHOT-005: WIDE SHOT OUTSIDE OF WINDOW

Shot of a 747 landing from the Kowloon side, leveling off as the wheels hit the runway. The classic Kai Tak Airport landing.

INT. AIRPORT BOARDING AREA

SHOT-006: MID-SHOT CHRISTOPHER ON PAYPHONE

CHRISTOPHER

I'm sorry. My boss needs me to
visit Bangkok today. Then I'll go
to Beijing.
(pause)
I'll be back on Sunday.

There's a beat of silence.

LESLIE

I don't like your boss.

SHOT-007: EXTREME CLOSE-UP CHRISTOPHER

CHRISTOPHER has a sad smile. He is his own boss. Sad with himself for allowing himself to become too busy to spend time with his daughter. The conflict of work and being a separated father wears on him.

He pauses, considering to change the subject.

LESLIE

Daddy?

CHRISTOPHER

There's snow in Beijing!

(Sounding hopeful)

A big snowstorm! I'll go from hot in Bangkok to freezing in Beijing!

Pause as LESLIE deals with the subject change. She sounds cute, hopeful, not demanding.

LESLIE

I want to see snow. Daddy, will you make a snowman?

CHRISTOPHER smiles. A tear.

CUT TO:

INT. BANGKOK TAXI - LATE AFTERNOON

ACT-1: SEQ-015

Breakdown:

Bangkok is a very different place from Hong Kong. The transportation, colors, smells, buildings, decorations, weather, clothing, mood, language, street activity, manners, attitude.

The level of poverty is greater, but there is a closeness of life not found in Hong Kong's busy atmosphere.

CHRISTOPHER has removed his sweatshirt which kept him warm enough in Hong Kong, but too hot for Bangkok. We see his suspenders.

PROPS: Period taxi with interior decorations and Buddhist marking on the ceiling. Sketchbook, pencils.

GRAPHICS: Bangkok street signs, advertising, taxi decorations.

Sketches from sketchbook.

GRAPHICS 3D SET EXTENSION: Period cars, trucks, signs to cover post-period items. Dependent on footage shot.

SHOT-001 MID-SHOTS CHRISTOPHER

In the back of the taxi we see CHRISTOPHER'S trademark suspenders over a plain gray t-shirt. He's sweating, absorbed with the sights out the windows.

The windows are down. The noise from the street competes with the Thai country music played by the driver.

There is a woven flower decoration hanging from the rear-view mirror, stickers and Thai writing on the taxi's ceiling.

EXT. BANGKOK TRAFFIC

SHOTS-002-005: WIDE-SHOTS, BANGKOK CITY LIFE, CHRISTOPHER'S POV

The taxi exits the airport freeway onto the city streets. Traffic is stop and go. Other vehicles are close on all sides. Motorcycles weave between the cars, trucks and other taxis.

On the side of the streets are vendors selling food. Signs of poverty mixed with glimpses of wealth. The city is alive and in your face.

INT. BANGKOK TAXI

SHOT-006: MID-SHOT TAXI DRIVER CHRISTOPHER'S POV

The car is stopped in traffic. The driver turns back and smiles at CHRISTOPHER, speaking in Thai, moving his arms in humorous frustration.

BANGKOK TAXI DRIVER A
Rot dtit Mak Maa!
(Translation: Too much
traffic. รถชนต์)

SHOT-007: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks out the window, curious about life, the differences between Hong Kong and Bangkok. What a difference a three-hour flight makes.

SHOT-008: WIDE-SHOT TRAFFIC, CHRISTOPHER'S POV

CHRISTOPHER sees an overloaded mini-truck pass by, about to fall over from a misplaced load.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER in the back seat he is sketching people he sees along the street. Food sellers, children. Quick impressions, sketching quickly. It helps him understand the people around him.

SHOT-010: INSERT-SHOT DRAWING

The taxi is stopped in traffic. CHRISTOPHER sketches a young child standing by a street vendor, looking up at the food.

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at drawing then back out the window, then back to his drawing, sweating. He checks his Swatch watch.

CUT TO:

INT. BANGKOK AK&S ADVERTISING LOBBY - EARLY EVENING

ACT-1: SEQ-016

Breakdown:

CHRISTOPHER'S Thai clients offices have a very distinct feeling from Hong Kong. Decorations are Thai style. Many paintings, wood carvings, tropical plants, vibrant colors.

The office mood is different from Hong Kong. Here are smiles and laughter while in Hong Kong there were frowns and whispers. Many pretty girls in office. This ad agency has hired only women, most dressed in Thai-style OL (office-lady) business outfits. Professional and attractive, yet light to compensate for the heat.

PROPS: Ad Club Awards. MISS BUM's notebook, electronic translator.

GRAPHICS: Past project images on the wall, Invoice, black-and-white storyboards, color production art on illustration board, high quality architectural illustration.

GRAPHICS 3D ANIMATION: Animation of condo project.

SHOT-001: FULL-SHOT CHRISTOPHER AK&S LOBBY

CHRISTOPHER walks through the office into the conference room, pulling his flight bag, still wearing his trademark t-shirt, blue jeans, Reebok red-dot high-tops and suspenders.

He is greeted by the AK&S RECEPTIONIST with the Thai greeting of the wai, the prayer like holding-of-the-hands with a slight bow. CHRISTOPHER awkwardly returns the greeting.

AK&S RECEPTIONIST
Sawadee ka Khun Kalamae.

She stands and greets CHRISTOPHER using his Thai nickname.

SHOT-002: MID-SHOT OF MISS BUM GREETING CHRISTOPHER.

A young woman in her mid-twenties greets CHRISTOPHER, also with a wai. She speaks English in the soft, sweet Thai female manner.

MISS BUM
Welcome to Thailand KHUN
CHRISTOPHER.
(smiles, chuckles)
We miss you!

SHOT-003: CHRISTOPHER AND MISS BUM

MISS BUM giggles and leads CHRISTOPHER to the conference room. His eyes follow her as she leads the way.

INT. AK&S CONFERENCE ROOM

SHOT-004: WIDE-SHOT AK&S CONFERENCE ROOM

CHRISTOPHER enters a conference room and exchanges wai greetings with Ms. RATANA, then Mr. NAOWARAT who stands up from leaning too far back in a chair. NAOWARAT speaks with a

soft pleasant voice.

NAOWARAT
Greetings KHUN CHRISTOPHER.
(slight head nod)
Nice to meet you again.

All standing. Ms. RATANA is the advertising agency owner in her early 40's. Mr. NAOWARAT is an independent video producer in his early 30's. RATANA is dressed in very nice, expensive business suit. In contrast, NAOWARAT is very casual with ripped blue jeans and clean white t-shirt and Van Dyke goatee. He's from video production. That's his uniform.

SHOT-005: MID-SHOT MS. RATANA WITH CHRISTOPHER

RATANA
Welcome back Khun CHRISTOPHER.
(speak directly, down to
business)
What do you have for me?

CHRISTOPHER holds up the VHS tape CALLY prepared.

SHOT-006: OVER-THE-SHOULDER RATANA AND CHRISTOPHER AT TELEVISION

RATANA and CHRISTOPHER are seated, looking at the same wireframe animation we watched with CALLY in Hong Kong.

RATANA
Good. We will show this to KHUN PRASERT tomorrow morning.
(Now speaking with an un-
inviting tone.)
Do you have something else for me?

SHOT-007: MID-SHOT NAOWARAT

NAOWARAT is leaning back in his chair with a grin. He has not been taking notes.

SHOT-008: MID-SHOT MISS BUM

MISS BUM is taking notes for the meeting, looking overwhelmed, trying to remain composed. She's struggling with the English, using an electronic translation dictionary.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER hands an estimate to RATANA using both hands. Chinese style politeness. RATANA is Thai-Chinese as are most of CHRISTOPHER'S Thai clients.

SHOT-010: MID-SHOT RATANA

RATANA reads the estimate. She looks at CHRISTOPHER disapprovingly. Time to bargain.

RATANA
Wah, so expensive!
(astonished.)
How can this be?

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER responds with a determined smirk.

CHRISTOPHER
With your success
(pause)
your projects become more and more
complex.
(raises eyebrows)
Many shots in sixty-seconds.

CHRISTOPHER motions to storyboards on the table.

SHOT-012: MID-SHOT RATANA

RATANA looks up at CHRISTOPHER from the estimate, then steps over to the storyboards. She sits to examine them.

SHOT-013: INSERT SHOTS: DRAWING RATANA'S POV

Shots of black-and-white storyboards. Color production art on illustration board of an elaborate corporate interior space with a huge 3D acrylic sculpture suspended from the ceiling. High quality architectural illustrations.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER is confident. Not demanding or demeaning.

CHRISTOPHER
It's a huge project.
(pauses, confident smirk)

All of Thailand will be impressed.
(Long pause)
Up to you.

CHRISTOPHER is bargaining. If the client wants the job, the client must pay. They will get what they pay for. If they don't want to pay, he is not desperate. He knows there is no local competition. And he's overloaded with work as it is.

SHOT-015 MID-SHOT RATANA AND MISS BUM

RATANA hands the quotation to MISS BUM as she rises from her chair.

RATANA
KHUN PRASERT will expect a big discount. He is our very good customer.

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER stands up, keeping his poker face. He will only give the discount at the last moment to avoid being gouged.

CHRISTOPHER
We will consider how we can help you.

SHOT-017: FULL-SHOT CHRISTOPHER WITH RATANA

RATANA motions for MISS BUM to pack up the documents.

RATANA
Come with us now. We will have dinner together.
(RATANA pauses)
Or do you have other plans for this evening?

SHOT-018: MID-SHOT MISS BUM WITH MISS NU

The young women are standing side-by-side, giggling.

SHOT-019: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles back at the women and turns to RATANA and gestures. How can he say no?

CUT TO:

EXT. BANGKOK RESTAURANT - EVENING

ACT-1: SEQ-017

Breakdown:

Thai-style outdoor restaurant. Pleasure is part of Thai life compared to the obsessively busy Hong Kong life.

PROPS: Singha beer, Gibson ES-175 guitar.

GRAPHICS: N/A

SHOTS-001 - 003: SHOTS OF RESTAURANT

We follow RATANA, CHRISTOPHER, MISS BUM and MISS NU as they enter the restaurant. Christmas lights along wooden paths leading to sections of the restaurant. It is more like a dream.

Open air restaurant with traditional Thai decorations. Wood carvings, cloth decorations with traditional patterns. Plants, flowers and trees.

SHOT-004: FULL-SHOT OF SINGER WITH BAND

Beautiful woman singing with jazz trio: guitar, bass and drums.

SOUND FX

Woman singing jazz standards in English. Soft sounds of Restaurant activity.

SHOT-005: FOOD SERVED AT TABLE

Indistinct small talk between CHRISTOPHER and BUM as snacks are served. Looks magical. Singha beer bottles on the table.

SHOT-006: MID-SHOT RATANA

RATANA is playing the part of the host, ordering food with a waitress dressed in a Thai style sarong. RATANA asks the others what they want to order.

RATANA
She is speaking in Thai, no
translation.

SHOT-007: MID-SHOT CHRISTOPHER, MISS BUM AND MISS NU

CHRISTOPHER is speaking to the girls sitting next to him. He
speaks Thai poorly.

CHRISTOPHER

KHUN Śwy māk ma.
(คุณสวยมาก ๆ)
What does that mean?

The young women giggle and look embarrassed.

MISS NU
You say she is very beautiful!

CHRISTOPHER has a mock confused look and smiles.

SHOT-008: CLOSE-UP CHRISTOPHER

CHRISTOPHER
No,
(smiles)
you told me to say that!

CHRISTOPHER points to the other girl as they giggle.

SHOT-009: MID-SHOT MISS BUM AND MISS NU

MISS BUM puts her hand on MISS NU's shoulder.

MISS BUM
This is Miss Nu. She is new!

They giggle, knowing the English language pun.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles, looking a bit embarrassed at getting all
this attention. He diverts the the conversation to work,
speaking to MISS BUM.

CHRISTOPHER
Thank you for faxing me the notes
this morning. As always they are

really good notes.

SHOT-011: CLOSE-UP MISS BUM

MISS BUM smiles at CHRISTOPHER, responding the the compliment.

MISS BUM
Welcome!

SHOT-011B: FULL SHOT OF THE TABLE

People are eating, laughing, indistinct conversation. Having an enjoyable evening. The band plays on.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER is pouring beer into his glass.

CHRISTOPHER
NAOWARAT didn't come?

SHOT-013: MID-SHOT RATANA

She looks from the band toward CHRISTOPHER.

RATANA
KHUN NAOWARAT has other plans for
nightlife.

RATANA has a slight disgusted look. Pause. Then a curious look at CHRISTOPHER.

RATANA
KHUN CHRISTOPHER, you are a family
man?

RATANA looks at him with some intensity.

SHOT-014: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks back at RATANA, unsure how to answer. He does not reply. He thinks of his daughter, wishing he was with her rather than in Bangkok.

SHOT-015: CLOSE-UP OF RATANA

She studies CHRISTOPHER deeply. She seems to understand.

RATANA
You miss your daughter.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks down, then away from RATANA as if checking out something else in the restaurant. Hiding sadness.

SHOT-017: MID-SHOT OF THE GUITAR PLAYER

The guitar player is playing a jazz solo on a Gibson ES-175 guitar.

SHOT-018: MID-SHOT RATANA

RATANA turns back from looking at the band to CHRISTOPHER.

RATANA
He is good?

SHOT-019: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles, unsure how to respond. He smiles and nods.

CHRISTOPHER
Sure! Very.

SHOT-020: WIDE-SHOT OF EVERYONE AT THE TABLE

Everyone continues to eat. The mood is comfortable.

SHOT-021: MID-SHOT OF RATANA

RATANA finishes her beer and puts down the glass. Raises her hand to gain everyone's attention.

RATANA
Next week we go to temple in north.
Very close Chiang Rai.
(Thai-English)
CHRISTOPHER, you must come. Very
important. Pray for our business.

SHOT-022: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks uncomfortable. Does not know how to

answer. Does not want to visit the temple. He is not Buddhist.

CHRISTOPHER

I will be in Beijing for a few days. Then back to Hong Kong.

SHOT-023: CLOSE-UP RATANA

RATANA is considering to match CHRISTOPHER with one of her assistants.

RATANA

MISS BUM AND MISS NU will be coming. You should come.

SHOT-024: MID-SHOT OF MISS BUM AND MISS NU

The girls giggle, hoping CHRISTOPHER will come to the trip which is more of a holiday for them.

SHOT-025: MID-SHOT OF CHRISTOPHER

Christopher smiles and tries to show disappointment. Takes a deep breath and sighs.

CHRISTOPHER

I must work on your project!

SHOT-026: CLOSE-UP RATANA

RATANA is a bit disappointed, but happy that CHRISTOPHER mentioned her project. She'll accept that excuse. She nods.

RATANA

Next time!

SHOT-027: MID-SHOT OF CHRISTOPHER

CHRISTOPHER smiles. The band plays on.

CUT TO:

INT. BANGKOK HOTEL LOBBY - LATER

ACT-1: SEQ-018

Breakdown:

CHRISTOPHER arrives at his Bangkok hotel. The evening air is warm. It has been his home away from home for several months. He is very familiar with the hotel staff.

PROPS: N/A

GRAPHICS: Rio Residence sign. Hotel exchange rates for USD, British Pound, Lira, Japan Yen.

SHOT-001: WIDE-SHOT HOTEL LOBBY

A small business hotel, nice with modest decorations. Not the Ritz Carlton or one of many luxury hotels in Bangkok. A place for the frequent business traveler.

CHRISTOPHER pulls his flight bag to the check-in counter. The hotel bell-boy takes his winter coat.

SHOT-002: MID-SHOT BELL-BOY

Bellboy holds up CHRISTOPHER'S winter coat.

BELL-BOY

Mr. CHRISTOPHER, in Thailand we die
if so cold.

(exaggerated shiver)

I put this in closet for you.

The bellboy looks at the winter parka with astonishment.

SHOT-003: CHRISTOPHER'S POV OF WOMAN AT CHECK-IN

The woman smiles and adjusts her hair.

MISS AI

Welcome back to Bangkok Mr.
CHRISTOPHER.

(she smiles, flirting)

Why you stay away from me so long
this time?

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles and embarrassed at the attention. He avoids engaging in the conversation. He is tired and wants to get to his room.

SHOT-005: WIDE-SHOT

CHRISTOPHER entering the elevator followed by the bell-boy pulling his flight bag.

CUT TO:

INT. BANGKOK HOTEL ROOM - MOMENTS LATER

ACT-1: SEQ-019

Breakdown:

CHRISTOPHER alone in his room looking out at Bangkok. The room is dark except for a light from the bathroom and glowing with night lights of Bangkok from the window.

CHRISTOPHER has two sets of various items. One for Hong Kong and another for Bangkok.

PROPS: Keys on ring. Two Motorola Advisor Pagers (Thai-English, Chinese-English). Two wallets. Hong Kong bills and coins. Thai Baht bills and coins. Guitar picks. US Passport, CX boarding pass. A CX airsick bag and a TG airsick bag. Johnny Walker Black Label liter bottle and hotel room bathroom water glass. No ice. Koh-Kae Thai peanuts snacks. Keys on a ring.

GRAPHICS: Boarding pass, notes from meeting.

SHOT-001: MID-SHOT CHRISTOPHER

SOUND FX
City sounds at night.
Insects. A motorcycle
speeds past the hotel.

CHRISTOPHER stands at a table in his hotel room near an open window. He gazes at the city lights.

He pours Johnny Walker Black Label from a one-liter bottle into a hotel bathroom glass with no ice. There's a pack of Koh-Kae peanuts next to the bottle.

SHOT-002: CLOSE-UP CHRISTOPHER

CHRISTOPHER takes a drink from this glass while looking out the opened window. He looks tired but satisfied.

SOUND FX

A distant car horn honks. Some faint music. We hear but don't see.

He checks his Swatch watch which he has taken off his wrist.

SHOT-003: WIDE-SHOT OF BANGKOK FROM CHRISTOPHER'S POV

We see the city lights of Bangkok. Not many tall buildings like Hong Kong. He is only on the 6th floor but above most of the surrounding buildings. Trees are close to the building.

SHOT-004: MID-SHOT OF CHRISTOPHER AT DESK

CHRISTOPHER unloads his pockets. He has two wallets. One for Hong Kong Dollars, one for Thailand Baht. Two Motorola multi-language pagers. One for Hong Kong with English and Chinese, one for Thailand with English and Thai. An assortment of change and loose bills in Hong Kong Dollars and Thai Baht. A few guitar picks. His passport and boarding pass.

SHOT-005: INSERT-SHOT OF DESK

He puts the Hong Kong wallet, pager, coins and bills into a new Cathay Pacific air-sick bag. He the Thai wallet and coins out of a crumpled TG airsick bag for tomorrow. He picks up the Thai pager.

SHOT-006: INSERT-SHOT THAI PAGER

We see a close view of CHRISTOPHER scrolling down the messages of his Thai pager. Mixture of English and Thai.

SHOT-007: INSERT-SHOT KEYS

SOUND FX

Sound of keys digging into table.

CHRISTOPHER digs his keys into the table, slightly scraping the surface.

SHOT-008: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER looking at the pager, not finding anything new. The pager glow fades to black.

SHOT-009: MID-SHOT OF CHRISTOPHER

CHRISTOPHER tosses the keys onto the table, shuts the window and turns back toward the room and finishes his whiskey.

CUT TO:

INT. THAI AIRWAYS AIRBUS - DREAM

ACT-1: SEQ-020

Breakdown:

CHRISTOPHER continues his dreams about air-travel.

PROPS: N/A

GRAPHICS: TG inflight menu for business class.

SHOT-001: CHRISTOPHER IN THAI AIRWAYS BUSINESS CLASS

CHRISTOPHER is sitting in the starboard-side aisle seat of Thai Airways Airbus A310 business class. He is reading the inflight menu.

SHOT-002: THAI STEWARDESS A, CHRISTOPHER'S POV

A stewardess approaches CHRISTOPHER with the drink cart and serves him an orange juice.

THAI STEWARDESS A
Have you selected your dinner?
(Very sweet Thai accent)

SHOT-003: MID-SHOT CHRISTOPHER AND STEWARDESS

CHRISTOPHER holds the inflight menu to point to his selection.

SHOT-004: CLOSE-UP OF STEWARDESS.

THAI STEWARDESS A

ขอขอบคุณ

Ķhx Ķhxbkhuᅇ

(Translation: Thank you)

She nods and smile, and moves to the other passengers.

SHOT-005: MID-SHOT OF THE STEWARDESS

THAI STEWARDESS A is serving a passenger a few rows ahead. The jet shakes unexpectedly. Then violently. She spills the drink on the man's clothes. Embarrassed.

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER looking very worried.

SHOT-007: MID-SHOT BUSINESS-CLASS

SOUND FX

Cart and drinks shaking. Passenger commotion. Announcement beep.

The drink cart is shaking out of control. It starts to roll down the aisle. The stewardess grasps to hang on to the passenger seats as she tries to grasp the cart quickly rolling away. It's heading fast for the door of the cockpit.

INT. BANGKOK HOTEL ROOM - MORNING

SHOT-008: CHRISTOPHER IN HOTEL BED.

SOUND FX

Loud banging sound of garbage truck emptying a bin outside the hotel.

CHRISTOPHER jerks awake in his hotel bed and sits up quickly from flat on his back. He is sweating. We hear the backup-beeping sound of a garbage truck outside.

SHOT-009: CHRISTOPHER'S WINDOW POV OF GARBAGE TRUCK

The truck is lifting garbage bins into the truck. Lots of banging sounds, mixed with the morning traffic, people

talking on the street. A loud motorcycle in the distance.

SHOT-010: MID-SHOT CHRISTOPHER AT WINDOW

CHRISTOPHER turns from looking out the window and checks his Swatch watch on the table.

CUT TO:

EXT. AK&S COURTYARD AND PARKING - MORNING

ACT-1: SEQ-021

Breakdown:

Introduce the ad agency's billionaire client KHUN PRASERT. Business savvy, one of Thailand's most successful men. Their key client.

PROPS: MISS BUM's notebook, electronic translator. 1991 Mercedes-Benz 560SEL, 1990 Mercedes-Benz SL-Class convertible. Plants and flowers. VHS player, monitor and animation.

GRAPHICS: AK&S Logo on gate and main entrance. Past project images on the wall.

SHOT-001: WIDE-SHOT SOI IN FRONT OF AK&S

CHRISTOPHER climbs out of a taxi at the front gate of AK&S on Soi Toon Son, a nice tree-lined side street in the heart of Bangkok.

SHOT-002: WIDE-SHOT AK&S GATE

MISS BUM greets CHRISTOPHER as he approaches the gated four story modern office building.

MISS BUM
Welcome Khun Garman.
(Wai)
Good morning!
(Very sweet tone)

SHOT-003: WIDE-SHOT AK&S PARKING AND MAIN ENTRANCE

CHRISTOPHER follows MISS BUM past the gate door and through a small parking lot outside the AK&S entrance.

A new black 1991 Mercedes-Benz 560SEL is parked in the narrow parking area next to a deep red 1990 Mercedes-Benz SL-Class convertible. There are a few steps of up the door. The yard is small and lined with flowers and trees and a small patch of grass. A small oasis in the heart of the city.

CHRISTOPHER follows MISS BUM between the two cars. She trails her fingers on both cars.

MISS BUM
Khun RATANA has a new car.

MISS BUM turns and presents the black Benz as if she is an auto show presenter.

MISS BUM
This one for work.
(Snickers, clumsy English)
I hope RATANA allow me to drive!

SHOT-004: FULL-SHOT CHRISTOPHER BETWEEN CARS

CHRISTOPHER looks over at the red Benz sports car.

CHRISTOPHER
Not the red one?

SHOT-005: FULL-SHOT MISS BUM

MISS BUM draws her hands back and has a playful look of fear.

MISS BUM
Never!

INT. AK&S CONFERENCE ROOM - MORNING

SHOT-006: WIDE-SHOT RATANA'S CONFERENCE ROOM

CHRISTOPHER, RATANA, and MISS BUM are formally seated in her conference room. RATANA is in the middle. Across the table from her is KHUN PRASERT. To PRASERT's left is his young assistant. To PRASERT's right is an older THAI BUSINESS ASSOCIATE. The big-shots are in the middle, facing each other.

PRASERT is wearing an impeccable quality white shirt and

tie. Neatly groomed, mid-forties. Professional yet friendly. Very good English. The other men are dressed similar.

RATANA is in a formal business suit with skirt. MISS BUM wearing her OL outfit. CHRISTOPHER at RATANA's right alone is out of place in his trademark t-shirt, bluejeans and suspenders.

SHOT-007: MID-SHOT OF PRASERT'S SIDE WATCHING VIDEO

We see PRASERT's team as they watch the video CHRISTOPHER showed RATANA the day before. There is temp music and Thai voice-over.

SHOT-008: CLOSE-UP PRASERT

PRASERT studies the video, then turns toward CHRISTOPHER.

PRASERT
This is looking very good.
(Polite yet firm. Thai
accent. Very good
English)

SHOT-009: INSERT-SHOT ANIMATION

The animation starts with a logo of the real-estate company, music and Thai voice-over. We see a few seconds of a ten-story condo establishing shot.

SHOT-010: MID-SHOT PRASERT

PRASERT turns toward AT RATANA.

PRASERT
But why do you start with the logo?
(he gestures with hands)
First, we must draw the viewer in.

SHOT-011: MID-SHOT RATANA WITH CHRISTOPHER AT HER LEFT

Uncomfortable pause as RATANA struggles to answer. She has a smirk to at CHRISTOPHER as if this were his doing and not in the storyboard she gave him.

RATANA
CHRISTOPHER?

SHOT-012: MID-SHOT PRASERT

PRASERT looks sternly, but not threateningly at RATANA. She is his client and does not want her to pass the buck.

PRASERT

We should start with the building
and the music. Pull in the viewer.
(he smiles at his idea)
Bring in the voice-over then close
with our logo.

SHOT-013: MID-SHOT OF PRASERT AND THAI BUSINESS ASSOCIATE AT HIS RIGHT.

The older man puts his hand on PRASERT's arm and speaks softly in Thai, directed at PRASET. No translation.

THAI BUSINESS ASSOCIATE

โลโก้ต้องอยู่ในอันดับสุดท้าย
Lokô txng xyú ni xạndạb Sủdthây

PRASERT nods respectfully at the man, turns and translates.

PRASERT

The logo is the brand to remember.
This will be last.

SHOT-014: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER has a slight smile, amazed at his business sense. CHRISTOPHER looks down while making a note.

SHOT-015: MID-SHOT OF MISS BUM

MISS BUM is frantically taking notes in English and Thai. Her long hair flowing around her face. She looks up with a big beautiful smile, then right back to taking notes.

SHOT-016: CLOSE-UP RATANA

RATANA has a poker face, not sure how to respond.

RATANA

We can make changes as you like.

SHOT-017: CLOSE-UP PRASERT

Not happy with her response, his expression becomes firm. He

does not want yes-people, he wants thinkers. His hands gestures as he speaks.

PRASERT
If you can explain your reason,
perhaps I can accept.

PRASERT turns to his THAI BUSINESS ASSOCIATE to translate,
then back to RATANA.

PRASERT
I am willing to learn.

He leans back into his chair, evaluating RATANA's response.

SHOT-018: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER is impressed with PRASERT's leadership. He forms
a slight smile and looks to check RATANA reaction.

SHOT-019: MID-SHOT CHRISTOPHER AND RATANA

RATANA
CHRISTOPHER, you will fix this?

She passes the buck. Does not want to make herself look bad,
even though that's exactly what she is doing.

SHOT-020: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks bewildered at becoming the fall guy. He
nods.

CHRISTOPHER
Not a problem.
(Raises his eyebrows)
That's why we show our work in
progress. To make things better.

SHOT-021: MID-SHOT PRASERT

PRASERT's eyes dart between CHRISTOPHER and RATANA. He
understands the dynamics.

PRASERT
Thank you Khun CHRISTOPHER. Looking
forward to next time.

PRASERT stands.

INT. AK&S LOBBY - LATER

SHOT-022: WIDE-SHOT OF RATANA'S LOBBY

PRASERT approaches CHRISTOPHER to shake his hand.

PRASERT
Thank you so much for your
excellent work KHUN CHRISTOPHER. We
will name a building after you!

SHOT-023: MID-SHOT OF CHRISTOPHER

CHRISTOPHER is looking thankful yet sheepish with the
praise.

CHRISTOPHER
Always a pleasure to work with you.
(that's so Hollywood)

SHOT-024: MID-SHOT WITH RATANA BETWEEN CHRISTOPHER AND
PRASERT

RATANA steps between the men. She forces a smile as her eyes
dart between PRASERT and CHRISTOPHER. She realizes she's
been outed yet content the client is satisfied.

SHOT-025: WIDE-SHOT LOBBY

RATANA and CHRISTOPHER bidding farewell to KHUN PRASERT and
his assistants as they exit the ground floor glass door with
MISS BUM leading the way.

We see the the two cars and the plush green vegetation flora
on the outside visible through the glass. A beautiful sunny
day.

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER turns from looking at PRASERT toward RATANA.

CHRISTOPHER
KHUN RATANA
(trying to get her
attention)
Would it be possible to process our
invoice?

SHOT-027: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles but looks determined. His eyes dart around the room then back to RATANA.

CHRISTOPHER

The sooner we will be able to keep
on schedule.

He forms a confident smile.

SHOT-028: CLOSE-UP RATANA

RATANA looks at CHRISTOPHER then over his shoulder as PRASERT pulls away, then back at CHRISTOPHER. She's looking a bit flustered, wanting to hold on to her money but knowing the project's success is in CHRISTOPHER'S hands.

RATANA

Yes.
(Determined. A pause)
Please follow me.

CUT TO:

INT. BANGKOK RESTAURANT - LATER THAT EVENING

ACT-1: SEQ-022

Breakdown:

Bangkok can feel far from home. CHRISTOPHER has a regular, out-of-the-way American restaurant. Even there, he deals with solicitation on a daily basis.

PROPS: Mexican food.

COSTUME: CHRISTOPHER wearing a red/white checkered long sleeve button-down shirt.

GRAPHICS: New Orleans/Mardi Gras themed posters. Hand lettered sign on wall "Mexican Food Night: Every Thursday"

PROPS: Sign in English for Mexican Food Night.

SHOT-001: MID-SHOT CHRISTOPHER SITTING AT BAR

SOUND FX
Jazz music mixed with conversation.
Mid volume, not blaring, not quiet.

CHRISTOPHER is seated at the counter of a New Orleans themed bar. It's Mexican food night. This is his Thursday night routine.

A relief from work and an escape back to the USA for a few hours each week. Traditional jazz plays in the background.

He sips a pint of beer. A plate full of Mexican food before him. He looks content. The bar is packed. Standing room only. The well-ordered crowd is mostly American middle age men intermixed with a few Thai women.

SHOT-002: MID-SHOT BAR WOMAN WITH CHRISTOPHER

A mid-twenties woman approaches CHRISTOPHER as he resumes eating. She's wearing blue jeans and a tank top. Long loose hair.

SHOT-003: MID-SHOT BAR WOMAN AND CHRISTOPHER

She stands next to CHRISTOPHER and puts her hand on his shoulder. He tenses and looks up his food as she offers a wai. She leans close to speak into CHRISTOPHER's ear with a slighting raised voice.

BAR WOMAN
Hello sir.
(smiles and brushes her
long hair over her
shoulder)
How long you stay Bangkok?
(Thai-English)

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles yet looking annoyed. He calculates his reply.

CHRISTOPHER
Every night.

CHRISTOPHER looks back at his food and picks up his fork. He pauses, then looks back to the woman without expression. He does not want to engage. He puts his fork down, looks away taking a sip of beer. He is not offering nor accepting. Just politely ignoring.

SHOT-005: MID-SHOT BAR WOMAN AND CHRISTOPHER

The woman leans in again to speak. She extends her hand to shake.

BAR WOMAN
Nice to meet you.

CHRISTOPHER does not engage. The woman gets the hint, drags her hand across his shoulder as she moves past, on to someone else.

SHOT-006: CHRISTOPHER'S POV: PAN FROM THE BAR WOMAN TO MEN

The woman moves through the crowded bar as CHRISTOPHER'S gaze follows her. She slides into the edge of a booth with two western men, brushing up close to a balding man who has a delightful smile seeing the girl.

BAR WOMAN
(Indistinct conversation
over the music and
chatter)

SHOT-007: EXTREME CLOSE-UP OF CHRISTOPHER

CHRISTOPHER'S eyes shift from the girl to others around the bar, more lost in thought than searching. His straight face turns into a chuckle.

SHOT-008: MID-SHOT OF BAR WOMAN WITH MAN

The BAR WOMAN now has her arm over the shoulder of the bald man. They clink full beer mugs and drink. She smiles at him, then looks about to scope the bar for another target while he drinks his beer.

CUT TO:

INT. BANGKOK HOTEL LOBBY - MORNING

ACT-1: SEQ-023

Breakdown:

The hotel receptionist is keen on CHRISTOPHER. A university student and a civilian, not a hooker. Very different from his encounter last evening.

CHRISTOPHER suspects the hotel staff are reading his faxes too closely. They may be passing details he would rather keep confidential.

PROPS: Fax-sent confirmation. Winter parka.

GRAPHICS: Fax confirmation printout. Original letter which was faxed with densely written text.

SHOT-001: FULL SHOT OF CHRISTOPHER AT HOTEL DESK

Rear view of CHRISTOPHER checking out of the hotel. His flight bag by his side.

SHOT-002: MID-SHOT OVER CHRISTOPHER'S SHOULDER OF RECEPTION.

The reception MISS AI presents him a fax formally with two hands, in a playful joking way.

MISS AI
Mr. CHRISTOPHER, here is the fax
you sent.
(Very sweet, playful Thai
style tone)

She smiles, very friendly.

Her tone changes, giving a warning like a mother a Thai-style joking way. (Very Thai.) This indicates she is interested in a long-term relationship: marriage.

MISS AI
Mr. CHRISTOPHER,
(switches tone to a fun,
scolding Thai style)
You must not forget before you
leave.

She laughs as she gives him the fax. She slaps his hand playfully as he reaches.

MISS AI
Mr. CHRISTOPHER, I think must be
very important.
(Broken English)

Fax you sent to Hong Kong!

SHOT-003: MID-SHOT OF CHRISTOPHER FROM SIDE, MISS AI TO RIGHT.

CHRISTOPHER looks briefly at the fax and smiles back.

CHRISTOPHER
You are so nice to me.

She smiles, delighted.

SHOT-004: INSERT-SHOT FAX

We see the fax. An original letter printed with the fax-sent confirmation stapled to the top. In the center of the densely written text is a section with "be sure to feed my dog" in center-screen.

SHOT-005: CHRISTOPHER'S POV MISS AI

She offers a huge smile and beauty queen pose.

MISS AI
Am I as beautiful as Miss Universe?

She twirls 360 and laughs. A seated receptionist giggles at the brazen flirtation.

SHOT-006: OVER THE SHOULDER OF BELLBOY. FULL SHOT CHRISTOPHER AND MISS AI

Opposite view of CHRISTOPHER at the counter smiling back at MISS AI, smiling and nodding.

CHRISTOPHER
สวยมาก
Swy māk ma.
(speaking Thai, very
beautiful, switching to
English)
Yes you are very beautiful.

SHOT-007: MISS AI, CHRISTOPHER'S POV

Her smile turns to a false-frown and she slaps his hand, playfully. Speaks with a giggle.

MISS AI
ปากหวาน (Pākhwān: THAI)
You speak with sweet mouth.

SHOT-008: MID-SHOT OF OTHER RECEPTION WOMAN

The seated receptionist rolls her eyes.

SHOT-009: FULL-SHOT CHRISTOPHER

CHRISTOPHER turns and walks across the lobby with his flight bag in tow. MISS AI is watching him.

SHOT-010: FULL-SHOT OF BELLBOY

The HOTEL BELLBOY brings CHRISTOPHER his parka from the closet.

SHOT-011: MID-SHOT MISS AI

MISS AI
MR. CHRISTOPHER, do not forget your
coat!
(speaking loudly across
the room)
I do not want you to freeze in
China!

SHOT-012: BELLBOY WITH CHRISTOPHER

The BELLBOY hands the jacket to CHRISTOPHER as he fakes a shiver.

INT. BANGKOK TAXI - MOMENTS LATER

SHOT-013: CLOSE-UP CHRISTOPHER IN TAXI LOOKING OUT WINDOW

Traffic is heavy as he heads to the airport.

SHOT-014: INSERT-SHOT OF HAND IN BOOKBAG PULLING OUT PAGER

CHRISTOPHER'S Thai pager buzzes and vibrates. He pulls it out of his Danish book-bag.

SHOT-015: INSERT-SHOT OF PAGER

It's a message from MISS AI in Thai and English.

Text Message: เจอกันคราวหน้า. See you next time. Have fun with your dog. Miss U.

SHOT-016: CLOSE-UP CHRISTOPHER LOOKING OUT WINDOW

CHRISTOPHER looks up from the pager and out the window. Slight smile, then back with a concerned look. He speaks to himself.

CHRISTOPHER

And I don't even have a dog.

SHOT-017: CHRISTOPHER'S POV OUT THE WINDOW

Bangkok traffic is busy. A motorcycle taxi with a woman in an OL outfit maneuvers around the back of a truck nearly hitting another motorcycle. The woman is seated side saddle, balancing herself without holding on.

SHOT-018: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks astonished at Thai normal life.

SHOT-019: TRACKING SHOT OF REAR OF TAXI

The motorcycle weaves between CHRISTOPHER's taxi and the other vehicles. A dangerous move. The woman leans with the motorcycle. It's her every day.

CUT TO:

INT. BEIJING AIRPORT - AFTERNOON

ACT-1: SEQ-024

Breakdown:

The contrast between the closeness of Bangkok life and the formality of Beijing. Hot climate verses the cold winter. A vibrant economy verses the sparse decorations of communist-era China.

PROPS: Paper with hotel address and location. HK Dollars. China FEC: Foreign Exchange Certificate currency, diamond studded Swiss watch.

GRAPHICS: Wall advertising and promotions for China products and cities to attract foreign investment. Taxi voucher.

GRAPHICS 3D SET EXTENSION: Restored the 1990 look of the air terminal. Vehicle replacements.

SHOT-001: FULL SHOT CHRISTOPHER IN ARRIVALS AREA

CHRISTOPHER steps out of the arrivals gate at the Beijing Airport pulling his flight bag and holding his parka. Wearing his sweatshirt he shivers.

He stops to put on his parka, feeling the cold and contrast to Thailand. The airport is busy but not crowded. He looks around the room as he puts his arms in the sleeves.

SHOT-002: INSERT SHOTS CHRISTOPHER'S POV

On the wall are promotions of Chinese products aimed at Western visitors and businessmen.

SHOT-003: MID-SHOT CHRISTOPHER GETTING TAXI VOUCHER

CHRISTOPHER stops at a desk with two identically blue-suited clerks. A man and a woman dressed in security uniforms. He slides the directions from LINDSEY and a one-hundred Hong Kong Dollar note.

CHRISTOPHER
Here's my hotel.
(Speaking slowing)
Address.

He points to the address on the paper, not sure if they speak English.

SHOT-004: MID-SHOT MALE TAXI VOUCHER CLERK

The man has a slight smile and speaks clearly with the distinct Beijing accent.

MALE TAXI VOUCHER CLERK
Yes, we know this hotel.

SHOT-005: MID-SHOT BOTH CLERKS

The woman makes change in FEC and puts the money on the counter. The man recounts the the money.

SHOT-006: INSERT-SHOT FEC

We see the hands of the clerk slide Chinese FEC money and a taxi voucher to CHRISTOPHER.

SHOT-007: MID-SHOT MALE TAXI VOUCHER CLERK

The man motions with his head and eyes toward a counter to his right.

MALE TAXI VOUCHER CLERK
Next time, please exchange your
Hong Kong Dollars for Foreign
Exchange Certificates.

SHOT-008: MID-SHOT FEMALE TAXI VOUCHER CLERK

The woman looks up at the man as if under suspicion.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER acknowledges the clerk and steps away, allowing a Korean businessman approach the counter. He is nicely dressed in a black winter coat and fedora. On his wrist is a diamond studded Swiss watch

INT. BEIJING TAXI - MOMENTS LATER

SHOT-010: CHRISTOPHER GETTING INTO TAXI

It's winter and there has been heavy snow. An airport taxi-stand staff helps CHRISTOPHER close the taxi door. They expect no tip.

SHOT-011: MID-SHOT CHRISTOPHER AT BACK OF TAXI

CHRISTOPHER hands the voucher and directions from LINDSEY

over the seat to the driver. He nods and smiles. The driver fakes a shiver, acknowledging the cold.

SHOT-012: INSERT-SHOT, DRIVER'S POINT OF VIEW

The driver sees the hand-drawn map of the route to the hotel. English and Chinese.

SHOT-013: DRIVER, CHRISTOPHER'S POV

The driver puts the voucher on the dashboard. He doesn't need the map and returns it to CHRISTOPHER.

SHOT-014: CLOSE-UP CHRISTOPHER LOOKING OUT WINDOW

CHRISTOPHER is cold inside the taxi. He puts on a scarf, stocking hat and gloves. He adjusts his scarf and coat to warm up, turning to look out the window.

SHOT-015: CHRISTOPHER'S POV OF SCENERY

Taxi ride to his hotel. Snow on the ground. The highway is a two-lane road. Passing through a groove of snow covered birch trees. The old airport road.

CUT TO:

EXT. BEIJING HOTEL - EVENING

ACT-1: SEQ-025

Breakdown:

CHRISTOPHER arrives at the hotel and meets GINGER. A woman in her late twenties, she is the KWTL Beijing office manager. Major changes have been going on within the company while CHRISTOPHER was in Bangkok.

PROPS: FEC Currency.

GRAPHICS: Thai Airways business class carry-on tag on flight bag.

SHOT-001: FULL SHOT TAXI PULLING UP TO HOTEL

Taxi pulls up to the hotel entrance. Early evening and the sky is a deep blue.

The hotel glitters with lights. It's plush, especially when compared to the drab communist era feeling of the airport. A necessity to attract foreign businessmen.

SHOT-002: MID-SHOT CHRISTOPHER PAYING DRIVER

While there is no need, CHRISTOPHER tips the taxi driver who have learned to expect it from western businessmen. The tip could be more than his day's normal pay.

SHOT-002: INSERT-SHOT MONEY IN CHRISTOPHER'S HAND

CHRISTOPHER counts out a tip in FEC currency.

SHOT-003: CLOSE-UP DRIVER, SMILING

The driver smiles at CHRISTOPHER wishing for a tip. He looks at the currency with a huge smile and nods his head in thanks. To the driver, FEC is as good as gold as he can double or triple the value on the black market.

SHOT-004: FULL SHOT CHRISTOPHER OUTSIDE AT TAXI TRUNK

The driver removes the flight bag out of the trunk with the hotel doorman's help. The driver tips the doorman who is critical to the driver getting his next passenger.

Camera pans to a woman in an all white, form fitting parka steps carefully in the snow toward CHRISTOPHER.

GINGER
Welcome to Beijing!
(speaking with a distinct
Beijing accent)
It is cold today!

SHOT-005: CLOSE-UP GINGER FACE

A woman in her late 20's, we see GINGER's face through the small opening in the parka's closely drawn hood. There's a glint of a smile in her eyes behind the steam of her breath.

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles back, glad to see her again. He looks down at his Reeboks.

SHOT-007: INSERT-SHOT, CHRISTOPHER'S FEET

We see GINGER's black boots facing CHRISTOPHER'S red-dot Reeboks a few inches deep in the snow. He better be careful not to slip.

SHOT-008: MID-SHOT CHRISTOPHER AND GINGER

CHRISTOPHER looks up to GINGER with a slight laugh.

CHRISTOPHER
I didn't prepare well for Beijing
winter.

SHOT-009: FULL-SHOT CHRISTOPHER AND GINGER CAMERA TRACK

CHRISTOPHER and GINGER walk into the hotel as the doorman holds the door. Inside is warm, plush and cozy.

CUT TO:

INT. BEIJING HOTEL ROOM - LATER

ACT-1: SEQ-026

Breakdown:

GINGER encountered problems in the Beijing office, and suspicious of perils within the company. She seeks help from CHRISTOPHER.

PROPS: Envelope from Hong Kong, China style tea set. Cups with covered lids. Tea cozy to keep the pot warm.

GRAPHICS: Papers in envelope from Hong Kong office.

GRAPHICS ON TELEVISION: Beijing weather forecast in early 8-bit graphics.

SHOT-001: FULL-SHOT OF GINGER AT HOTEL ROOM KITCHENETTE

GINGER is making tea for CHRISTOPHER in his hotel suite. It's a big room with large desk, seating area and small kitchen. The bedroom is separate.

She is wearing a black heavy sweater and snow-pants. Her white parka is draped over a chair. Her cheeks are still rosy from the cold.

SHOT-002: MID-SHOT CHRISTOPHER AT CLOSET

CHRISTOPHER is hanging his winter coat in the closet and warms his hands.

SHOT-003: MID-SHOT GINGER

GINGER pours hot water into a Chinese tea mug. Resembles the shape of an American coffee mug but is decorated and with a lid to keep the water warm.

GINGER
I made tea for you.

SHOT-004: MID-SHOT GINGER AND CHRISTOPHER

CHRISTOPHER picks up his tea to drink. He removes the lid from the mug. GINGER covers the teapot with a cozy and picks up her mug. She smiles, glad for the warmth of the mug.

SHOT-005: MID-SHOT OF TELEVISION ACROSS THE ROOM

On the television we see the weather report in Chinese. Very simple 8-bit graphics. We hear a woman speaking with a strong, authoritative Beijing voice-over.

WEATHER PRESENTER
北方有更多的积雪。
Běifāng yǒu gèng duō de jī xuě.
(Translation: More snow
expected in north.)

SHOT-006: MID-SHOT CHRISTOPHER AND GINGER SEATED IN EASY CHAIRS.

They watch the TV while seated in two angled love-seats.

GINGER
More snow. You might delay your
return to Hong Kong.

SHOT-007: MID-SHOT GINGER

GINGER looks at CHRISTOPHER. She wants to bring up an uncomfortable topic. Her slight smile which turns to a concerned frown as her eyes dart to the TV and back.

GINGER

Maybe it will snow for several days. You will know tomorrow!
(she puts down the mug)
In the morning you will meet with the head of China Meteorological Administration.

SHOT-008: INSERT-SHOT PAPERS

CHRISTOPHER pulls an envelope of papers from his Danish bookbag.

CHRISTOPHER

If this guy doesn't know the weather,
(chuckle)
who will?

He smiles and raises his eyebrows at his own joke

SHOT-009: MID-SHOT CHRISTOPHER AND GINGER

CHRISTOPHER hands papers to GINGER.

CHRISTOPHER

These are for you.
(CHRISTOPHER shrugs)
I'm not sure what. It's in Chinese.

SHOT-010: CLOSE-UP GINGER

GINGER looks through the papers, reading carefully. Looking for something in particular.

GINGER

ROLLO has quit?
(looks distressed)
He kept the pay from us for three months.
(embarrassed)
Can you ask someone in Hong Kong for our salary?

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks concerned and confused. He still doesn't realize KWTL is going under as they speak.

SHOT-012: CLOSE-UP GINGER

GINGER has a pleading look on her face.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER pulls out his wallet, and hands GINGER three \$100 Hong Kong Dollar notes.

CHRISTOPHER

I will need some RMB while I'm here. For the meals and the taxi.
(he smiles)

Can you exchange these? I just need the exchange rate back, one-for-one.

Non Chinese cannot spend the People's Money, RMB. They can only use the FEC, Foreign Exchange Certificates at a few places like the hotel.

GINGER will need to be with him to make any purchases using RMB.

SHOT-014: CLOSE-UP GINGER

GINGER is delighted. She will make 3x or 4x on the black-market exchange. Hong Kong dollars are better than FEC. This alone make up for her lost pay.

She smiles at CHRISTOPHER very appreciatively.

GINGER

Yes, I can bring you tomorrow.

SHOT-015: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles and happy that he can do some good. GINGER has been very helpful on all his previous trips. He is ashamed the Hong Kong salesmen abuse the Beijing staff. Selfish and anti-productive.

CUT TO:

INT. CHINA METEOROLOGICAL ADMINISTRATION MEETING ROOM -
MORNING

ACT-1: SEQ-027

Breakdown:

The head of CMA, the China Meteorological Administration is a scientist first and administrator out of necessity. He loves his job and proud of the technological progress his team has made. He appreciates that this American, CHRISTOPHER, is willing to be truthful as well as helpful.

PROPS: Period decorations in formal Communist-era meeting room style. Chairs, tables, tea set, spittoons. Resembles the images of Mao with Nixon. Television with VHS machine on a cart.

GRAPHICS: Printout of images from a Sony Cvp-g500 Color Video Printer for proposed CMA weather graphics. Various weather fronts, temperatures for cities, pressure systems. The background map is China. The city names are in Chinese.

GRAPHIC ANIMATIONS: Animation of anvil-head storm cloud forming.

SHOT-001: WIDE-SHOT OF CMA MEETING ROOM

CHRISTOPHER is seated in a large, communist-era style meeting room. There are two large chairs in the middle of the room. There are spittoons next to each chair. Tea has been served.

In the other large chair is Dr. Wong, the director of the China Metrological Administration. A powerful and educated man. A scientist at heart. He is wearing a white short-sleeve shirt and open collar. Gray dress pants.

Christopher is wearing his jeans and Reeboks, with a medium gray long sleeve sweatshirt.

GINGER is sitting in a simple chair to CHRISTOPHER's right. A woman translator is seated similarly at Dr. Wong's left taking notes. He doesn't need a translator.

SHOT-002: FULL-SHOT CHRISTOPHER AND DR. WONG

Dr. Wong sips the tea and replaces the cover. He looks uncomfortable.

SHOT-003: MID-SHOT DR. WONG

Dr. Wong looks at CHRISTOPHER directly, seeking answers.

DR. WONG
I have an important question.

Dr. Wong nods to the TV which has been placed a few feet in front of them.

DR. WONG
About the software we purchased
from your company.

SHOT-004: MID-SHOT OF TELEVISION ON A CART

DR. WONG's assistant kneels next to the TV and pushes a video tape into the player. We see an animation of a big anvil-head cloud forming over a grid from the Wavefront Advanced Visualizer Demo Reel.

SHOT-005: MID-SHOT DR. WONG

DR. WONG is deadpan. He looks from the monitor to CHRISTOPHER.

DR. WONG
Can we make this cloud animation
with the software we purchased?

SHOT-006: MID-SHOT CHRISTOPHER LOOKING AT DR. WONG

CHRISTOPHER is caught off-guard and it shows. He knows about this animation but has no idea it was used to sell the animation system to the CMA.

CHRISTOPHER
This animation
(pauses, composes himself)
was made by weather scientists and
computer graphics researchers at
the National Center for
Supercomputing at the University of
Illinois.

CHRISTOPHER takes a deep breath, knowing where this is heading.

SHOT-007: MID-SHOT DR. WONG

Dr. Wong remains deadpan. He looks back at the animation.

CHRISTOPHER

The software and hardware you
purchased can be used to make the
animation,
(Pause)
and render the images.
(Pause)
It's very complex.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER is looking at the video with interest and a bit
of excitement. Yet cautions in his reply.

CHRISTOPHER

The weather scientists used their
own software to create moving
geometry, frame by frame.
(Pause)
Our animation reads those objects,
(upbeat)
Adding a camera and lights to get
the final animation.

SHOT-009: INSERT-SHOT OF THE VIDEO

Closer view of the animated thunderhead animation.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER puts on his technical hat as he explains. He is
in his element.

CHRISTOPHER

The cloud shapes were created by
the scientists from their weather
data.

CHRISTOPHER looks from the TV to DR. WONG and realizes that
this was not the reaction he expected from DR. WONG.

SHOT-011: CLOSE-UP DR. WONG

DR. WONG remains deadpan. He is not happy yet remains
silent, listening, attentive.

SHOT-012: MID-SHOT OF GINGER

GINGER tries to conceal her look of astonishment at CHRISTOPHER's response.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER knows the buck has been passed to him as he is the technical advisor. He looks down and raises his eyebrows, embarrassed by the situation. He reaches into his bag and hands DR. WONG several 4x5-inch color photo prints.

CHRISTOPHER

The software can produce your daily weather graphics.

CHRISTOPHER's speaking speed increases and his English turns from formal to casual as he goes tech. He's excited about what he's done.

SHOT-014: CLOSE-UP DR. WONG

DR. WONG studies the prints, one by one. He flips one picture over to look at the back. Curious.

CHRISTOPHER

These were printed on the new Sony color video printer!

(In an exciting tone)

It's pretty amazing to get an instant color print from video.

SHOT-015: INSERT SHOTS WEATHER FORECAST GRAPHICS

DR. WONG flips through several prints of various weather graphics in China. Cold fronts, temperatures over cities, pressure systems. The background map is China. The city names are in Chinese.

CHRISTOPHER

I'm teaching your staff how to automate this process for your daily weather graphics.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks excited.

CHRISTOPHER

You'll be able to produce these

high-quality images from your
existing data.

Christopher pauses and studies DR. WONG.

SHOT-017: MID-SHOT DR. WONG

DR. WONG thoughtfully looks up from the pictures. His
deadpan expression has a very slight look of relief.

SHOT-018: CLOSE-UP CHRISTOPHER

CHRISTOPHER is a bit excited, engaged.

CHRISTOPHER

I am teaching two of your women,
the data scientists, to automate
these graphics from your satellite
data.

SHOT-019: MID-SHOT DR. WONG

Dr. Wong studies the images.

SHOT-020: CLOSE-UP CHRISTOPHER

CHRISTOPHER

They're very smart. And fast
learners!

(excited)

Today I'll teach them how to
program geometry shapes.

(Beat)

So they can translate their own
data!

SHOT-021: MID-SHOT DR. WONG

DR. WONG looks away trying to dispel his anger. A beat
passes. He looks back at CHRISTOPHER.

DR. WONG

This cloud animation then requires
more research?

He speaks more as statement than a question.

SHOT-022: CLOSE-UP DR. WONG

DR. WONG is angry, but not at CHRISTOPHER. Remains composed.

DR. WONG
Thank you for being honest with me.

He hands the pictures back to CHRISTOPHER and leans back in his chair.

DR. WONG
These Hong Kong salesman can be difficult.
(another pause, careful in his English ability)
I was left with the impression that this would be easier.

SHOT-023: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks from DR. WONG to the pictures, then back. A slight sigh. He knows that it is difficult to understand how complex some solutions can be.

SHOT-024: FULL SHOT CHRISTOPHER AND WONG

DR. WONG stands up quickly. The meeting is over.

DR. WONG
Thank you for your time.

DR. WONG extends his hand. He knows that western businessmen expect this.

SHOT-025: MID-SHOT CHRISTOPHER

CHRISTOPHER stands in respect and shakes his hand.

CHRISTOPHER
I am here to help you with your project.

SHOT-026: MID-SHOT DR. WONG

DR. WONG nods in appreciation. Very slight smile. He looks to his assistant and steps away.

SHOT-027: MID-SHOT OF GINGER

GINGER also stands. She is wide-eyed in near disbelief. This open admission of problems seldom happens, impressed that CHRISTOPHER is willing to follow-through and be responsible.

SHOT-028: WIDE-SHOT DR. WONG AND ASSISTANT, CHRISTOPHER'S POV

SOUND FX
Footsteps in large hall become distant.

DR. WONG and his assistant walk out. The footsteps leave an eerie echo in the large room.

SHOT-029: MID-SHOT CHRISTOPHER AND GINGER

CHRISTOPHER looks from the door to GINGER, relieved as if just having dodged a bullet.

CUT TO:

INT. CMA VIDEO PRODUCTION ROOM - AFTERNOON

ACT-1: SEQ-028

Breakdown:

The weather administration programmers are smart and eager to learn. The investment in technology falls into good hands.

Live weather presentations are new to China with Beijing TV the flagship broadcast.

PROPS: Betacam SP video equipment. Tape decks, switchers, monitors, routers, scopes, Sony Studio High-Quality camera for newsroom. Greenscreen wall and lighting, microphone booms. SGI computer. WYSE terminal.

GRAPHICS: Green text on WYSE Terminal. Printed A4 pages of instructions for technical team.

GRAPHIC ANIMATIONS: Animation of weather graphics in hidden-line wireframe image of China along with the software graphic interface (GUI) for Wavefront Advanced Visualizer animation software. In the WYSE terminal we see command data flashing as he pages through the text. The text stops with listings of Chinese

cities in Pinyin with temperature data and latitude and longitude locations.

GRAPHIC VIDEO OF NEWS PRESENTER: In the monitor we see the news presenter keyed over a still graphic image of China with location names in Chinese.

SHOT-001: WIDE-SHOT OF CMA VIDEO PRODUCTION ROOM

Video production room with Betacam SP editing decks, editing bay, broadcast standard monitors, video scopes, Betacam SP cameras on tripods, lighting, etc.

The room is busy with activity. The weather data has arrived from the satellite team and production for the evening news broadcast is at full tilt.

SHOT-002: FULL-SHOT OF STUDIO BEHIND THE GLASS

Behind a glass window in the control room we see an attractive woman dressed in plain street cloths standing in front of a green-screen.

INT. CMA NEWS STUDIO

SHOT-003: FULL-SHOT OF NEWSROOM STUDIO

The woman, the WEATHER PRESENTER is practicing walking in front of the green-screen.

A CAMERAMAN looks though the viewfinder.

SHOT-004: MID-SHOT OF NEWS DIRECTOR

The NEWS DIRECTOR is looking at her in a monitor gives her advice on her movements.

NEWS DIRECTOR
Indistinct Chinese from behind the
glass. No translation.

SHOT-005: INSERT-SHOT FLOOR UNDER WEATHER PRESENTER

We see the woman's legs and feet as she walks. The floor has marks for where she should stand. Chinese labels.

SHOT-006: CAMERA PAN TO WEATHER PRESENTER

We see the woman WEATHER PRESENTER looking up after stopping on her mark, then toward the NEWS DIRECTOR who is barking directions. No translation. She is looking at herself in the TV monitor.

SHOT-007: MID-SHOT OF NEWS DIRECTOR

The NEWS DIRECTOR pointing at the front of the camera.

NEWS DIRECTOR

Indistinct Chinese

边走边看监视器

Biān zǒubiān kàn jiānshì qì

(impatient tone)

Translation: Look into the camera
as you walk.

SHOT-008: PAN FROM WEATHER PRESENTER TO MONITOR, NEWS DIRECTOR'S POV

Camera pans from the WEATHER PRESENTER who is looking confused, to a large video monitor off stage right. We see her in the monitor, keyed over a map of China.

SHOT-009: CLOSE-UP OF WEATHER PRESENTER

The woman smiles and waves her arms as she sees herself over the map of China. This is the first time she has ever seen herself on green-screen, excited like a child.

INT. CMA VIDEO PRODUCTION ROOM.

SHOT-010: MID-SHOT OF CHRISTOPHER AT COMPUTER WITH TWO WOMEN

CHRISTOPHER is sitting in front of a Silicon Graphics computer monitor. Beyond the monitor we see the woman in the news studio behind the control-room glass, out-of-focus.

The computer monitor has a wireframe image of China along with the software graphic interface (GUI) for Wavefront Advanced Visualizer animation software. Two women are looking over CHRISTOPHER'S shoulder.

Both women are wearing white lab coats. One is in her mid-fifties, the other mid-twenties. Both are fascinated with pen and notepads.

SHOT-011: INSERT-SHOT OF CHRISTOPHER TYPING

Close view of CHRISTOPHER typing on the keyboard, moving the SGI optical mouse over the special metal mouse-pad. The camera pans up to see words he is typing on the screen.

SHOT-012: CLOSE-UP CHRISTOPHER

CHRISTOPHER concentrates on what he types. There's a glow from the screen on his face. We hear him ending his typing as he hits the enter key. He turns to look the women with a smile.

SHOT-013: INSERT-SHOT OF MONITOR

On the screen we see the wireframe graphics of a map of China with cities quickly populated with weather temperature data. Automated.

SHOT-014: CLOSE-UP OF THE TWO WOMEN

The women gawk in astonishment and look at CHRISTOPHER.

SHOT-015: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER has the smug smile of technical accomplishment.

CHRISTOPHER

Let me show you show how I did
this.

SHOT-016: MID-SHOT OF CHRISTOPHER FROM BEHIND

CHRISTOPHER rotates on his chair to work on a WYSE green-screen terminal to his right. Just like at his home.

SHOT-017: INSERT-SHOT OF WYSE TERMINAL

In the WYSE terminal we see command data flashing as he pages through the text. The text stops with listings of Chinese cities in Pinyin with temperature data and latitude and longitude locations.

SHOT-018: CLOSE-UP OF CHRISTOPHER

We see the slight green glow of the monitor in CHRISTOPHER'S eyes.

CHRISTOPHER
Here is the data which you exported
for me.

SHOT-019: CLOSE-UP OF WOMEN

The women are concentrating. The younger woman makes notes.

CHRISTOPHER
Here's the command file I created
to translate that data which builds
the Graphics.

SHOT-020: MID-SHOT OF CHRISTOPHER WITH WOMEN

CHRISTOPHER hands them stapled papers.

CHRISTOPHER
These are the instructions I made
for you.
(Pause)
How to convert the satellite data
to build the forecast graphics.

CHRISTOPHER types commands.

CHRISTOPHER
The source code is right here.

SHOT-021: CLOSE-UP OF WOMEN

The women write down the directory location they read from
the screen.

SHOT-022: CAMERA PANS TO SGI MONITOR

Over the GUI graphics an image displays of the weather
graphics of China in full color. Broadcast quality.

SHOT-023: CLOSE-UP OF OLDER WOMAN

She smiles and looks at CHRISTOPHER.

OLDER TECH WOMAN
What is the time take from start to
finish?
(Awkward English with
distinct Beijing accent)

SHOT-024: CLOSE-UP OF CHRISTOPHER

CHRISTOPHER
Seventeen minutes:
(looks quickly at terminal
then back)
23 seconds.

CHRISTOPHER'S look changes from tech-talk-teacher to a wide smile.

CHRISTOPHER
But it won't tell me if I can fly
to Hong Kong tomorrow.

SHOT-025: FULL-SHOT OF CHRISTOPHER AND WOMEN FROM BEHIND

Indistinct conversation as CHRISTOPHER types and points at the monitor. We see some activity in the news studio as the camera focus change to the WEATHER PRESENTER.

SHOT-026: MID-SHOT OF TWO WOMEN FROM BACK OF MONITOR

YOUNGER TECH WOMAN
Perhaps she will know.

The YOUNGER TECH WOMAN gestures toward the news studio.

SHOT-027: MID-SHOT WEATHER PRESENTER IN FRONT OF GREEN-SCREEN

The WEATHER PRESENTER looks toward the monitor as she gives a cheeky glamor-girl kiss to the camera.

SHOT-028: MID-SHOT OF NEWS DIRECTOR FROM BEHIND

We see a close-up of the WEATHER PRESENTER in the NEWS DIRECTOR'S monitor mugging for the camera.

SHOT-029: MID-SHOT OF CHRISTOPHER WITH TWO WOMEN

They all laugh as they look over the monitor toward the studio.

CUT TO:

INT. HOTEL LOBBY - EVENING

ACT-1: SEQ-029

Breakdown:

It's as common experience for expat workers have ethical problems working in Asia. CHRISTOPHER will be snowed-in and not able to return to HK as hoped.

PROPS: Beer, glasses.

GRAPHICS: N/A

GRAPHIC ANIMATIONS: Animation of simple 8-bit weather graphics in the old-style produced by the CMA.

SHOT-001: WIDE SHOT HOTEL LOBBY

CHRISTOPHER steps into the lobby as the doorman holds open the door. He brushes snow off his parka. Out the window we see heavy snowfall in the lights of the hotel.

INT. HOTEL LOBBY BAR

SHOT-002: HOTEL LOBBY BAR

CHRISTOPHER hangs his winter coat over a chair at the hotel lobby bar. We hear piano music of Western pop songs in the background.

SHOT-003: INSERT-SHOT BAR TELEVISION

On the television we see the current 8-bit graphics weather forecast. Chinese text and crude graphics. No presenter, no audio. This is where CHRISTOPHER just came from.

SHOT-004: MID-SHOT OF HOTEL BARTENDER

The bartender recognizes CHRISTOPHER and holds up an empty pint glass as if asking.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER nods and sits at the bar.

SHOT-006: MID-SHOT CANADIAN BUSINESSMAN

CANADIAN BUSINESSMAN
You made it back!

The CANADIAN BUSINESSMAN raises his martini glass towards CHRISTOPHER.

SHOT-007: MID-SHOT CHRISTOPHER°

CHRISTOPHER
Just barely.

CHRISTOPHER settles into the bar stool.

SHOT-008: MID-SHOT CANADIAN BUSINESSMAN

CANADIAN BUSINESSMAN
You'll be here for a few more days.

The CANADIAN BUSINESSMAN raises his drink toward the TV.

SHOT-009: INSERT-SHOT BAR TELEVISION

Weather graphics cycle with information on the weather in the south near Hong Kong, all in Chinese.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER is looking tired. Acknowledges the bartender as the beer is served. Looks toward the lobby over the bar.

SHOT-011: WIDE-SHOT OF LOBBY OVER THE BAR

In the center of the lobby is a black grand piano with a young man playing western pop songs.

SOUND FX
Piano plays "Strangers in the Night."

SHOT-012: CLOSE-UP CHRISTOPHER

CHRISTOPHER is lost in thought as the music lingers.

SHOT-013: MID-SHOT CANADIAN BUSINESSMAN

The CANADIAN BUSINESSMAN has been telling a story. We catch him in mid-sentence.

CANADIAN BUSINESSMAN
... and after six weeks when the
first project finished
(he finishes his martini)
they told me my salary was going to
be reduced.

The CANADIAN BUSINESSMAN chuckles as matter-of-factly telling war stories of working in Asia. He look at CHRISTOPHER with a tired smile, then downs to his drink. He is tired.

SHOT-014: CLOSE-UP CHRISTOPHER

CHRISTOPHER self-reflectively stares at the CANADIAN BUSINESSMAN.

SHOT-015: MID-SHOT CANADIAN BUSINESSMAN

The CANADIAN BUSINESSMAN motions to the bartender for a refill, talking to CHRISTOPHER but not looking at him.

CANADIAN BUSINESSMAN
That's the Hong Kong way! Bring you
over from Canada, then try to
renegotiate.

The CANADIAN BUSINESSMAN smiles and looks back at CHRISTOPHER with a touch of tired optimism.

CANADIAN BUSINESSMAN
And that's how I ended up here!

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks from the CANADIAN BUSINESSMAN back to his beer and finishes it. He wants to return to Hong Kong as soon as possible.

SHOT-017: MID-SHOT CHRISTOPHER

CHRISTOPHER backs from the bar and grabs his jacket.

SHOT-018: MID-SHOT CANADIAN BUSINESSMAN

The CANADIAN BUSINESSMAN smiles at CHRISTOPHER and nods his

head-up.

INT. HOTEL ELEVATOR LOBBY

SHOT-019: FULL-SHOT CHRISTOPHER WAITING FOR ELEVATOR

CHRISTOPHER waits for the elevator. We hear the piano playing the Roxette song "It Must Have Been Love."

SHOT-020: DISTANCE-SHOT CANADIAN BUSINESSMAN AT BAR, CHRISTOPHER'S POV

We see the CANADIAN BUSINESSMAN holding up his glass to order another drink. He's composed but a bit drunk.

CUT TO:

INT. CHRISTOPHER'S BEIJING HOTEL ROOM - LATER

ACT-1: SEQ-030

Breakdown:

In the meanwhile, KWTG has been closed down by ICAS, the Hong Kong corruption police. CHRISTOPHER has been blind-sighted, not knowing what to expect.

LINDSEY warns CHRISTOPHER about MRS. FOK and the possibility of having MR. CHAU as his new partner. MRS. FOK will assert her dominance for her own self-interest.

PROPS: CHRISTOPHER's notebook

GRAPHICS: News Graphics

ARCHIVE VIDEO: CNN International coverage of Gulf War.

SHOT-001: MEDIUM SHOT HOTEL ROOM

CHRISTOPHER is looking at the TV of the Iraq air war on CNN international. The audio is low, on more as a distraction from being alone.

CNN NEWS ANCHOR
On Wednesday, US President George Bush addressed the nation from the Oval Office, announcing a the US-Led Coalition strikes named Operation Desert Storm.

The phone rings. CHRISTOPHER stands to answer the phone.

SHOT-002: CLOSE-UP CHRISTOPHER

CHRISTOPHER
This is CHRISTOPHER.

LINDSEY
Hello, boss?
(sounds very distant)
Are you enjoying the weather?

CHRISTOPHER squints and looks out the window.

SHOT-003: WIDE-SHOT OF CITY, CHRISTOPHER'S POV

In the night lights he can see the heavy snowfall in the streetlights.

CHRISTOPHER
Hi LINDSEY.
(Smiles)
It looks like Christmas outside.

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER sips his water, thinking this is LINDSEY's normal update conversation. Still oblivious to the company problems.

He stares out the window.

CHRISTOPHER
Hey,
(Looks excited)
Chinese New Year will be soon. Will we have a company party like last year?

LINDSEY

Boss

(pause)

I have big news. JACK and STACEY left Hong Kong last night.

(Longer pause)

The ICAC are looking for them.

(Pause)

KWTL has been closed down by the anti-corruption police.

()

(pause)

It's very serious.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER turns around and puts down the glass. Astonished. He runs his fingers through his hair.

LINDSEY

Hello boss?

CHRISTOPHER

Yes, I'm here.

LINDSEY

MR. CHAU has taken over our part of the company. They are moving everything to his office in Kowloon tomorrow.

CHRISTOPHER is crushed, confused. Never expected this to happen.

CHRISTOPHER

What about my office? My things and my papers?

LINDSEY

Don't worry boss. I will take care of you.

CHRISTOPHER looks back at the television with footage of Baghdad, Saddam Hussein being cheered by crowds.

LINDSEY

ROLLO quit. ALEX has gone back to Australia. JACK and STACEY left everything and fled to the airport.

(pauses)

Boss, MR. CHAU wants to talk with you about starting a new company. MRS. FOK will call you tomorrow

morning.

SHOT-006: FULL-SHOT CHRISTOPHER

CHRISTOPHER is thinking. He reaches for his notebook and pen.

CHRISTOPHER
Who is MRS. FOK?

SHOT-007: MID-SHOT CHRISTOPHER

CHRISTOPHER sits and adjusts the receiver under his chin so he can write.

LINDSEY
She is MR. CHAU's assistant.
(giggles)
She was at the New Year's party
last year. The former Miss Hong
Kong contestant many years ago.
Remember?

CHRISTOPHER smiles and laughs.

CHRISTOPHER
The one with the beehive hairdo?
(CHRISTOPHER smiles)

LINDSEY
Yes!
(laughs, pause, her tone
changes)
Maybe you will have a new boss.
(pause)
Be careful of her.

SHOT-008: CLOSE-UP CHRISTOPHER

CHRISTOPHER glances at the TV.

CHRISTOPHER
How about CALLY, CINDY and DAVY?

SHOT-009: INSERT-SHOT TELEVISION

There is reporting about damage to Kuwait facilities. Poor-quality footage.

LINDSEY

They are OK. MRS. FOK said our
entire group will remain hired.
Everyone else will be gone.

(pause)

All the computers and video
equipment are being moved tomorrow.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER is looking up and around the room at nothing.

LINDSEY

I will fax you our new contact
details.

SHOT-011: FULL-SHOT CHRISTOPHER FROM ACROSS THE ROOM

CHRISTOPHER is standing still, having just put the phone
down. We see him from behind and his postures shows he is
stunned.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER looks out the window at the snow-falling. It
seems different.

CUT TO:

Act Folder

ACT 2

Act-2

INT. BEIJING HOTEL RESTAURANT - MORNING

ACT-2: SEQ-001

Breakdown:

Others in Hong Kong are chasing CHRISTOPHER. The goose that laid the golden egg. CHRISTOPHER discusses the transition of working part from JACK and STACEY. MRS. FOK inserts her importance.

PROPS: CHRISTOPHER'S passport, notebook, pens, pencils, boarding pass. Twig from Bonsai tree.

GRAPHICS: Updated drawings and calculations of his frequent flights. Sign for hotel restaurant "Open for Lunch at 11:15".

SHOT-001: WIDE SHOT OF HOTEL RESTAURANT

CHRISTOPHER is looking at the breakfast menu of an east-facing window. His favorite view. Sunshine is pouring over the new fallen snow. It's a new day.

SHOT-002: MID-SHOT CHRISTOPHER HAVING BREAKFAST

CHRISTOPHER is sipping his coffee while working on calculations.

SHOT-003: INSERT-SHOT OVER CHRISTOPHER'S SHOULDER

CHRISTOPHER continues to work on the calculations of flight paths with his passport and calculator.

SHOT-004: MID-SHOT CHRISTOPHER WITH WAITER

The waiter serves CHRISTOPHER'S breakfast. ABF (American Breakfast: bacon, eggs and toast).

CHRISTOPHER says thanks, first in English, then Cantonese, and finally in Mandarin, slightly embarrassed by using the

wrong language. A common problem of the frequent flier.

CHRISTOPHER

Thank you
(English)

Er

(pause)

mm-goi (唔該)

(Cantonese. Shakes his
head "no")

Xie-xie (謝謝)

(Awkwardly in Mandarin)

Awkward smile, getting it right the third time.

SHOT-005: FULL-SHOT CHRISTOPHER FROM BEHIND

As CHRISTOPHER starts on his breakfast the hotel concierge approaches holding a message.

BEIJING HOTEL CONCIERGE

Mr. Rigs?

(polite with Beijing
accent)

There's a call for you from Hong
Kong. You can take the call in the
lobby if you like.

The concierge hands CHRISTOPHER a paper as he motions toward the lobby.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER rises, looking back at his untouched breakfast.

INT. BEIJING HOTEL LOBBY

SHOT-007: MID-SHOT CHRISTOPHER AT HOTEL LOBBY PHONE

CHRISTOPHER sits in an overstuffed lobby couch. There's a Japanese style ornamental bonsai tree on the table next to the guest phone.

SHOT-008: INSERT-SHOT, ORNAMENTAL TREE

We see loose branches and needles under the tree.
CHRISTOPHER reaches for a dried twig.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER twirls the twig. He looks around the lobby before slipping the twig into his hoodie front pocket.

SOUND FX
Table phone rings.

He picks up the guest phone.

CHRISTOPHER
Hello.
(pause)
This is CHRISTOPHER.

SHOT-010: CLOSE-UP CHRISTOPHER

We hear the hotel operator with a Beijing accent.

HOTEL OPERATOR
One moment Mr. CHRISTOPHER.
(She switches to Mandarin)
Translation. "You may speak now."

Phone connection click sound. The call from Hong Kong sounds distant.

MRS. FOK (VO)
Hello MR. CHRISTOPHER?
(with contrived
enthusiasm. Cantonese
accent)
This is MRS. FOK, MR. CHAU's
personal assistant.
(with authority)
I'm sure you remember me.

CHRISTOPHER
Yes MRS. FOK,
(CHRISTOPHER pauses,
checks his notes from
previous night)
I remember you.

MRS. FOK (VO)
Yes,
(beat)
well,
(beat)
you may have heard that there has
been some changes in the Kornhill
office while you have been away.

SHOT-011: EXTREME CLOSE-UP CHRISTOPHER'S EYES

CHRISTOPHER concentrates.

MRS. FOK (VO)
MR. CHAU wants me to let you know
that he is very eager to continue
our work together.

SHOT-012: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks around the lobby as if the answer might be there. A bit confused by MRS. FOK's claim of ownership.

CHRISTOPHER
What does continue mean?

CHRISTOPHER adjusts the receiver under his chin and prepares to take notes.

MRS. FOK (VO)
MR. CHAU wishes to continue the
animation production work with you.
You have been the shining star of
the company!

CHRISTOPHER is not amused by the flattery.

SOUND FX
Sound of ruffling papers over the
long distant call.

MRS. FOK (VO)
The Kornhill office is being closed
as we no longer require so much
space. All of the computers and
video equipment are being moved to
a MR. CHAU's office in Mong Kok.
(Pause)
Have you been here before?

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER writes in his notebook. He looks up as he speaks, still looking around the lobby for answers.

CHRISTOPHER
What about JACK and STACEY?

MRS. FOK (VO)
These people have left the company.
(impatient tone)

Now you will be working directly with us. Your assistant will keep you informed. We are sending a fax with our address.

SHOT-014: FULL-SHOT CHRISTOPHER SEATED. CAMERA IS LOW.

CHRISTOPHER gazes at his feet.

MRS. FOK (VO)

Please contact me whenever you have a need to discuss things with MR.

CHAU.

(with self-importance)

I am MR. CHAU's personal assistant.

MRS. FOK is establishing herself as the go-between figure in the new relationship. With benefits for herself.

SHOT-015 VIEW OF RESTAURANT FROM THE LOBBY, CHRISTOPHER'S POV

CHRISTOPHER looks back at the restaurant and sees the waiter is removing his unfinished breakfast.

CHRISTOPHER

Am I under the same contract as with KWTL?

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER is attentive, looking cautious. Holding his pen, writing as she speaks.

MRS. FOK (VO)

The agreement with KWTL has become void.

(voice changes from negative to the earlier fake enthusiasm)

MR. CHAU has an even better proposal for you. You will form a new limited liability company with his oldest son. And we will offer you a 40% share of this company.

(authoritative optimistic tone)

This is very good for you!

CHRISTOPHER is preparing to write down the name of MR. CHAU's son.

CHRISTOPHER
His name is...

SHOT-017: INSERT-SHOT NOTEBOOK

We see CHRISTOPHER has written down these words: Mong Kok address? JACK and STACY with strike-through, MRS. FOK, MR. CHAU's Son..., and 60-40%.

SHOT-018: FULL-SHOT WOMAN WITH DOG

A beautiful and formally dressed 30 year old KOREAN WOMAN is following her much older KOREAN HUSBAND from the restaurant. She is ten paces behind him, with a small dog on a leash. The dog barks at a bellboy. Both the KOREAN MAN and WOMAN glitter with expensive jewelry.

SHOT-019: MID-SHOT CHRISTOPHER

CHRISTOPHER is distracted. His eyes track the woman and dog. His eyes look toward the restaurant where she came from.

SHOT-020: INSERT-SHOT RESTAURANT

A sign is being placed by a waiter at the restaurant entranced reading "Open for Lunch at 11:15".

We hear MRS. FOK speaking on the phone.

MRS. FOK (VO)
CHRISTOPHER, are you there?
(Pause without waiting)
For now, all your current clients
will be billed directly to your
personal limited liability company.
No longer to KWTL.

SHOT-021: FULL-SHOT OF TWO BELLBOYS AND WOMAN

One of two BELLBOYS has a slight smirk on his face as the rich woman passes. The other BELLBOY remains composed.

MRS. FOK (VO)
We will discuss the new company
when you return.
(Pause)
Very good for you!

SHOT-022: CLOSE-UP CHRISTOPHER

CHRISTOPHER'S eyes widen and he makes some notes on paper.

CHRISTOPHER

Ok...

MRS. FOK (VO)

I believe your assistant has
arranged for you to return to Hong
Kong tomorrow morning.

(muffled talking in
Cantonese)

She will fax your travel
information to the hotel.

CHRISTOPHER realizes that LINDSEY is next to MRS. FOK. He
longs to speak with her.

SHOT-023: WIDE-SHOT OF LOBBY MAIN DOOR WITH A LIMO PULLING
UP OUTSIDE

CHRISTOPHER

Umm...

(awkward pause, not sure
if thanks are in order)

Thank you, MRS. FOK.

SHOT-024: CLOSE-UP CHRISTOPHER

CHRISTOPHER concentrates.

MRS. FOK (VO)

We are looking forward to a
prosperous relationship!

SOUND FX

Click of her phone being put down.

SHOT-025: FULL-SHOT CHRISTOPHER

CHRISTOPHER'S eyes widen as he looks around at nothing. He
makes some notes, hangs up the lobby phone, bewildered.

SHOT-014: WIDE-SHOT LOBBY

CHRISTOPHER remains seated as new guests arrive with
suitcases, in from the cold.

CUT TO:

EXT. BEIJING HOTEL MAIN ENTRANCE - MORNING

ACT-2: SEQ-002

Breakdown:

The weather has improved, with sunshine on the heavy snowfall. Tens of thousands of Beijing commuters commuting to work by bicycle and electric bus. A new day. A new era.

PROPS: CHRISTOPHER'S Nikon FM2 camera.

GRAPHICS: N/A

SHOT-001: FULL SHOT CHRISTOPHER GETTING INTO TAXI OUTSIDE HOTEL.

CHRISTOPHER gets in the taxi as the hotel doorman closes his car door. A cold sunny morning, clear blue skies over Beijing.

INT. BEIJING TAXI

SHOT-002: CHRISTOPHER IN BACKSEAT OF TAXI

CHRISTOPHER settles into the taxi as it pulls away from the hotel. He is holding his camera, ready to take photos.

EXT. VIEW FROM TAXI

SHOT-003: CHRISTOPHER'S POV OUT THE WINDOW

SOUND FX

The sound of tires on snow.
Hundreds of bicycles and an
electric articulated bus. An
occasional taxi or delivery truck.
Ringing of bicycle bells.

Deep cuts in the snow recently removed from the streets, piled by the side of the road.

Thousands of commuters on bicycles making their way on the still snow-covered streets. They surround the taxi. Most riders dressed in blue and green muted clothing, almost identical. An occasional articulated electric bus, taxi or delivery vehicle.

Muted sounds of tires crushing the snow and bicycle bells ringing. Relatively quiet considering the number of people, the sound cushioned by the snow.

SHOT-004: BICYCLE ACCIDENT

A bicyclist is ringing her bell and yelling.

WOMAN ON BICYCLE

没有刹车

Méiyǒu shāchē

(Translation: No brakes!

No brakes!)

The woman collides with another bike which has stopped amidst the wave of hundreds of bicycles on the street.

SHOT-005: CHRISTOPHER IN BACKSEAT OF TAXI

CHRISTOPHER is looking out the window with his camera ready. He spots the bicycle accident and takes a picture.

SHOT-006: CHRISTOPHER'S POV OUT THE WINDOW

The WOMAN ON BICYCLE and the man she collided with pick up their bikes and brush the snow off their clothes. She is scolding the man she collided with. No serious damage.

WOMAN ON BICYCLE

Indistinct Mandarin.

The WOMAN ON BICYCLE continues Yelling in Mandarin with the distinctive Beijing accent, muffled by the closed window.

SHOT-007: CHRISTOPHER IN BACKSEAT OF TAXI

CHRISTOPHER turns his attention to the view out the front window. He jerks and does a double-check of his Danish school bag. He resumes looking out the window, holding his camera, looking for a good shot.

CUT TO:

INT. HONG KONG TAIKOO SHING - AFTERNOON

ACT-2: SEQ-003

Breakdown:

CHRISTOPHER has been thinking of his daughter. He misses her. His ex-wife is Hong Kong Chinese, the same age as himself.

PROPS: Photo lab plastic bag with envelopes of color photos, snow cone candy, and candy, bonsai tree branch.

GRAPHICS: Sign in Chinese/English for snow cones and candy in 7/11 shop. Photos of CHRISTOPHER in Beijing.

SHOT-001: WIDE SHOT STREET

CHRISTOPHER exits from a taxi with his flight bag in front of a 7-Eleven. He is holding a plastic bag with one-hour photos.

INT. CONVENIENCE STORE

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER picking some candies from the store shelves.

SHOT-003: MID-SHOT CHRISTOPHER

CHRISTOPHER purchasing a snow-cone without any flavors. He waves his hand.

CHRISTOPHER
No flavors, please.
(Speaks English slowly)

EXT. TAIKOO SHING

SHOT-004: FULL-SHOT CHRISTOPHER

CHRISTOPHER crosses the street at TAIKOO SHING. He's holding the snow-cone with one hand and pulling his flight bag with the other. His winter parka is strapped to the flight bag. Hong Kong is cool, not cold.

He checks the traffic as he crosses the busy street. Many pedestrians.

INT. TAIKOO SHING FLAT-LEVEL LIFT AREA

We hear the sound of the elevator doors close as CHRISTOPHER knocks on 19C.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER stands at the door of the flat where his daughter and ex-wife live. The wife cautiously opens the door.

CHRISTOPHER

Hi.

(Pauses)

I'm holding things.

SHOT-006: MID-SHOT CHRISTOPHER FROM INSIDE THROUGH THE DOOR

CHRISTOPHER has a sheepish smile. We hear his daughter scampering toward the door.

LESLIE

Daddy!

INT. TAIKOO SHING FLAT LIVING ROOM

CHRISTOPHER steps into the flat.

SHOT-007: FULL-SHOT LOW CAMERA

LESLIE is anxiously standing close to CHRISTOPHER, her arms raised for him to pick her up.

LESLIE

Daddy!

SHOT-008: MID-SHOT CHRISTOPHER AND DAUGHTER

CHRISTOPHER has kneeled down to his daughter's level. He sweeps her up with his free arm.

CHRISTOPHER

I brought you someone from Beijing.

SHOT-009: CLOSE-UP LESLIE

She's looking so curious.

LESLIE

Someone?

(kid curious talk)

Who is someone?

SHOT-010: MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER fumbles around and holds up the snow-cone. Three scoops of ice on-top of the paper cone. He used the candy to make the snowman's eyes, nose and mouth. The twigs from the Beijing hotel lobby are the snowman's arms.

CHRISTOPHER

This snowman came from Beijing to meet you!

SHOT-011: CLOSE-UP LESLIE

LESLIE smiles so big and looks delighted at the snowman.

LESLIE

He's so funny!

SHOT-012: MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER

Look, he's sweating.

SHOT-013: INSERT-SHOT SNOWMAN

LESLIE touches the water dripping on the snow-cone.

SHOT-014: CLOSE-UP LESLIE

LESLIE looks concerned.

LESLIE

Daddy, he needs to go to the freezer!

SHOT-015: CLOSE-UP CHRISTOPHER

CHRISTOPHER

I think he'd like that.

INT. TAIKOO SHING FLAT KITCHEN

SHOT-016: MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER is holding LESLIE as she waves at the snowman and closes the freezer door.

LESLIE
Have a nice freeze.
(sing-song-ish)

INT. TAIKOO SHING FLAT LIVING ROOM

SHOT-017: MID-SHOT CHRISTOPHER AND LESLIE ON SOFA

CHRISTOPHER is showing LESLIE the pictures he took on his trip. She's standing on the couch next to him looking very interested.

CHRISTOPHER
There was a lot of snow in Beijing.

SHOT-018: INSERT-SHOT PHOTOS

CHRISTOPHER flips through several photos of all the snow on the streets. The thousands of commuters, the bicycle accident, the busses, the big piles of snow. A picture of CHRISTOPHER standing in the snow.

LESLIE
You look so funny.

SHOT-019: CLOSE-UP CHRISTOPHER AND LESLIE

LESLIE is delighted by the photos. She wants to be there, with him, alive inside his story.

LESLIE
Daddy, I want to see snow.

CHRISTOPHER
Do you know that you were born during a snowstorm?

LESLIE looks curious at this new story. Her mouth opens wide in amazement.

CHRISTOPHER

When we took you home from the Cincinnati hospital there was snow everywhere. It was white white white.

LESLIE

More snow than China?

CHRISTOPHER

A lot more snow than China!

LESLIE looks so excited.

SHOT-020: MID-SHOT CHRISTOPHER AND LESLIE

They continue to look through pictures. A picture of CHRISTOPHER wearing his winter coat inside a hot-pot restaurant.

CHRISTOPHER

Here's a restaurant where they serve Northern Chinese food. There was no heat in the restaurant except for the coals in the hot-pot.

Leslie looks along with great interest.

SHOT-021: INSERT-SHOT PHOTO OF CHRISTOPHER

CHRISTOPHER holds a photo of him in a simple Beijing hot-pot restaurant, holding the meat with chopsticks, ready to eat. He's wearing his parka.

SHOT-022: CLOSE-UP LESLIE

LESLIE touches CHRISTOPHER'S face on the photo.

LESLIE

You look funny!

SHOT-023: INSERT-SHOT PHOTOS

CHRISTOPHER flips through more pictures. We see CHRISTOPHER in the Beijing hot-pot restaurant. The coal-heated tin hot-pot and steam. In one photo he is hamming it up, wearing sunglasses although it appears to be evening.

INT. LESLIE'S BEDROOM - EVENING

SHOT-024: MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER carries LESLIE who has fallen asleep on his shoulder. He walks into her bedroom and puts her on the bed. The ex-wife is following.

SHOT-025: MID-SHOT EX-WIFE

EX-WIFE
You were gone so long.
(not scolding)
She really missed you.

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER
I missed her too. The snow delayed
all flights.

SHOT-027: INSERT-SHOT CHRISTOPHER'S HANDS

CHRISTOPHER puts the photos on LESLIE's small kid's table next to crayons and drawings.

INT. LIVING ROOM

SHOT-028: MID-SHOT CHRISTOPHER AND EX-WIFE

CHRISTOPHER holds the handle of his suitcase and opens the door to leave.

CHRISTOPHER
I should be around for a few days.
I'll take her for breakfast
tomorrow.

SHOT-029: MID-SHOT EX-WIFE

EX-WIFE
She will like that.

The EX-WIFE smiles as she holds the doorframe.

SHOT-030: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks from her off into space. He rubs his eyes and looks back at her with a confused shaking of his head.

CHRISTOPHER
KWTW closed. While I was in
Beijing. JACK and STACEY have fled
Hong Kong.

SHOT-031: CLOSE-UP EX-WIFE

CHRISTOPHER
ICAC is investigating.

EX-WIFE
What did they do?

SHOT-032: CLOSE-UP CHRISTOPHER

CHRISTOPHER
I have no idea.

SHOT-033: FULL-SHOT

CHRISTOPHER takes his flight bag and leaves and the wife closes the door.

CUT TO:

INT. HONG KONG MARRIOTT HOTEL RESTAURANT

ACT-2: SEQ-004

Breakdown:

CHRISTOPHER with his daughter having a nice time.

PROPS: T-Rex toy, Barbie dress, breakfast.

GRAPHICS: Marriott restaurant promo card for table.

SHOT-001 MID-SHOT LESLIE

CHRISTOPHER and LESLIE are having brunch at the Marriott, her special treat for breakfast. On the table is a large t-rex toy wearing a Barbie dress. LESLIE is busy eating her pancakes.

LESLIE

Daddy can you cut these?

She points her fork at a sausage patty.

SHOT-002 MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER reaches over to cut LESLIE's sausage patties.

SHOT-003 MID-SHOT BUSINESSMEN

Two western businessmen at the table next to them are chuckling about the dinosaur.

SHOT-004 INSERT-SHOT DINOSAUR

LESLIE's dinosaur is wearing a Barbie princess dress.

SHOT-005 MID-SHOT CHRISTOPHER

CHRISTOPHER smiles back at the two men and nods his head for LESLIE to explain.

CHRISTOPHER

Leslie, can you explain your dinosaur?

SHOT-006 MID-SHOT LESLIE

LESLIE grabs the dinosaur and turns toward the men, not looking at them but at the dinosaur.

LESLIE

All the dinosaurs are girls!
(authoritatively)
They wear dresses!

SHOT-007 CLOSE-UP BUSINESSMEN

One of the businessman smiles and wipes his mouth with his napkin.

SHOT-008 MID-SHOT LESLIE

LESLIE makes the dinosaur walk on the table and then to eat her sausage.

SHOT-009 MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER quickly responds and reaches over to stop her.

CHRISTOPHER
LESLIE, your dinosaur is getting
syrup on its mouth.

SHOT-010 CLOSE-UP LESLIE

LESLIE looks at her dad, sad and about to cry as the dinosaur is pulled away from her.

SHOT-011 MID-SHOT CHRISTOPHER

CHRISTOPHER notices her reaction and catches himself. He looks comically stern at the toy and speaks to it in a funny manner.

CHRISTOPHER
I bet you didn't brush your teeth
this morning!

SHOT-012 CLOSE-UP LESLIE

LESLIE's turns from near tears to laughter.

SHOT-013 MID-SHOT BUSINESSMEN

The businessmen smile. One looks reflective, missing his family back home. The other resumes eating, amused but cannot relate.

SHOT-014 MID-SHOT CHRISTOPHER

CHRISTOPHER wipes the syrup from the dinosaur and puts it back near LESLIE.

CHRISTOPHER
Let me get you a clean sausage.

SHOT-015 MID-SHOT LESLIE

LESLIE is playing with her dinosaur. She speaks to the toy.

LESLIE
You need to be careful of dirty
things!

(scolding)

SHOT-016 MID-SHOT CHRISTOPHER

CHRISTOPHER looks longingly at LESLIE. His eyes dart quickly to the businessmen, then back to LESLIE.

SHOT-017 MID-SHOT LESLIE

LESLIE is making her dinosaur walk toward CHRISTOPHER, making dinosaur sounds.

LESLIE
Grrrr! Grrrr!

SHOT-018 MID-SHOT CHRISTOPHER WITH LESLIE

CHRISTOPHER smiles at LESLIE. He misses her already.

CUT TO:

EXT. HONG KONG MTR - LATER

ACT-2: SEQ-005

Breakdown:

CHRISTOPHER returning his daughter home. They miss each other even before he's gone.

PROPS: Leftover bag from he resturant.

GRAPHICS: N/A

SHOT-001: FULL-SHOT CHRISTOPHER AND LESILE

CHRISTOPHER holds on to LESLIE who is playing with her dinosaur on the subway. CHRISTOPHER looks around the car, protectively.

EXT. CITY PLAZA - LATER

SHOT-002: WIDE-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER carries LESLIE as they exit the MTR into the City Plaza courtyard.

INT. TAIKOO SHING FLAT DOOR

SHOT-003: FULL SHOT FROM HALLWAY

CHRISTOPHER sets LESLIE down as the wife opens the door. LESLIE turns and looks up at her dad.

LESLIE

Daddy,
(she has an idea)
you don't need to go to work!

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER kneels to her level.

CHRISTOPHER

How's that?

SHOT-005: CLOSE-UP LESLIE

LESLIE

You just go to the bank machine and get money.

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles at her. Amazed at the simplicity of kid logic.

CHRISTOPHER

That would be nice.

SHOT-007: FULL SHOT FROM HALLWAY

CHRISTOPHER waves at LESLIE as the door closes with the wife looking at him.

SHOT-008: CLOSE-UP CHRISTOPHER

The door has closed. CHRISTOPHER is still facing the door. A long pause. He wipes a tear from his eye as he turns toward the lift.

CUT TO:

INT. JW MARRIOTT HOTEL RESTAURANT, HONG KONG - AFTERNOON

ACT-2: SEQ-006

Breakdown:

CHRISTOPHER has difficulty with the rapid pace of business in Hong Kong. He was hoping for ethical values and stability, His mentor, JACK, has vanished and instead gets very sleazy advice. CHRISTOPHER is seated at the hotel restaurant with KEVIN LIU, the SGI computer salesman who brought him to Hong Kong in the first place. It's lunchtime and the restaurant is busy.

PROPS: Marriott Hotel tabletop promo card. Menu

GRAPHICS: Hotel lunch-special card on table.

SHOT-001: FULL-SHOT CHRISTOPHER AND KEVIN LIU

KEVIN is a fast-talking Hong Kong salesman. The caricature of a fast-talking, somewhat sleazy Asian salesman.

KEVIN takes a sip of his whiskey on ice and puts the glass down. Picks up his fork and knife. Looks sternly toward CHRISTOPHER. He speaks matter-of-factly. Gesturing with the cutlery.

KEVIN LIU
Some customers will buy the wrong thing.

He flips his neck-tie over his shoulder and cuts a piece of steak with his fork and knife. He takes a bite and looks back at CHRISTOPHER, chewing with his mouth slightly open.

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER is attentive. Looking for answers.

SHOT-003: MID-SHOT KEVIN

KEVIN chews on the meat and looks to CHRISTOPHER. He speaks while chewing.

KEVIN LIU
It is better that they buy the
wrong thing from me than from
someone else.

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER look of hope turns to disappointment, shocked at the callousness of Hong Kong business ethics.

SHOT-005 MID-SHOT CHRISTOPHER AND KEVIN

KEVIN leans knife toward CHRISTOPHER and back.

KEVIN LIU
I know you feel loyalty to JACK and
STACEY.
(Awkward English. Frank
yet cunning eyes)
Loyalty is a good thing.

He looks back at his plate and cuts another bite.

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks away from KEVIN. He regains his composure and returns to face KEVIN, trying to remain polite and understand despite his ethical concerns.

SHOT-007: CLOSE-UP KEVIN

KEVIN is preaching a sermonette. He holds his fork and knife upright, ends down on the table as if they were a steering wheel. He turns to look at CHRISTOPHER with grave seriousness.

KEVIN LIU
I can be loyal.
(look of confidence)
Very loyal.

SHOT-008: CLOSE-UP CHRISTOPHER

CHRISTOPHER concentrating.

SHOT-009: CLOSE-UP KEVIN

KEVIN's expression and voice tone turns to compassion. He nods his head affirmatively.

KEVIN LIU
But I can change my loyalties.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks down and away from the table toward the lobby hiding a new expression of silent laughter. This man is a cartoon expression of himself. A character from an Indiana Jones movie.

SHOT-011: BUSINESSMEN ACROSS RESTAURANT, CHRISTOPHER'S POV

CHRISTOPHER notices three Western businessmen shaking hands. They've made a deal. As one of them turns to leave, the other turns to his partner and whispers as if they were successful with some back-handed deal.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER composes himself and looks back at KEVIN from lingering at the other men.

SHOT-013: MID-SHOT KEVIN

KEVIN is oblivious to CHRISTOPHER'S reaction, and takes another bite of his steak. While chewing he looks at CHRISTOPHER with raised eyebrows as if these are profound truths he has told him.

KEVIN LIU
This is the Hong Kong way.
(Chews his food)
Survival!

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER is not sure how to react. He checks his pager to distract himself.

CHRISTOPHER
My contract with KWTB states I have
a ten-percent commission on all the
work I had brought it.
(Looking upset/perplexed)
MR. CHAU's lawyer told me that all

this money is gone.

SHOT-015: MID-SHOT KEVIN

KEVIN stops eating. He wipes his mouth and holds his fork and knife vertically, resting on the table.

KEVIN LIU
The lawyer is just saying that.
(Looks for the waiter)
Do you want a drink? this is all my
treat.

KEVIN LIU holds up his glass and points, motioning to an off-screen waiter for a refill.

KEVIN LIU
He wants you to think that the
contracts void so they don't have
responsibility to pay you.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER blinks deeply, almost tear-eyed. It was a lot of money.

SHOT-017: MID-SHOT KEVIN

KEVIN LIU
You could take them to court. Here
in Hong Kong you may even win.
(Nods to the waiter bring
his drink)
But the courts here can not enforce
the company to pay.

KEVIN LIU looks to the waiter.

KEVIN LIU
One for him
(Pointing at the glass)
Same thing.

KEVIN LIU looks back at CHRISTOPHER.

KEVIN LIU
I know you think it's early,
(Raises his eyebrows
humorously)
but you need it.

SHOT-018: CLOSE-UP CHRISTOPHER

CHRISTOPHER squeamishly chuckles.

SHOT-019: MID-SHOT KEVIN

KEVIN LIU

You would spend a lot of money.

Even win.

(Awkward English)

Then lost time working on the next project.

SHOT-020: MID-SHOT CHRISTOPHER

CHRISTOPHER looks back to where the Western Businessmen were standing.

SHOT-021: BUSINESSMAN ACROSS RESTAURANT, CHRISTOPHER'S POV

The Western businessmen who had earlier left walks back to the spot quickly. He's talking on a huge Motorola DynaTAC phone looking frantically for the other men who have left.

SHOT-022: MID-SHOT KEVIN

KEVIN LIU

Learn from this.

(Sips his drink)

Never do again.

SHOT-023: CLOSE-UP CHRISTOPHER

CHRISTOPHER studies KEVIN LIU, not sure if it's good advice or if he's saying this on behalf of others.

CUT TO:

EXT. MONG KOK PRINCE EDWARD STATION STREET-LEVEL ENTRANCE -
AFTERNOON

ACT-2: SEQ-007

Breakdown:

CHRISTOPHER is making his first trip to the MR. CHAU's office in Mong Kok, one of the most densely populated areas of land on the earth. Show that CHRISTOPHER has an explorer's mentality, and is interested in aspects of Chinese culture.

PROPS: Lion head factory, looking more like 1891.

GRAPHICS: Street Signs Prince Edward Road, Nathan Road, Boundary Street, Prince Edward MTR station sign. Various shop signs in Chinese, some with English. Chinese shop name for lionhead factory.

SHOT-001: WIDE-SHOT CHRISTOPHER STANDING AT MTR EXIT,
STREET-LEVEL

CHRISTOPHER is standing in front of the Prince Edward MTR station on Nathan Road, looking bewildered like a lost tourist.

Mong Kok is crowded and noisy. Cars, busses, jack-hammers, people yelling, construction sounds. Very different from Hong Kong Island.

SHOT-002: MID-SHOT CHRISTOPHER

He looks at the fax which LINDSEY sent to Beijing, then up and around for a sign.

SHOT-003: INSERT-SHOTS VARIOUS STREET SIGNS

We see so many signs. Street signs, address numbers on buildings, advertising. It's a clutter of visual chaos, most in Chinese which CHRISTOPHER cannot read.

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks back at the map, then back up, finding his orientation.

SHOT-005: INSERT-SHOTS MAP IN CHRISTOPHER'S HAND

We see the drawing of the map. Nathan Road and Boundary Street in English, along with Chinese names. He has indicated NORTH with a red pen.

SHOT-006: FULL-SHOT CHRISTOPHER

CHRISTOPHER crosses Boundary Street at the triangle off Nathan Road and Cheung Sha Wan roads. He walks past a Boundary Road Street sign.

The area is teeming with life. Light industrial at ground level. A hardware store. An electrical store. Small shops crammed with goods.

SHOT-007: MID-SHOT CHRISTOPHER

CHRISTOPHER slows as he notices a small narrow alley filled with shops. The tall buildings are close leaving a small alley between.

Most of the alley has been take over by small make-shift shops set up in the narrow passageway. Looking very much like an ancient Chinese market in the valley of modern Asia.

It's not on his map but he is curious. He has his exploration hat on. An adventure into the unfamiliar.

SHOT-008: CAMERA FOLLOWS CHRISTOPHER ALONG NARROW ALLEY

CHRISTOPHER walks down a narrow alley between the tall buildings. An old thin man wearing a dirty undershirt looks up at CHRISTOPHER from fixing an electric motor.

SHOT-009: INSERT-SHOTS LION HEAD FACTORY, CHRISTOPHER'S POV

CHRISTOPHER sees a small shop where they make lion heads for the traditional Chinese dance. It's small, maybe 100 square foot. He steps inside.

INT. MONG KONG LION HEAD FACTORY

SHOT-010: CAMERA PAN OF LION HEAD SHOP.

SOUND FX

The street noise dissipates as he enters. We hear Chinese opera

music.

CHRISTOPHER seems to step back 100 years as he enters the shop. We see two craftsmen making the traditional dance lion-heads. There are many heads in the shop at various stages of completion. Large and small. Simple and extravagant.

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER looks amazed at this find. He felt like he made a huge discovery.

SHOT-012: MID-SHOT CRAFTSMEN

One of the men looks up at CHRISTOPHER. He smiles. Another tourist. Maybe he will make a sale. He continues to work.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER looks amazed at this find. He checks his Swatch watch. He will be back. Someday.

CUT TO:

EXT. MONG KOK OFFICE

ACT-2: SEQ-008

Breakdown:

CHRISTOPHER enters MR. CHAU's office, thinking this is a huge step downwards rather than any form of improvement. An old style Hong Kong office in an industrial/residential part of Mong Kok. The office looks like it was last decorated in the 1960s.

PROPS: Video Equipment: Betacam SP, Barco Broadcast RGB Monitor, Sync Pulse generator (SPG), video routers, Abekas A66, boxes with hand-written labels of video and computer equipment in English / Chinese. Spool of yellow 3/4-inch ethernet cable and connector boxes. 2ND FLOOR OFFICE has 1960's style furniture and decorations. The 2ND FLOOR COMPUTER ROOM has the SGI workstations, monitors, lamps for each artist, and a PC and phone for LINDSEY.

GRAPHICS: Address and name of MR. CHAU's office on boxes (in Chinese). Handwritten Chinese and English directions (LINDSEY) on fax paper. There is a poster of pop star Aaron Kwok on the wall near CINDY.

SHOT-001: WIDE-SHOT CHRISTOPHER STANDING IN FRONT OF MR. CHAU'S OFFICE.

CHRISTOPHER is standing in front of the correct address and the building sign is in Chinese, no English. He is trying to recognize the characters on the fax. The difference between LINDSEY's handwriting and Chinese typography.

SHOT-002: INSERT-SHOT ADDRESS

View of the address and name, only in LINDSEY's hand-written Chinese characters.

SHOT-003: FULL-SHOT OFFICE ENTRANCE

CHRISTOPHER pushes open the door inward, unsure if this is the correct location. (Hong Kong style door hanging which would not comply with US fire safety codes.)

INT. MONG KOK OFFICE GROUND FLOOR

SHOT-004: WIDE-SHOT CHRISTOPHER ENTERING OFFICE

As CHRISTOPHER enters, a bell rings connected to the door. He looks as if he is at the wrong address.

Full view of the small ground-floor office. The room is one stop-unit wide. The furnishings are old, from the 1960s. The partitions are wood with a glass top. An old typewriter on desk. The area near the door has many boxes on tables and underneath.

SHOT-005: INSERT-SHOT EQUIPMENT RACK, CHRISTOPHER'S POV

To his left are the two 19-inch video equipment racks with the Betacam SP, sync-pulse generator, Abekas A66, VHS machine, video vector scope and waveform monitors, the large Barco RGB monitor and smaller Sony RGB monitor. Nothing is connected or turned on.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER sees the video equipment rack and knows he is at the right location. He touches the buttons on the Betacam SP, as he looks to see if all the equipment is there.

He looks into boxes on the tables. A smile of relief when he finds the rest of his equipment.

SHOT-007: INSERT-SHOT BOXES ON TABLES, CHRISTOPHER'S POV

We see the boxes of connecting wires and cables, all professionally packed for the move. The boxes are labeled in Chinese with the occasional English word, like 'ethernet.'

SOUND FX
Footsteps on stairway.

CHRISTOPHER looks when he hears the footsteps.

SHOT-008: FULL-SHOT MID-AGE OFFICE WOMAN AT STAIRCASE

A Chinese MID-AGE OFFICE WOMAN is stepping down the staircase at the back of the room. She has stopped at a step just enough for her to see CHRISTOPHER. She is dressed like a 1960 office worker.

Not speaking, she waves for CHRISTOPHER follows here, passing a second typewriter on a table.

INT. MONG KOK OFFICE 2ND FLOOR

SHOT-009: FULL-SHOT CHRISTOPHER FOLLOWING THE MID-AGE OFFICE WOMAN FROM THE STAIRWAY.

CHRISTOPHER steps into MR. CHAU's main office. There are old wood file cabinets next to the door to the stairway. Chinese paintings on the wall.

SHOT-010: WIDE-SHOT 2ND FLOOR OFFICE

The 2nd floor office like a throw-back to the 1960s. Old metal desks and chairs. Traditional Chinese decorations on the wall. Office staff are dressed conservatively. Five or six people are working at their desks. The exceptions are the PC computers, one of the few clues this is the 1990's. An older man looks up from his computer then back, minding his own business.

The MID-AGE OFFICE WOMAN directs CHRISTOPHER a room on the street side, directly across from the stairwell.

SHOT-011: MID-SHOT CHRISTOPHER'S POV

The woman pushes open a door into a room with glass windows along the wall, darkened by blinds. She motions for him to enter.

INT. 2ND FLOOR COMPUTER ROOM

SHOT-012: MID-SHOT LINDSEY

LINDSEY rises from her desk to greet CHRISTOPHER. Finally, someone who looks from the 1990s. She's in her typical blue-jeans and sweatshirt. Jovial.

LINDSEY
Hello, Boss.
(cynically)
Welcome to Mong Kok.

SHOT-013: WIDE-SHOT CHRISTOPHER ENTERING ROOM

CHRISTOPHER steps in the darkened room. The space is cramped with large work tables, chairs and not much room to move around. CALLY and DAVY stand to greet him. CHRISTOPHER nods at them as he looks around the room, checking the computers.

SHOT-014: CLOSE-UP CALLY

CALLY has a pouting frown as her eyes dart around the room. She does not like this location.

CALLY
Not so nice.

CALLY is CHRISTOPHER'S senior animator. After LINDSEY, she's the youngest of the crew, but the most responsible.

SHOT-015: MID-SHOT DAVY AND CINDY

At the far end of the room facing street-side, CINDY is working with her headphones on. She did not notice CHRISTOPHER until DAVY nudges her. Looking embarrassed she stands and smiles, looking attentive, glad to see CHRISTOPHER again.

DAVY
Welcome back, master.
(chuckles)

CINDY nods, not speaking.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER rubs his eyes and smiles back, turns to look back into the big room, pauses, then back to his team.

CHRISTOPHER
Good to see you all again.

He wipes his forehead with his hand and looks like he will make the best of the situation.

CUT TO:

INT. 2ND FLOOR OFFICE - LATER

ACT-2: SEQ-009

Breakdown:

MR. CHAU takes control of CHRISTOPHER's profit center, becoming partners with CHRISTOPHER directly. MRS. FOK asserts her position for her personal benefit.

PROPS: N/A

GRAPHICS: N/A

SHOT-001: MID-SHOT 2ND FLOOR OFFICE

The MID-AGE OFFICE WOMAN opens the office door and speaks in Cantonese to LINDSEY.

MID-AGE OFFICE WOMAN
開會時間
(Translation: time for meeting)

SHOT-002: MID-SHOT 2ND FLOOR OFFICE

LINDSEY leads CHRISTOPHER out of their computer room.

LINDSEY
Come, boss.
(Giggles)

INT. MR. CHAU'S PERSONAL OFFICE

SHOT-003: WIDE SHOTS MR. CHAU'S OFFICE

CHRISTOPHER seats himself across from MR. CHAU. At his left LINDSEY prepares to take notes. Opposite LINDSEY is MRS. FOK. Seated behind MRS. FOK to her right is ANDRÉ ROSÁRIO, a Portuguese-Chinese man about 30 years old, looking timid.

SHOT-004: MID-SHOT MRS. FOK

MRS. FOK is in her early fifties, tall and nicely dressed in an older formal office style. Her hair in a beehive, a legacy her glory days as a 1960s Miss Hong Kong runner-up. A memory she tries to relive every single day.

MRS. FOK

MR. CHAU would like to set up a
60/40 partnership between you and
his eldest son.

(she speaks with
authority)

This is a very good deal for you.

She is right down to business.

SHOT-005: MID-SHOT CHRISTOPHER WITH LINDSEY TO LEFT.

CHRISTOPHER'S has a slight polite-smile, concealing suspicion. His eyes dart from MRS. FOK to LINDSEY and back.

CHRISTOPHER

Nice to meet you again MRS. FOK.

CHRISTOPHER offers her his hand. She waits a moment before returning the gesture. An awkward moment as she had skipped the introductions.

SHOT-006: MID-SHOT MR. CHAU WITH MRS. FOK LEANING CLOSE

MR. CHAU is sitting back in his chair, smiling. He offers a slight nod as MRS. FOK speaks to him directly.

MRS. FOK

I made him the first offer, 60/40,
while he was in Beijing
(speaking softly in
Cantonese)

SHOT-007: MID-SHOT LINDSEY LOOKING DIRECTLY AT MRS. FOK.

LINDSEY has a no-expression look at MRS. FOK as she looks up from her notes.

SHOT-008: CLOSEUP CHRISTOPHER LOOKING AT LINDSEY

CHRISTOPHER looks at LINDSEY for translation. LINDSEY raises her fingers indicating he must wait.

SHOT-009: CLOSE-UP MRS. FOK

MRS. FOK realizes she has to be more careful what she says in Cantonese. She looks at LINDSEY, then towards CHRISTOPHER. She turns her head slightly, her eyes darting to and back from MR. CHAU. Her expression changes slightly, a glare at LINDSEY, asserting her dominance.

SHOT-010: CLOSE-UP LINDSEY LOOKING DIRECTLY AT MRS. FOK.

LINDSEY maintains her no-expression look. She studies her notes. LINDSEY has a lifetime of experience maintaining politeness and concealing her true feelings toward older people.

SHOT-011: MID-SHOT MR. CHAU

MR. CHAU leans forward and smiles. He is being very Chinese, trying to keep the mood positive. This is the beginning of a new relationship when everything must be positive.

No subtitles of translation.

MR. CHAU
This is a very good day.
(speaking in Cantonese)
We will work out the details and
form a new company with my son.

SHOT-012: CAMERA PANS TO INCLUDE MR. CHAU'S ELDEST SON

MR. CHAU smiles and gestures toward MR. CHAU'S ELDEST SON, seated at his left. A young man with long bangs and wearing a colorful open collar shirt, looking attentive with a genuine smile. He nods at CHRISTOPHER.

SHOT-013: MID-SHOT MRS. FOK AND MR. CHAU

MR. CHAU

對於當前的項目，您可以與自己公司下的現有客戶開展業務。

MRS. FOK
MR. CHAU said
(Simultaneous Translation)
For the current projects, you can
do business with your existing
clients under your own company.

MR. CHAU is nodding in agreement as MRS. FOK translates, unaware of the translation's accuracy.

SHOT-014: MID-SHOT LINDSEY AND CHRISTOPHER

Lindsey pays critical attention to the translation. Christopher nods in acknowledgement of what is being spoken.

SHOT-015: CLOSE-UP MRS. FOK

MRS. FOK looks at CHRISTOPHER directly, maintaining her position of importance.

MRS. FOK
You will be working with MR. ANDRÉ
ROSÁRIO, our accountant.

She slowly turns her head while looking at CHRISTOPHER, gesturing to the man seated to her right.

SHOT-016: MID-SHOT ANDRÉ ROSÁRIO AND MRS. FOK

The man smiles and nods to CHRISTOPHER, raising his hand in a small wave.

MRS. FOK
Your personal registered company
name is Twister Limited, correct?
(she has a look of
distain)
A very unusual name.

MRS. FOK has a look of distain at the name.

SHOT-017: MID-SHOT CHRISTOPHER WITH LINDSEY TO LEFT.

CHRISTOPHER looks a bit confused and nods yes, not understanding. He looks to LINDSEY and back.

SHOT-018: CLOSE-UP MRS. FOK

MRS. FOK
Chinese would never use the word
twister.
(almost mocking)
The money blows away.

MRS. FOK's words foreshadow coming events.

SHOT-019: MID-SHOT CHRISTOPHER WITH LINDSEY

CHRISTOPHER's expression changes from confusion to a concealed smile, amused with the Chinese superstition. He looks to LINDSEY almost as if sharing a joke. LINDSEY remains deadpan neutral in expression as she meets eyes with CHRISTOPHER.

SHOT-020: CLOSE-UP MRS. FOK

MRS. FOK catches CHRISTOPHER'S reaction and is not happy that her comment wasn't respected. She speaks decisively.

MRS. FOK
We will pick a more suitable name
for the new company.

SHOT-021: MID-SHOT MR. CHAU

MRS. FOK does not translate what she spoke. Deliberately.

MR. CHAU doesn't understand and smiles to conceal his confusion, knowing that his son will give him the details later. MR. CHAU's slight eye motion indicates a sense that MRS. FOK over-asserting her position as she speaks.

MR. CHAU stands and offers CHRISTOPHER his hand to shake., to averts the bad vibe to keep the occasion happy.

Very Chinese, MR. CHAU knows that Western businessmen expect this when making a deal.

SHOT-022: FULL-SHOT GROUP

They all stand. CHRISTOPHER reaches toward MR. CHAU shake.

MRS. FOK is the last to stand, almost reluctantly. CHRISTOPHER smiles and MR. CHAU has a very big smile shaking with both hands.

MR. CHAU
良好的祝愿和繁榮的歲月。

SHOT-023: CLOSE-UP MRS. FOK

MRS. FOK looks to CHRISTOPHER, knowing he doesn't understand and she asserts her control, refusing to translate.

SHOT-024: MID-SHOT CHRISTOPHER WITH LINDSEY

CHRISTOPHER appears satisfied and looks from MR. CHAU to LINDSEY who translates quietly.

LINDSEY
MR. CHAU wishes you the very best
in this new adventure
(she speaks with
enthusiasm which MR. CHAU
would appreciate)
And years of prosperity!

SHOT-025: MID-SHOT MR. CHAU

MR. CHAU smiles at CHRISTOPHER and nods to LINDSEY with approval of the translation he didn't understand, then back to CHRISTOPHER. He nods his head repeatedly.

SHOT-026: CLOSE-UP MRS. FOK

MRS. FOK hands a paper to LINDSEY, all in Chinese with information about the new office.

MRS. FOK
MR. CHAU has an office for you to
use.

SHOT-027: MID-SHOT CHRISTOPHER WITH LINDSEY

CHRISTOPHER looks up as LINDSEY studies the paper.

MRS. FOK
We will have it remodeled according
to your specifications. It is not
far from here. Near the Sham Shui
Po MTR.

SHOT-028: MID-SHOT MRS. FOK

MRS. FOK looks out into the main room and motions for a man to come.

MRS. FOK
Our man will take you there now.

MR. CHAU's CONSTRUCTION FOREMAN steps in the room and nods to CHRISTOPHER. He is dressed in on-site construction work clothes.

CUT TO:

EXT. SHAM SHUI PO - AFTERNOON

ACT-2: SEQ-010

Breakdown:

The new computer animation office will be in the Sham Shui Po industrial/residential area. An even gruffer and crowded part of Hong Kong. Little consideration is made for how CHRISTOPHER'S advertising clients might think about the location. It's convenient as MR. CHAU owns a vacated space.

PROPS: 1990 Gold Stretch Mercedes, industrial room looking as if recently vacated.

GRAPHICS: Street sign for Sham Shui Po. Name of MR. CHAU's CONSTRUCTION company name in Chinese on building front 2nd story. Building floor plan of gutted 2nd floor factory space.

SHOT-001: WIDE-SHOT SHAM SHUI PO

SOUND FX
Abundant street noise from the light industrial activity and vehicles. There the roar of a unseen passenger jet.

The street is busy with light industrial activity at street level. Except for an occasional convenience store or restaurant, most of the businesses are some form of machinery, construction or supplies. On the stories above, reaching six or seven floors for the most, are residential flats.

The sign above the 2nd floor windows has the name of MR.

CHAU's construction company in Chinese, which CHRISTOPHER cannot read.

CHRISTOPHER, LINDSEY and CALLY are getting out of MR. CHAU's stretch Mercedes along with the CONSTRUCTION FOREMAN/driver.

SHOT-002: MID-SHOT CALLY AND CHRISTOPHER WITH LINDSEY BEHIND

CALLY has a pouting frown, showing only to CHRISTOPHER and not to MR. CHAU's CONSTRUCTION FOREMAN.

CALLY
This place even worse.

SHOT-003: FULL-SHOT SHAM SHUI PO ENTRANCE

A local worker with an unbutton shirt carrying pipes walks past them, checking out the attractive young women. He makes them feel uncomfortable.

The CONSTRUCTION FOREMAN leads them to small entrance almost unnoticeable between the shops. The three follow up a dark, narrow stairway to the second floor.

INT. SHAM SHUI PO OFFICE

SHOT-004: WIDE-SHOT OF INDUSTRIAL ROOM

Compared to street level, inside the room it is absolutely quiet with no street noise leaking in. Factory sound-proofing.

CHRISTOPHER
It's so quiet.
(Pause)
We could have a recording studio here.

The room is large and empty with exposed support beams. Gritty from having been some form of factory before. There are no walls except for a small toilet. Windows are along the back and far left wall.

LINDSEY looks out the back windows, wiping the dirty glass with a small hand-wipe. She opens the window and in rushes the loud street noise which stops as soon as she closes the window, looking embarrassed.

CHRISTOPHER looks over to LINDSEY when he hears the noise. He stands in the middle, trying to envision a layout. He

does not look happy, but trying to work with what he's getting.

SHOT-005: FULL-SHOT CALLY

CALLY steps out of the small toilet with a disgusted look on her face. She speaks in Cantonese.

CALLY
不要進去
Bùyào jìnqù
(she translates for
CHRISTOPHER)
Don't go in there.

SHOT-006: MID-SHOT CHRISTOPHER, LINDSEY AND CONSTRUCTION FOREMAN

CHRISTOPHER, LINDSEY and the CONSTRUCTION FOREMAN stand in the middle of the room and the man speaks to LINDSEY who is translating.

LINDSEY
He is MR. CHAU's making manager.
(pause to think of the
English word)
CONSTRUCTION FOREMAN.

The man shows CHRISTOPHER a floor plan of the existing space along with a yellow-pad and pen. He is a bit fidgety, the way a busy man with a lot to do doesn't like to stay still.

SHOT-007: INSERT-SHOT PLANS, CHRISTOPHER'S POV

We see the professional quality architecture floor plan with Chinese descriptions and measurements in metric.

SHOT-008: MID-SHOT CHRISTOPHER, LINDSEY AND CONSTRUCTION FOREMAN

LINDSEY continues to translate.

CONSTRUCTION FOREMAN
Speaking Cantonese.

LINDSEY
He said you can design the space any way you like, and they will build it.

The man speaks further to LINDSEY, looking from her to CHRISTOPHER.

CONSTRUCTION FOREMAN
Speaking Cantonese.

LINDSEY
He said only the toilet location
cannot be moved.

The man turns and sweeps his arms widely about the space. He points to the toilet and raises and lowers his hands in parallel indicating the area reserved for the toilet.

CONSTRUCTION FOREMAN
Speaking Cantonese.

LINDSEY
He said you can make many rooms
here.
(Sounding optimistic)
They will build the walls, and it
can look as nice as Central
District inside.

SHOT-009: FULL-SHOT CHRISTOPHER, LINDSEY AND CONSTRUCTION FOREMAN WITH CALLY WALKING BEHIND

CALLY's attention turns to the man and asks him a question in Cantonese.

CALLY
顏色怎麼樣
Translation: How about the color?

SHOT-010: MID-SHOT CALLY AND CONSTRUCTION FOREMAN

The CONSTRUCTION FOREMAN looks at CHRISTOPHER and LINDSEY while CALLY is looking at the floor plan. The man laughs and continues to explain.

CONSTRUCTION FOREMAN
Speaking Cantonese.

LINDSEY
He said,
(she also laughs)
He can paint it any color you like.

SHOT-011: MID-SHOT CHRISTOPHER

CONSTRUCTION FOREMAN
Speaking Cantonese.

CHRISTOPHER looks around the room, then back to the
CONSTRUCTION FOREMAN as he continues. LINDSEY translates.

LINDSEY
He asks to make the plans quickly.
They can be finished in ten days.

CHRISTOPHER'S expression changes to surprise and disbelief.

SHOT-012: MID-SHOT CONSTRUCTION FOREMAN WITH CALLY AT HIS
SIDE

CONSTRUCTION FOREMAN
Laughs
(He understands
CHRISTOPHER'S)

The CONSTRUCTION FOREMAN has a huge smile when he sees
CHRISTOPHER'S reaction. CALLY'S expression changes to a
pout-smile, pleased they can design the place as they wish.

SHOT-013: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY looks at CHRISTOPHER and continues to translate.

LINDSEY
He said he...
(Pause)
they are very professional. This is
what they do.

CONSTRUCTION FOREMAN
Speaking Cantonese.

LINDSEY
They build buildings 30 or 40
stories tall in a few months. This
room not so complicated.

The CONSTRUCTION FOREMAN has a smile of reassurance.

SHOT-014: MID-SHOT CONSTRUCTION FOREMAN WITH CALLY AT HIS
SIDE

CONSTRUCTION FOREMAN
Speaking Cantonese.

The CONSTRUCTION FOREMAN points at the plans which CALLY is

holding. She turns her head to look at the possibilities.

CUT TO:

EXT. SHAM SHUI PO - MOMENTS LATER

ACT-2: SEQ-011

Breakdown:

CHRISTOPHER, LINDSEY AND CALLY leave the new office with a bit of hope. This would be better than under the constant eye of Mrs. Fok.

The new location is directly under the Kowloon-side airport flight landing path.

PROPS: Architectural plans

GRAPHICS: Architectural plans

GRAPHICS 3D ANIMATION: Animation of Airbus flying low over the buildings at Sham Shui Po.

SHOT-001: MID-SHOT. CAMERA TRACKS FROM STAIRWAY INTO THE STREET FOLLOWING THE GROUP

CHRISTOPHER, LINDSEY and CALLY step out into the noisy street. The Mercedes pulls away without them.

SHOT-002: INSERT-SHOT BUILDING TOPS FROM GROUND LEVEL

SOUND FX
Roar of jet engines from above.

A low flying passenger jet passes directly over them, very close to the building tops. We only see the bottom of the jet and cannot determine the carrier. Huge noise from the echo of the sound among the buildings.

SHOT-003: MID-SHOT CHRISTOPHER AND LINDSEY

CHRISTOPHER looks from the jet to LINDSEY who was also looking up.

CHRISTOPHER thinks he cannot escape the jets. In the morning

at his home or in the afternoon at this new place.

CHRISTOPHER

He sighs.

SHOT-004: MID-SHOT CALLY

CALLY is smiling, holding the architectural plans. Delighted to have a chance to design a space.

CALLY

I can start making a design for our new office!

She looks determined, happy with this responsibility.

SHOT-005: MID-SHOT CHRISTOPHER AND LINDSEY

To design a working space is an opportunity these young women did not expect to have for years. They are happy that CHRISTOPHER allows them to have this level of input. This is their company.

CHRISTOPHER nods with approval. LINDSEY looks excited.

LINDSEY

I will help, boss!

CUT TO:

EXT. MONG KOK OFFICE GROUND FLOOR - DAYS LATER

ACT-2: SEQ-012

Breakdown:

MR. CHAU has other money/business problems. CHRISTOPHER is finding out this association can become dangerous for himself and his crew.

PROPS: Video monitor cracked. Office furniture in shambles.

GRAPHICS: Decorations on wall of 1960's style Hong Kong office.

SHOT-001: FULL-SHOT CHRISTOPHER ENTERING BUILDING

CHRISTOPHER pays a taxi and approaches the office door.

INT. MONG KOK OFFICE GROUND FLOOR

SHOT-002: MID-SHOT CHRISTOPHER ENTERS

CHRISTOPHER enters the ground floor and finds parts of the room in shambles.

SHOT-003: PAN-SHOTS, CHRISTOPHER'S POV

Desks have been overturned. The old type-writer and stand has been tied over. Boxes with video cables have been thrown on the floor. The glass on a partition has been broken.

SHOT-004: INSERT-SHOT VIDEO RACK

We see the video rack. There is a crack on the Barco RGB monitor at the top-left corner.

SHOT-005: MID-SHOT CHRISTOPHER AT VIDEO RACK

CHRISTOPHER touches the crack on the Barco monitor. It is only protective cover and not the tube.

He reacts and turns his head to the stairway, realizing there could be worse damage upstairs.

SHOT-006: FULL-SHOT CHRISTOPHER RUNNING UP THE STAIRS

CHRISTOPHER dashes up the stairs not knowing what to expect.

INT. MONG KOK OFFICE 2ND FLOOR

SHOT-007: WIDE-SHOT CHRISTOPHER AT STAIRWAY DOOR, SLOW PAN

CHRISTOPHER stops as he enters the 2nd floor. The camera pans as we see desks overturned, a broken PC monitor on the floor. The OLDER OFFICE WOMAN is crying, sitting on her chair by her overturned desk, comforted by her colleagues.

MR. CHAU
Indistinct Cantonese

MR. CHAU is at the far end standing by his office door speaking in a calming way to his staff. MR. CHAU

acknowledges CHRISTOPHER. Others are picking up things off the floor.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER walks to the room where his computer equipment is set up. As he opens the door he fears the worst, that his computers have been broken.

SHOT-009: INSERT-SHOT COMPUTER ROOM DOOR, CHRISTOPHER'S POV

The door to the computer room is closed as CHRISTOPHER approaches and opens the door slowly.

INT. MONG KOK OFFICE COMPUTER ROOM

SHOT-010: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY stands up from her desk in the darkened room as CHRISTOPHER enters. CHRISTOPHER has an appropriate confused expression.

LINDSEY

Did you get my text message?
Some young guys came in yelling at
MR. CHAU.
(she looks at her watch)
About 30 minutes ago.

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER looking concerned. Around the room. He looks at his pager.

CHRISTOPHER

Was anybody hurt?

SHOT-012: CAMERA PAN CHRISTOPHER'S POV

CHRISTOPHER looks around the room. He sees DAVY and CINDY working. DAVY looks at him with a sheepish smile.

CALLY stands. She's at the computer close to the door.

SHOT-013: CLOSE-UP CALLY

CALLY speaks quietly to CHRISTOPHER and LINDSEY.

CALLY
MR. CHAU has many enemies.
(her eyes dart out toward
the other room)
So bad!

SHOT-014: MID-SHOT LINDSEY

LINDSEY closes the door.

SHOT-015: CLOSE-UP CALLY

CALLY sees the concern in CHRISTOPHER'S eyes.

CALLY
We are OK. The door was closed and
lights off when they come.

(CALLY's awkward English)

SHOT-016: MID-SHOT CHRISTOPHER, LINDSEY AND CALLY.

LINDSEY
Four or five young men. Throwing
things and yelling at MR. CHAU.
(pauses)
They left quickly.

SHOT-017: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks toward the door. He wonders if they will
be back. He looks back at his crew.

CHRISTOPHER
I'm glad they didn't come in here.

SHOT-018: FULL-SHOT CHRISTOPHER, CALLY AND LINDSEY

CHRISTOPHER opens the door and leans out into the main room.

SHOT-019: WIDE-SHOT MAIN ROOM, CHRISTOPHER'S POV

Desks are being turned upright. The broken computer monitor
is put into a box. Files and papers picked up. MR. CHAU has
gone back into his office and his door is closed. MRS. FOK's
door is closed, nowhere to be seen. ANDRÉ ROSÁRIO looks at
CHRISTOPHER from his desk in the far corner. He turns back
to his computer, showing no emotion.

SHOT-020: MID-SHOT CHRISTOPHER AND LINDSEY

CHRISTOPHER turns back to LINDSEY and takes a deep breath. He wonders what he's got himself into.

CUT TO:

INT. HENG FA CHUEN HARBOR - EVENING

ACT-2: SEQ-013

Breakdown:

CHRISTOPHER unload his concerns to DAVY. It is late night and very quiet by the harbor at Heng Fa Chuen. He worries about this relationship with MR. CHAU and MRS. FOK. What could happen next?

PROPS: Carlsberg beer bottles, six-pack holder.

GRAPHICS: Period Carlsberg beer label.

SHOT-001: FULL-SHOT CHRISTOPHER AND DAVY AT HANDRAIL.

CHRISTOPHER and DAVY are in the small park just outside his building. Within view from his bedroom. They lean against the handrail, looking out into the dark waters at Tathong Channel. There are lights on the far side.

SHOT-002: MID-SHOT DAVY

DAVY
It really wasn't that scary
(pause, then chuckles)
Until after they left.

DAVY looks down at the ground, then his beer bottle. He takes another drink.

SHOT-003: MID-SHOT CHRISTOPHER AND DAVY

CHRISTOPHER turns around from looking toward the harbor. He leans his back against the handrail. Pondering.

DAVY
I think this is normal life for MR.

CHAU.

CHRISTOPHER looks to DAVY as he speaks.

SHOT-004: MID-SHOT DAVY

DAVY
This probably happens to MR. CHAU
once a month.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER finishes his beer and puts the bottle back into
the six-pack and pulls up another.

CHRISTOPHER
The equipment will be moved
tomorrow. Connecting the equipment
might take a day or two. A guy from
TVB will help us.

CHRISTOPHER thinks about what else needs to be done.
Distracting himself with work.

CHRISTOPHER
The painting and carpet will be
finished by the time I get back
from Bangkok.

CHRISTOPHER runs his hand through his hair.

CHRISTOPHER
There's so much to do.
(Concerned)
What else can go wrong?

SHOT-006: WIDE-SHOT HARBOR, CHRISTOPHER'S POV

Long shot of the harbor. It's quiet. Not much visible except
the lights on the far side and the waves on the stones near
them.

CUT TO:

INT. THAI AIRWAYS AIRBUS

ACT-2: SEQ-014

Breakdown:

CHRISTOPHER's flights are some of the limited moments he can relax. He uses it for his habit of sketching as working on his calculations. Nit is introduced, with whom he will develop a relationship.

PROPS: Sketchbook, pencils, notebook, boarding pass, passport, calculator.

GRAPHICS: Drawing of Nit. Handwritten note from Nit with contact info. Notebook with calculations, lists and a diagram.

SHOT-001: CHRISTOPHER IN THAI AIRWAYS BUSINESS CLASS

CHRISTOPHER is sitting in the starboard-side aisle seat of Thai Airways business class.

He is sketching STEWARDESS NIT.

SHOT-002: CHRISTOPHER'S POV OF STEWARDESS NIT

CHRISTOPHER studies the stewardess as she serves those in the rows ahead.

SHOT-003: MID-SHOT OF BRITISH BUSINESSMAN ACROSS THE AISLE

The man looks at the drawing and then to CHRISTOPHER.

BRITISH BUSINESSMAN
That's pretty good.
(British accent)

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER shows the sketch to the man.

CHRISTOPHER
I draw a lot. Since I was a kid.

He seems eager to talk with someone new. Seeking outside social stimulation not related to work.

CHRISTOPHER
I was in Copenhagen for second grade. Just one year. The teacher thought it was a waste of time to teach me Danish, so she gave me sketchbooks.

CHRISTOPHER uprights himself in his seat.

CHRISTOPHER
I drew my way through the whole year.

SHOT-005: INSERT-SHOT OF DRAWING

Close-up view of the drawing of the stewardess.

SHOT-006: MID-SHOT BRITISH BUSINESSMAN

The BRITISH BUSINESSMAN studies the drawing then looks toward the stewardess.

BRITISH BUSINESSMAN
Nice likeness. It paid off.

The man hands the drawing back.

SHOT-007: STEWARDESS NIT, CHRISTOPHER'S POV

STEWARDESS NIT approaches, pushing the drink cart. She speaks to CHRISTOPHER.

STEWARDESS NIT
Would you like a drink?

SHOT-008: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER
Yes. Ah,
(pause, he's shy)
Black Label, no ice.

CHRISTOPHER hands the sketch to STEWARDESS NIT as she serves him, offering it with both hands. An awkward motion of hands and arms.

CHRISTOPHER
I made this for you.

SHOT-009: CLOSE-UP OF STEWARDESS NIT

STEWARDESS NIT

On thank you.

(big smile)

Did you just draw me? You make me
so beautiful.

She thanks CHRISTOPHER with a big smile and Thai wai,
holding the drawing between her hands.

SHOT-010: CLOSE-UP OF BRITISH BUSINESSMAN

The cart and STEWARDESS NIT push past.

BRITISH BUSINESSMAN

You've got a racket going on here,
mate.

(he chuckles)

Good for you!

SHOT-011: MID-SHOT OF STEWARDESS NIT

STEWARDESS NIT serves the guests behind CHRISTOPHER. The jet
has a slight shake and the seatbelt light turns on.

SOUND FX

Fasten seatbelt alert beep.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER puts away his sketch pad and pulls out his
calculator and passport.

SHOT-013: MID-SHOT OF STEWARDESS NIT

STEWARDESS NIT does a seat-belt check and stops at
CHRISTOPHER'S seat.

STEWARDESS NIT

No more drawings of me?

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at her with a smile. We see his
calculator, boarding pass, and notebook with calculations,
lists and a diagram.

CHRISTOPHER
We can continue later if you like.

SHOT-015: CLOSE-UP STEWARDESS NIT

The stewardess smiles and reaches into her pocket for a slip of paper. She gives it to CHRISTOPHER with both hands.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at the paper and smiles back at her. He nods.

SHOT-017: INSERT-SHOT OF PAPER

The paper has her Bangkok phone number and pager contact.

SHOT-018: MID-SHOT OF BRITISH BUSINESSMAN

The BRITISH BUSINESSMAN checks out STEWARDESS NIT as she continues forward with the seatbelt. He turns to CHRISTOPHER and wags his head.

BRITISH BUSINESSMAN
Some guys...

CUT TO:

INT. AK&S CONFERENCE ROOM - EVENING

ACT-2: SEQ-015

Breakdown:

CHRISTOPHER is concerned his work is accurate work. He is being proactive, taking precautions. His client has become careless in her success, and willing to make promises she will later break.

PROPS: MISS BUM'S notebook, CHRISTOPHER's notes. Architectural plans.

GRAPHICS: Blue-prints, conceptual sketches and architectural paintings of a shopping mall interior. Info and the date in the corner of blue-prints, sketches, painting.

SHOT-001: WIDE-SHOT AK&S CONFERENCE ROOM

CHRISTOPHER is meeting with RATANA and NAOWARAT. They are seated on comfortable couches, not at the conference table.

SHOT-002: FULL-SHOT MISS BUM

MISS BUM is curled up on the couch, dressed more casual than usual. Form fitting t-shirt, blue jeans ripped at the knee, barefoot. Her slippers are on the floor. She's wedges her notebook under her leg.

SHOT-003: MID-SHOT CHRISTOPHER

CHRISTOPHER is seated on the couch next to MISS BUM, sitting upright on the sofa. Her toes are pressed to he leg. CHRISTOPHER is in production planning mode. Serious and enjoying it.

CHRISTOPHER

I would like to talk with the architect and interior designers.

SHOT-004: MID-SHOT RATANA WITH NAOWARAT TO HER RIGHT

RATANA is also sitting upright on the couch to the left. She too is casually dressed. NAOWARAT is in his white t-shirt and blue jeans and slumped over on the couch with poor posture, not paying attention.

RATANA

I don't think this will be necessary. We have the plans here.

RATANA subtly nods to the plans on the coffee table before them.

SHOT-005: INSERT-SHOT ARCHITECTURAL PLANS AND DRAWINGS

We see blue-prints, conceptual sketches and architectural paintings of a shopping mall interior.

SHOT-006: FULL-SHOT CHRISTOPHER

CHRISTOPHER leans forward looking at the drawings. In the corner of the plans he checks the date.

SHOT-007: INSERT-SHOT CLOSE-UP OF PLAN INFORMATION

We see CHRISTOPHER'S fingers near the date on the plans dated March 1990.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up at RATANA.

CHRISTOPHER
These are almost one year ago.
Plans change, even during
construction.

SHOT-009: MID-SHOT RATANA AND NAOWARAT

RATANA turns to NAOWARAT who uprights himself from his slump. He is her production but disinterested with CHRISTOPHER's concerns. He leans forward and raises his hands in question as he speaks.

NAOWARAT
KHUN CHRISTOPHER, this OK.
(speaking politely in
Thai-English style, with
a slightly condescending
tone)

NAOWARAT moves his hands over the plans as if scantified.

RATANA looks at NAOWARAT and nods her head in agreement. She speak directly at CHRISTOPHER

RATANA
The architects are Canadian. It
will be very difficult.
(Sitting back, confident)
Too far. To much time. We have
tight schedule.

She does not want to be billed for travel costs. Mostly, she wants the project finished as soon as possible. She needs the money from the billing.

SHOT-010: FULL-SHOT CHRISTOPHER

CHRISTOPHER wipes his forehead with frustration. He always talks to the architects.

CHRISTOPHER
I would just feel more comfortable.
Plans always change.
(Sigh)

Can you give me their phone and fax number?

SHOT-011: MID-SHOT RATANA

RATANA asserts her authority.

RATANA
The plans will not change. We received these from KHUN PRASERT's assistant.

RATANA has a sip of water. She looks confident.

RATANA
I guarantee these are correct. It's interior. Make it pretty.

SHOT-012: MID-SHOT NAOWARAT

NAOWARAT looks at CHRISTOPHER with a big smile and raises his hands.

NAOWARAT
Don't worry MR. CHRISTOPHER. Everything will be OK.

NAOWARAT gestures to the drawings and plans.

NAOWARAT
See, you have everything. We promise this will be OK.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER turns his head to look at MISS BUM.

SHOT-014: FULL-SHOT MISS BUM

MISS BUM has fallen asleep. Her her notebook has fallen to the floor.

SHOT-015: MID-SHOT CHRISTOPHER

CHRISTOPHER looks back at RATANA.

CHRISTOPHER
I can fly to Toronto to meet them. I don't mind. My budget will allow

for this. No extra charge.

SHOT-016: FULL SHOT OF THE GROUP

RATANA stands and turns around, packing her things to leave. The meeting is over.

RATANA
No time. We will proceed.

NAOWARAT and CHRISTOPHER stand. NAOWARAT leans to brush his hand on MISS BUM'S leg to wake her, which she does in a jolt.

NAOWARAT
ตื่นนอน
Translation: Wake up.

CUT TO:

INT. BANGKOK RESTAURANT - EVENING

ACT-2: SEQ-016

Breakdown:

CHRISTOPHER attempts at a social life are complicated by love for his daughter. He would like to meet a woman who could compliment the relationship.

PROPS: CHRISTOPHER'S Danish school bag, notebook of calculations, sketchbook.

GRAPHICS: Sketches of Nit and ELDERLY THAI MAN at table.

SHOT-001: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER is having dinner with NIT, the stewardess he sketched on the flight from Hong Kong. She is in her civilian clothes. Bluejeans and white blouse. A scarf around her neck. Her hair is shoulder length, no longer in a bun.

She is late twenties, and looks younger than in her uniform.

CHRISTOPHER is dressed slightly better than normal. Still with the blue jeans and suspenders, but wearing a nice

button-down shirt with open collar and undershirt.

Dinner has finished and they are lingering over wine.
CHRISTOPHER is drawing a sketch of her.

SOUND FX
Jazz instrumental music in the
background.

SHOT-002: MID-SHOT STEWARDESS NIT

She leans over the table to look while he is drawing.

STEWARDESS NIT
I want to see.

She reaches across and touches his hand gently. Their eyes
connect.

SHOT-003: MID-SHOT CHRISTOPHER

CHRISTOPHER'S eyes look up at her, then back. He's finishing
fast-stroke shading.

CHRISTOPHER
Hold on...

He stops and looks satisfied and smiles.

CHRISTOPHER
Here.
(Polite pause)
I hope you like it.

SHOT-004: MID-SHOT STEWARDESS NIT

NIT studies the drawing carefully, touching her finger to
the paper as if she can feel life. She smiles and loves the
attention.

STEWARDESS NIT
You make me look more beautiful
than I am.

She looks at CHRISTOPHER and reaches for a stack of other
drawings.

SHOT-005: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER
Because there. With your finger.
(Gestures to her hand)
You'll wipe it on your clothes if
you're not careful.

NIT looks at her finger tip and sees the graphite. She bows in embarrassment and wipes her finger with her napkin.

SHOT-006: SKETCHES, STEWARDESS NIT'S POV

NIT flips through a stack of other sketches CHRISTOPHER has made. She pause on a sketch of an older man.

SHOT-007: MID-SHOT STEWARDESS NIT

NIT looks over at another table.

SHOT-008: FULL-SHOT ELDERLY THAI MAN AT TABLE, NIT'S POV

We see the ELDERLY THAI MAN from the drawing. He is having dinner alone. He looks lonely.

SHOT-009: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER uses both hands to fill her glass with wine, then tops off his own using one hand. NIT looks back from the ELDERLY THAI MAN to the drawing.

NIT
You
(pause)
see things in people. You bring out
their character.

SHOT-010: MID-SHOT CHRISTOPHER

Looking a bit sheepish from the compliment, leans to look at the sketch, then over at the ELDERLY THAI MAN.

SHOT-011: FULL-SHOT ELDERLY THAI MAN AT TABLE

The ELDERLY THAI MAN pays the waitress and gets up with some difficulty.

CHRISTOPHER
I don't understand what most people
say.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER
My Thai isn't very good. My
Cantonese is just enough to get
myself in trouble.
(Becomes serious)
Drawing forces me to observe. To
study people's actions and
reactions.

He looks beyond her, thoughtfully. Then back.

CHRISTOPHER
I listen with my eyes.

CHRISTOPHER looks to the ELDERLY THAI MAN's table and back.

CHRISTOPHER
Did you notice the flower?

SHOT-013: MID-SHOT TABLE, NIT'S POV

NIT sees there is a flower set at the place across from
where the ELDERLY THAI MAN sat. His plate hasn't been
cleared.

SHOT-014: MID-SHOT STEWARDESS NIT

NIT looks from the table back to CHRISTOPHER. Curious.

SHOT-015: MID-SHOT CHRISTOPHER

CHRISTOPHER looks intently at NIT.

CHRISTOPHER
He placed the flower on the table
when he came in.
(beat)
He must be thinking of his wife.

SHOT-016: MID-SHOT STEWARDESS NIT

NIT looks again at the flowers, then back to CHRISTOPHER.

STEWARDESS NIT
That's so romantic.

NIT looks at CHRISTOPHER thinking he is very romantic.

SHOT-017: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER chuckles.

CHRISTOPHER

Don't be too impressed. I come here often. He does that every time.

SHOT-018: MID-SHOT STEWARDESS NIT

Now NIT feels awkward, aware CHRISTOPHER must be making close observations of her. She covers her mouth with her hands.

SHOT-019: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER sips his wine. Looking at her carefully. Smiles. He touches her arm to lower her hands.

CHRISTOPHER

I like this view better.

NIT blushes.

SHOT-020: MID-SHOT STEWARDESS NIT

She wants to change the topic. Her expression changes to curiosity. Her eyes dart toward CHRISTOPHER'S Danish school bag.

STEWARDESS NIT

On the airplane I saw you working on some numbers.

(eyebrows rise)

Is that your job?

SHOT-021: MID-SHOT CHRISTOPHER

CHRISTOPHER'S looks up to catch his thought. Didn't expect she would remember.

CHRISTOPHER

Not really. It's a kinda weird hobby I have.

CHRISTOPHER pulls out his notebook from his ever-present Danish book-bag.

SHOT-022: INSERT-SHOT CHRISTOPHER'S DANISH SCHOOL BAG AND TABLE

He opens the notebook to the diagram of the jet going up, leveling off, then descending.

SHOT-023: MID-SHOT CHRISTOPHER

CHRISTOPHER is in slight tech-geek mode, yet trying to maintain the romantic mood.

CHRISTOPHER
I don't fly as much as you.
(he smiles with a slight
pull)
So, this is a bit embarrassing.

He looks down at his notebook.

SHOT-024: INSERT-SHOT DIAGRAM, NIT'S POV

We see CHRISTOPHER'S hands turn the book so she can read it. We see the diagram of a jet and lines.

SHOT-025: MID-SHOT STEWARDESS NIT

NIT studies the page. She looks up a bit confused. She's really not so interested, just trying to show interest in him.

CHRISTOPHER
It's a log of all my air-travel.

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up from the book. His eyes lock with hers and understands she is showing interest to feel closer.

CHRISTOPHER
I am trying to calculate my average
height off the ground.

CHRISTOPHER has a slight audible laugh at himself. He looks around the restaurant then back at her.

SHOT-027: MID-SHOT STEWARDESS NIT

NIT'S mouth opens and she looks at him. Bewildered. Playful. Not really understanding.

SHOT-028: MID-SHOT CHRISTOPHER

CHRISTOPHER looks down at the book and points.

CHRISTOPHER
I spend many hours flying.
(Going tech)
So many minutes going from ground
level to 36,000 feet. So many
minutes at 36,000 feet.

He looks from the notebook to her eyes. He smiles at this flirtation.

SHOT-029: MID-SHOT NIT

NIT shows slight astonishment. In all the flights she has made, this is something she has never thought about.

CHRISTOPHER
Then so many minutes on the descent
to the airport.

SHOT-030: MID-SHOT CHRISTOPHER

CHRISTOPHER
I wondered what my average height
off the ground is.

SHOT-031: MID-SHOT NIT

NIT doesn't understand but even more curious. What is going on inside the mind of this unusual man.

CHRISTOPHER
Sometimes I draw, sometimes I read.

SHOT-032: MID-SHOT CHRISTOPHER

CHRISTOPHER
Sometimes I do something pretty
silly like this.

SHOT-033: MID-SHOT CHRISTOPHER AND NIT

NIT reaches over for CHRISTOPHER'S hand, putting her hand over his left hand.

STEWARDESS NIT

It is
(she laughs)
something pretty silly.

They both laugh. Their fingers interlock.

She begins to think she could fall in love with this man. Most guys at this stage have been trying to get her into his hotel room.

She reaches over with her other hand to hold his with both. Her eyes lock with his.

SHOT-034: INSERT-SHOT CHRISTOPHER HAND

CHRISTOPHER feels her fingers touching his ring finger, feeling for an indentation. He knows the drill.

SHOT-035: MID-SHOT CHRISTOPHER

CHRISTOPHER looks from their hands up with a sheepish smile.

CHRISTOPHER
I have a daughter in Hong Kong.
(he wipes his eyes with
his free hand)
She lives three train stops from
me.
(Pause)
I try to see her as often as I can.

SHOT-036: MID-SHOT NIT

NIT blushes, looking awkwardly down at her hands. She's been busted.

CHRISTOPHER
In Hong Kong I live alone. It's
hard to be away.

SHOT-037: MID-SHOT CHRISTOPHER

CHRISTOPHER
Her name is LESLIE. She is four-
and-a-half.
(he breaks into a smile)
And so much fun!

CHRISTOPHER thinks about the time he was with his daughter

the day before and the fun things she would say.

SHOT-038: MID-SHOT NIT

NIT'S gaze deepens. The man is honest and caring. She thinks he could be a keeper.

SHOT-039: MID-SHOT CHRISTOPHER AND NIT

The moment lingers. He picks up the notebook, looking for a page.

CHRISTOPHER

This year,
 (he has his technical hat
 on)
The last twelve months, my average
height off the ground has been
52-1/2 feet.
 (pauses)
It's a rough approximation.

SHOT-040: MID-SHOT NIT

NIT pauses to think about the numbers. Her mind has wandered off to wedding dresses.

CHRISTOPHER

That's about 16 meters.

She is still a bit bewildered.

SHOT-041: MID-SHOT CHRISTOPHER

CHRISTOPHER motions with his hand as if it's a jet on take off flying.

His hand makes as if landing at the airport.

CHRISTOPHER

So many hours in the air.
So many hours on the
ground.
(he smirks)

SHOT-042: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER
I told you it was silly.

He takes a drink of his wine. She bats at him with her napkin. Now they are being playful. The both have big smiles.

EXT. BANGKOK RESTAURANT

SHOT-043: FULL-SHOT AT TAXI

CHRISTOPHER opens the taxi door for NIT and she climbs in. He closes the door and she rolls down the window.

SHOT-044: CLOSE-UP CHRISTOPHER, NIT'S POV

CHRISTOPHER has a big smile.

CHRISTOPHER
Until Tuesday.

SHOT-045: MID-SHOT NIT, CHRISTOPHER'S POV

NIT smiles back.

STEWARDESS NIT
Tuesday.

She turns to tell the driver the address. Indistinct.

SHOT-046: FULL-SHOT CHRISTOPHER FROM BEHIND CHRISTOPHER

CHRISTOPHER watches NIT pull away in the taxi. It reminds him of when he watched JACK drive away from the Hong Kong airport.

SHOT-047: FULL-SHOT TRACKING THE TAXI

We see NIT through the back-window turn, smile and wave.

SHOT-048: MID-SHOT CHRISTOPHER

CHRISTOPHER watches until he can no longer see her. He turns to look behind him and raise his arms and flags down a tuk-tuk for himself.

SHOT-049: MID-SHOT CHRISTOPHER IN TUK-TUK

CHRISTOPHER looks contemplative as he holds the rails while the tuk-tuk passes by the city lights.

CUT TO:

INT. MONG KOK OFFICE 2ND FLOOR COMPUTER ROOM - AFTERNOON

ACT-2: SEQ-017

Breakdown:

MR. CHAU has enemies and other business problems, a causes of distress for CHRISTOPHER and his staff.

PROPS: Picture of Aaron Kwok on wall behind CINDY. CINDY's notebook. Sony Walkman, headphones and cassette tapes by CINDY's monitor.

GRAPHICS: Various project notes on the desks of staff. Hand written notes CINDY makes. Windows 3.0 on LINDSEY's PC screen.

GRAPHICS 3D ANIMATION: Animation of condo interior with the software GUI graphics. Close up of a bottle in high detail on CINDY's screen.

SHOT-001: WIDE-SHOT CHRISTOPHER WITH HIS CREW

CHRISTOPHER and his crew are working away in the room darkened by blinds on both the office and street sides.

SHOT-002: MID-SHOT CHRISTOPHER WITH CINDY AT WORKSTATION

CHRISTOPHER is sitting with CINDY at the far end of the room facing street-side. On the wall behind her is taped a full-size poster of the Hong Kong pop singer Aaron Kwok.

They look at her monitor. CHRISTOPHER helping her to think about how to approach and manage aspects of a project.

She types on the keyboard and makes a selection with the mouse.

CHRISTOPHER
Playback the animation from here.

SHOT-002: INSERT-SHOT COMPUTER SCREEN

We see the hidden-line-removal wire-frame view of a bedroom. The animation camera pans from the window view with a bed toward the dresser and door for the bathroom. The motion jerks between frames, not smooth.

SOUND FX

Keyboard clicking. Computer hum.

SHOT-003: CLOSE-UP CHRISTOPHER WITH CINDY BESIDE HIM

CHRISTOPHER is looking intently at the screen. His eyes move as he types and clicks on GUI. We see the reflected glow from the screen on their faces and in CINDY glasses. She studies the screen intently.

CHRISTOPHER

This is running really slow.

SHOT-004: INSERT-SHOT COMPUTER SCREEN

On the screen animation has stopped and the items begin to disappear one-by-one.

SOUND FX

Mouse distinct clicks, one-by-one.

SHOT-005: EXTREME CLOSE-UP CHRISTOPHER'S EYES

CHRISTOPHER's eyes dart around the screen.

SOUND FX

There are clicks between the moments CHRISTOPHER speaks.

CHRISTOPHER

This one is OK.

(pause)

This one is OK.

(pause)

SHOT-006: INSERT-SHOT COMPUTER SCREEN

On the screen we see the bedroom walls turn on, then off. The dresser on, then off. A mirror on, then off. The animation is a looping 30 frame section.

SOUND FX

There are clicks between the

moments CHRISTOPHER speaks.

CHRISTOPHER

OK

(pause)

OK

SHOT-007: EXTREME CLOSE-UP CHRISTOPHER'S EYES

CHRISTOPHER eyes dart around the screen. Troubleshooting.

SOUND FX

There are clicks between the moments CHRISTOPHER speaks.

CHRISTOPHER

This one is

(pause)

This is it.

He looks over to CINDY.

SHOT-008: INSERT-SHOT COMPUTER SCREEN CLOSER VIEW

On the screen see the shape of a perfume bottle looping in the animation as the animated camera moves. The motion is slower, jerking.

CHRISTOPHER

It's the perfume bottle. The bottle causes the playback to be slower.

SHOT-009: CLOSE-UP CHRISTOPHER WITH CINDY BESIDE HIM

CHRISTOPHER has the smile of victory and looks at CINDY hoping she will be able to solve the problem along with CHRISTOPHER.

CHRISTOPHER

Any guesses?

CINDY is taking notes in her notebook. She looks and has an embarrassed smile. She's not certain, afraid to venture a guess.

CHRISTOPHER looks at the screen, moves the mouse and does some significant typing. The light on their faces varies from the screen changes.

SHOT-010: INSERT-SHOT COMPUTER SCREEN

We now see the wire-frame perfume bottle full screen. It is made up of thousands of small triangles. An incredible amount of detail.

We hear some button clicks and a gray-shaded render of the bottle appears over the wireframe view, drawn from bottom-up.

SHOT-011: CLOSE-UP CHRISTOPHER WITH CINDY BEHIND HIM

CHRISTOPHER looks from the screen to CINDY.

CHRISTOPHER
The bottle has too much detail.

CINDY touches her face with her hand, embarrassed.

CHRISTOPHER
Don't get me wrong, it's beautiful.

SHOT-012: CLOSE-UP CINDY

CINDY looks from CHRISTOPHER to the bottle, pauses, an embarrassed smile. She looks back at CHRISTOPHER.

CINDY
I, er,
(Clumsy English)
Want to make nice.

SHOT-013: CLOSE-UP CHRISTOPHER WITH CINDY BEHIND HIM

CHRISTOPHER scoots back slightly to face CINDY and away from the keyboard so she can use the keyboard and mouse.

CHRISTOPHER
We need to keep smaller objects on
screen simple.
(astonished)
I mean, it looks amazing.

He gestures his hand toward the screen.

CHRISTOPHER
We can definitely use this later
when we need a close-up shot.

CINDY clicks on the screen. She's looking intently yet still embarrassed. Appreciative that CHRISTOPHER hasn't taken her

to task over this.

SHOT-014: MID-SHOT CHRISTOPHER WITH CINDY

CHRISTOPHER stands up and CINDY repositions her chair and looks up at him.

CINDY
I can have this done before yum
cha.

She puts on her headphones and resumes working.

SOUND FX
Faint Aaron Kwok song coming from
CINDY's earphones.

SHOT-015: FULL-SHOT CHRISTOPHER STANDING BETWEEN DAVY AND CINDY

CHRISTOPHER looks over DAVY's shoulder. DAVY is working a computer facing toward the main office room, the window blinds pulled closed behind DAVY's monitor.

After a moment we loud sounds from the main office.

SOUND FX
Footsteps and indistinct shouting
in Cantonese.

CHRISTOPHER looks up toward the blinds, then turns his head toward the door.

SHOT-016: FULL-SHOT OF LINDSEY GETTING UP FROM HER DESK

LINDSEY has stood up quickly from her desk, a sound she's heard before. She quietly closes the door to the main room.

SOUND FX
Indistinct shouting continues.
Becomes louder.

SHOT-017: MID-SHOT OF LINDSEY FROM BEHIND

LINDSEY pushes the button to lock the door. She pulls the end of the blinds to peer through a thin vertical at the window frame.

SHOT-018: MID-SHOT CHRISTOPHER FROM LINDSEY'S POV

CHRISTOPHER looks intently at LINDSEY, then towards the blinds, trying to see between the thin openings between the slats.

SHOT-019: FULL-SHOT DAVY BEHIND CHRISTOPHER

DAVY stands, squeezes between desks to get closer to the window. He peers though the horizontal slats.

SHOT-020: FULL-SHOT MAIN ROOM, DAVY'S POV

Between the out-of-focus slats we see the action in the main room. Two men in their mid-twenties rush past DAVY's view from the stairwell toward MR. CHAU's office.

SOUND FX

Loud thud of file cabinet hitting the floor. The men continue shouting in Cantonese.

The camera pans back toward the stairwell. A third man pulls over a wooden file cabinet which slams on the floor, spilling documents.

SHOT-021: CLOSE-UP CHRISTOPHER LOOKING AT LINDSEY

CHRISTOPHER looks at LINDSEY to find out what is happening.

SHOT-022: MID-SHOT LINDSEY FROM CHRISTOPHER'S POV

LINDSEY looks out the thin vertical slit, then toward CHRISTOPHER. She puts her finger over her lips for silence. CALLY moves close behind LINDSEY to catch a glimpse through the slit.

SHOT-023: FULL-SHOT MAIN ROOM FROM LINDSEY'S POV

We see the out-of-focus window frame on screen left and blinds on screen right, with a view of the action in the main room.

Two men are standing close to MR. CHAU who is at doorway to his office. The young men are casually dressed in blue jeans, t-shirts and jackets. MR. CHAU in his black suit with jacket and tie. He is smaller than the younger men, but holding his ground. MR CHAU holds his raised arms in a scolding fashion.

CHENG YIU-WING
Speaking Chinese, MR. CHAU is
yelling right back at the younger
men.

(no subtitles)
They speak over each other.

MR. CHAU is composed and firm. Almost instructing and calm
without kowtowing.

LINDSEY'S (POV) eyes dart to the left and we see the OLDER
OFFICE WOMAN at the far wall with another older man who is
partially blocking, protecting her. He looks afraid. She is
terrified.

SHOT-024: MID-SHOT CHRISTOPHER

CHRISTOPHER moves around CALLY to stand behind the door. A
good position to body-block anyone trying to push through.

CHRISTOPHER looks as if this is a vain attempt against the
vicious men, most likely stronger than himself.

SHOT-025: MID-SHOT LINDSEY WITH CALLY BEHIND, CHRISTOPHER'S
POV

LINDSEY and CALLY continue to look into the main room.

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER turns to look at DAVY.

CHRISTOPHER
DAVY
(whispers)

SHOT-027: DAVY CONTINUES TO LOOK THROUGH THE BLINDS

DAVY has adjusted his position to look toward Mr. CHAU's
office. DAVY looks at CHRISTOPHER with an awkward smile and
shakes his head.

SHOT-028: FULL-SHOT MAIN ROOM, DAVY'S POV

MR. CHAU yells back at the young men. Adrenaline rushed,
they knock over a Chinese armchair between MR. CHAU and MRS.
FOK's offices, then leave quickly.

DAVY'S view pans to follow them as they run to the stairs,

jumping over the file cabinet.

SHOT-029: FULL-SHOT MAIN ROOM FROM LINDSEY'S POV

The last man stops by the stairwell and gestures toward MR. CHAU with a defiant chin-up. Then steps around the cabinet and runs down the stairs screaming.

SHOT-030: FULL-SHOT COMPUTER ROOM

LINDSEY turns away from the blinds and CALLY steps back. DAVY steps away from the blinds. CHRISTOPHER checks everyone in the room. His gaze stops at CINDY.

SHOT-031: FULL-SHOT CINDY, CHRISTOPHER'S POV

SOUND FX

Bleeding of music from CINDY's headphones of the song "Loving You Forever" (對你愛不完).

CINDY

Humming along to the song.

CINDY has been working on her computer the entire time, listening to music and "in the zone" concentrating on her work. She is humming to Aaron Kwok's song "Loving You Forever" (對你愛不完) which she hears on her headphones. CINDY senses a stillness in the room and turns to look at the others.

SHOT-032: FULL-SHOT ROOM FROM CINDY'S POV

We see everyone in the room staring at CINDY, almost deadpan. Then CALLY breaks out into laughter and the rest of the group chuckle.

SHOT-033: FULL-SHOT CINDY

CINDY removes her headphones, looking bewildered, having no idea what happened.

CINDY

甚麼

Translation: What?

SHOT-034: MID-SHOT CALLY, LINDSEY AND CHRISTOPHER

CALLY steps over to CINDY.

CALLY
You miss the action.

She turn back to CHRISTOPHER.

CALLY
MR. CHAU has many problems.

SHOT-035: MID-SHOT CHRISTOPHER

CHRISTOPHER looks around the room. Runs his hand over his head. All is well. At least in this room.

CHRISTOPHER
Time for lunch?

INT. MONG KOK OFFICE 1ST FLOOR

SHOT-036: FULL-SHOT CHRISTOPHER AND CREW

LINDSEY leads the way out the door. CHRISTOPHER and DAVY check the video equipment and boxes. All seem to be undisturbed.

CUT TO:

INT. DIM SUM RESTAURANT

ACT-2: SEQ-018

Breakdown:

CHRISTOPHER and crew decompress from the invasion at the office. The restaurant is busy with activity. Peak hours and full. Very noisy.

PROPS: Dim-Sum restaurant order card. Cosmetics.

GRAPHICS: N/A

SHOT-001: FULL-SHOT CHRISTOPHER AND CREW AT TABLE

They are seated around a table. CHRISTOPHER has his back to the wall, with LINDSEY to his right, then CALLY and CINDY.

DAVY to CHRISTOPHER'S left. Various conversations in Chinese. DAVY stands up and looks around the restaurant. A waiter puts two teapots on the table, indicating the types of tea.

WAITER

Guk-fa, bo lay. Translation: names of two teas.

SHOT-002: MID-SHOT CINDY, CALLY AND LINDSEY

Chit chat continues in Cantonese. CALLY is teasing CINDY about missing the actions. CALLY speaks to CHRISTOPHER with a mocking grin towards CINDY.

CALLY

CALLY speaks in Cantonese. No translation.

CALLY looks from CINDY to CHRISTOPHER.

CALLY

She, want to spend only her life with Aaron Kwok.
(Awkward English)

They all laugh. CINDY becomes embarrassed.

CALLY

Sings some of "Loving You Forever" (對你愛不完)

LINDSEY playfully slaps CALLY on the arm and the girls laugh. LINDSEY stands, takes the restaurant billing card, and looks for a food cart.

SHOT-003: MID-SHOT LINDSEY

LINDSEY is looking around the room, then toward CHRISTOPHER

LINDSEY

Do you want your favorite?

SHOT-004: MID-SHOT CHRISTOPHER

He smiles, glad the focus is off the events of the morning.

CHRISTOPHER

Sure!

SHOT-005: MID-SHOT CINDY, CALLY AND LINDSEY

CALLY begins a chant and CINDY joins in.

CALLY
Ha gao, siu mai
(CINDY joins in)
chaw shi bao!

SHOT-006: MID-SHOT CHRISTOPHER AND DAVY

DAVY returns having brought a woman with a cart following her. DAVY reaches toward LINDSEY.

SHOT-007: MID-SHOT LINDSEY

The woman sets down four bamboo baskets and uncovers the lids. LINDSEY hands card to the woman so she can mark the sale.

SHOT-008: MID-SHOT CHRISTOPHER AND DAVY

DAVY is looking at the items on a cart, ordering more from another woman as she serves vegetables.

SHOT-009: MID-SHOT CINDY, CALLY AND LINDSEY

LINDSEY dips a haw-gao in chili sauce. CINDY breaks open a bun. CALLY pouring tea for everyone.

SHOT-010: MID-SHOT CHRISTOPHER AND DAVY

DAVY speaks to CHRISTOPHER. He's looking surprised and relieved.

DAVY
That was exciting.
(chuckles)
You were looking worried.

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER confidently holds a bao with his chop-sticks.

CHRISTOPHER
I was terrified. I thought it would
be worse than before.

SHOT-012: MID-SHOT CALLY

CALLY
MR. CHAU has many enemies.
(she smiles and looks
smug)
Not only me.

SHOT-013: FULL-SHOT CREW AT TABLE

The group laughs at CALLY's comment. CALLY shows a disapproving pout.

SHOT-014: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY turns to CHRISTOPHER. Leans closer because of the noise.

LINDSEY
MRS. FOK wants to meet you.

INT. DIM SUM RESTAURANT - LATER

The restaurant has cleared out. Only a few customers left besides CHRISTOPHER and crew. Light chit chat. The noise level is much lower, almost quiet. A long lunch.

SHOT-015: MID-SHOT LINDSEY, CHRISTOPHER AND DAVY

A waiter passes behind and CHRISTOPHER raises his hand to motion for the check.

CHRISTOPHER
Maai daan m goi.
(Awkwardly)

LINDSEY pulls something out from her purse on her lap. CHRISTOPHER motions to block LINDSEY with his hand.

CHRISTOPHER
No, I will pay.

SHOT-016: MID-SHOT LINDSEY

LINDSEY pulls out a compact from her purse, flips open the mirror. She looks at CHRISTOPHER smugly, speaks.

LINDSEY
The boss always pay.

LINDSEY studies herself the mirror as she applies her lipstick.

SHOT-017: MID-SHOT CINDY AND CALLY

CALLY nods her head in agreement while CINDY chuckles.

CALLY
Sure! Boss always pay!

CINDY
Speaking in Cantonese. Translation:
We should all go for dinner
tonight. At the Peak!

SHOT-018: FULL-SHOT OF CREW

They laugh at CHRISTOPHER, teasing him as the waiter returns to CHRISTOPHER with the check.

SHOT-019: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles and looks embarrassed. Glad that life has returned to normal. Glad he has this crew.

CUT TO:

INT. SHAM SHUI PO STUDIO MAIN ROOM - AFTERNOON

ACT-2: SEQ-019

Breakdown:

CHRISTOPHER'S new studio is being renovated quickly. The crew is settling in while the interior is being finished. The space has been divided into a comfortable lobby with LINDSEY's desk at the far end, opposite the door. Two offices on the right with the toilet between them. One the left is the main client presentation room with one workstation, the CG Room with three workstations, and the largest space for the video equipment and future divisions if needed. The crew can grow into this space.

All the walls are flushed out, taped and plastered. Only the entrance area is left to finish. The computers and video equipment have all been set up in the other rooms. The design is very nice, much better than the Kornhill office, and looks nothing like the exterior location. A high-tech shop in an industrial area.

MRS. FOK is visiting, asserting her position to gain additional personal advantage. She seeks her lost glory in other ways, no longer a beauty contestant.

PROPS: Lobby furnishings: Painting ladders, drop cloths, brushes, rollers, trays and cans. Color swatch sheets. Design of room plans pinned to a recently plastered drywall. CG Room: Photo of Jackie Cheung. Video Room: Two 19" video racks, an early image scanner on a heavy duty copy-stand with four lights. Ethernet cable and connection boxes along the hallway between the rooms.

GRAPHICS: Invoices.

SHOT-001: WIDE-SHOT OF OFFICE LOBBY AREA

CHRISTOPHER is standing in the middle of the room with MRS. FOK and the ACCOUNTANT. LINDSEY and CALLY are in the back of the room. Desks and chairs are being brought in.

SHOT-002: MID-SHOT LINDSEY AND CALLY

LINDSEY and CALLY are picking colors from swatch sheets, holding them against the wall. They are excited having a huge part in the design and decoration of a space where they

will spend most of the daylight hours.

SHOT-003: MID-SHOT CHRISTOPHER WITH MRS. FOK AND ACCOUNTANT WITH LINDSY AND CALLY BEHIND THEM.

CHRISTOPHER looks at LINDSEY and CALLY, who are taking ownership of the design. He looks happy and turns toward MRS. FOK.

SHOT-004: MID-SHOT MRS. FOK WITH ANDRÉ ROSÁRIO

MRS. FOK is impatient. She has a smug expression toward CALLY and LINDSEY, wondering why they are given this level of responsibility. She slowly turns her head to CHRISTOPHER with indignation.

MRS. FOK
See how nice work MR. CHAU is doing
for you?
(Chinese/English)

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER is trying to remain polite as MRS. FOK belittles him, creating more importance for herself. Attempting not laugh at her self importance.

MRS. FOK
You know it is I
(With inflection)
that is helping you with MR. CHAU.

SHOT-006: MID-SHOT MRS. FOK WITH ANDRÉ ROSÁRIO

MRS. FOK gestures toward the office as if this is her accomplishment.

MRS. FOK
We must celebrate with a big party.
You have so much money.

SHOT-007: FULL-SHOT LINDSEY AND CALLY BEHIND MRS. FOK

LINDSEY and CALLY step closer, standing behind MRS. FOK and the ANDRÉ ROSÁRIO. CALLY shows her "this is ridiculous" pout-face. MRS. FOK is unaware they are behind her.

MRS. FOK
I can arrange. You should be very

good to me.

SHOT-008: MID-SHOT LINDSEY AND CALLY

LINDSEY steps forward to speak with CHRISTOPHER. LINDSEY first speaks politely in Cantonese to MRS. FOK for interrupting, then to CHRISTOPHER in English.

LINDSEY
Please excuse me MRS. FOK.
(in Cantonese)
Boss, CHAN said the video equipment
has been set up. He needs you to
check.

SHOT-009: MID-SHOT VIDEO ENGINEER AND CHRISTOPHER

CHRISTOPHER acknowledges the video engineer who walks out from the back room. The same fellow from TVB JACK hired for the original set up. He is mid-thirties, longish hair, quiet, friendly, technical. He waves his arm as if ready.

VIDEO ENGINEER CHAN
Hello.
(Awkward, uncomfortable
English)
Your video show you.

He nods at CHRISTOPHER with a slight smile of acknowledgment. His English is not confident but his technical skills are superior.

CHRISTOPHER smiles. The familiar face of a competent technical guy.

SHOT-010: MID-SHOT MRS. FOK

MRS. FOK knows this is important but offended at the interruption.

MRS. FOK
We have a few more things for you
after you are done. MR. ROSÁRIO,
will discuss these with you when
you are finished.

MRS. FOK raises her eyebrows and walks toward the door. ANDRÉ ROSÁRIO uncomfortably follows her. MRS. FOK stops, looking to CHRISTOPHER.

MRS. FOK
He will wait.

ANDRÉ ROSÁRIO twists his position and smiles awkwardly, holding his papers with both hands. MRS. FOK reaches for the door and ANDRÉ ROSÁRIO moves quickly opens for her.

SHOT-011: MID-SHOT CALLY AND LINDSEY

SOUND FX
(Door closes)

CALLY rolls her eyes as soon as MRS. FOK has left. LINDSEY breaks into a snicker.

INT. SHAM SHUI PO STUDIO EQUIPMENT ROOM

The equipment room is large and sparse. Room for growth.

The two 19" video equipment racks are set up in the middle of the room. The Barco monitor still has the crack in the corner yet the color bars image is fine.

There is a large camera scanner set up on a copy stand with lights on the far wall. Yellow 3/4 ethernet cable is on the floor connecting equipment.

SHOT-012: FULL-SHOT VIDEO ENGINEER CHAN AND CHRISTOPHER

CHAN is shows CHRISTOPHER that the equipment is working. CHRISTOPHER looks on with interest. LINDSEY is ready for translation.

SOUND FX
We hear the sound tone of color-bars, and the garbled version as the Betacam SP tape is rewound.

VIDEO ENGINEER CHAN
Betacam OK.
(English is awkward)
Colorbars OK. SPG OK.

CHAN scrubs the Betacam video and points to the VITC, the vertical timecode at the top of the image over the colorbars.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER is impressed, relived that CHAN has been called

back.

SHOT-014: MID-SHOT VIDEO ENGINEER CHAN

CHAN points to the crack in the large Barco Broadcast monitor.

VIDEO ENGINEER CHAN
No problem. OK.

CHAN then routes the Abekas A66 signal into the Betacam and records a looping animation to tape.

VIDEO ENGINEER CHAN
Sync pulse generator OK. Video from
Abekas OK.

He plugs some routing cables and scrubs the Betacam again.

VIDEO ENGINEER CHAN
Waveform and Vector scope OK.

SHOT-015: MID-SHOT CHRISTOPHER

CHRISTOPHER plays with the controls of the Abekas, scrubbing an animation.

SHOT-016: FULL-SHOT CHRISTOPHER AND VIDEO ENGINEER CHAN.

CHAN motions to the floor with the thick $\frac{3}{4}$ -inch yellow ethernet cable in big loops and running out the door into the other rooms.

VIDEO ENGINEER CHAN
This is...
(he switches to Cantonese)

LINDSEY
He said these cables are not safe
and you must be careful.

SHOT-017: INSERT-SHOT OF THICK YELLOW CABLE

The thick yellow cable is running out the door to the other rooms.

SHOT-018: MID-SHOT VIDEO ENGINEER CHAN

CHAN speaks while LINDSEY translates.

LINDSEY
He said they can raise the floor
10-centimeters
(Simultaneous Translation)
which will be much safer.

CHAN motions with his hands the height of the floor risers.

LINDSEY
Very dangerous.

SHOT-019: FULL-SHOT EQUIPMENT ROOM

CHAN steps out of the room and turns left in the small hallway gesturing as he follows the cable. He disappears to the left as CHRISTOPHER and LINDSEY follow

INT. MAIN COMPUTER ROOM

SHOT-020: FULL-SHOT MAIN COMPUTER ROOM.

DAVY, CALLY and CINDY are at work. They have already started to decorate the room and make it their own with posters, plants and snacks. A huge poster of the singer Jackie Cheung is on the wall near CINDY, a joke put there by CALLY.

CHAN is standing at the back, pointing to a gray box attached to the thick ethernet cable. A 1/2-inch black wire leads to CINDY's workstation.

SHOT-021: MID-SHOT DAVY

DAVY is sitting close to the door. He turns around to see what's going on.

SHOT-022: FULL-SHOT CHAN BEHIND CINDY

CINDY is in the back-right corner with her headphones on working. Distracted. In the zone. CHAN is directly behind her, pointing to connection box.

VIDEO ENGINEER CHAN
These
(he shakes his head,
frowns)
No good.

He motions with his hands to show that the floor needs to be raised.

VIDEO ENGINEER CHAN
Continues in Cantonese.

SHOT-023: MID-SHOT LINDSEY AND CHRISTOPHER

LINDSEY translates.

LINDSEY
He said this boxes are fragile and
can become
(incorrect English. She
thinks of the word)
Disconnected. Easy. And break.

Awkward English.

SHOT-024: FULL-SHOT CHAN BEHIND CINDY

CHAN swings his foot near, but not touching the box to show
the danger.

CINDY turns her head, noticing that CHRISTOPHER, DAVY and
LINDSEY are looking concerned at something behind her.

She gets up quickly from her chair and darts toward them,
terrified it's mouse.

SHOT-025: FULL-SHOT CINDY, DAVY, CHRISTOPHER AND LINDSEY,
CHAN'S POV

They all break into a laugh. CINDY is extremely embarrassed.

SHOT-026: MID-SHOT CHRISTOPHER AND CINDY

CHRISTOPHER speaks to CINDY, pointing toward her
workstation.

CHRISTOPHER
You didn't save your new boyfriend?

SHOT-027: MID-SHOT CINDY AND DAVY TO HER RIGHT.

CINDY looks confused and DAVY translates into Cantonese.
DAVY's eyes look over toward her desk.

DAVY
Speaking Cantonese: You didn't
rescue the picture of your new
boyfriend Jacky Cheung.

CINDY's eyes look over toward her desk.

SHOT-028: INSERT-SHOT POSTER

The poster of Hong Kong singer Jacky Cheung on the wall next to CINDY's monitor.

SHOT-029: MID-SHOT CINDY

CINDY looks embarrassed as everyone laughs.

INT. SHAM SHUI PO STUDIO MAIN ROOM

SHOT-030: FULL-SHOT MAIN ROOM WITH CHRISTOPHER, VIDEO ENGINEER CHAN AND LINDSEY

CHRISTOPHER signs the installation approval form and hands it to LINDSEY who checks it and gives it to CHAN.

SHOT-031: MID-SHOT VIDEO ENGINEER CHAN AND LINDSEY

CHAN speaks as LINDSEY translates.

LINDSEY
He said we can call him if there
are any problems.
(pause for CHAN speaking)
And he said,
(deliverate)
nice to meet you again.

CHAN smiles and waves at CHRISTOPHER and heads toward the door.

SHOT-032: MID-SHOT LINDSEY

LINDSEY looks at CHRISTOPHER with new business. She gestures toward the room.

LINDSEY
MR. ROSÁRIO has been waiting.

SHOT-033: FULL-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO is sitting in a chair still wrapped in plastic. He stands up and gather the papers he has brought along.

SHOT-034: MID-SHOT CHRISTOPHER AND ANDRE ROSARIO

ANDRÉ ROSÁRIO nods at CHRISTOPHER. He seems used to waiting. He Stans and sheepishly hands CHRISTOPHER the papers.

SHOT-035: INSERT-SHOT PAPERS

CHRISTOPHER flips through a small stack of invoices.

SHOT-036: MID-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

CHRISTOPHER looks at the ANDRÉ ROSÁRIO with confusion.

CHRISTOPHER

These are invoices.

(He looks at the papers)

But they don't say what they are for. Only the amount to pay.

SHOT-037: MID-SHOT ACCOUNTANT

ANDRÉ ROSÁRIO looks dead-pan at CHRISTOPHER.

ANDRÉ ROSÁRIO

Yes, MR. CHAU requests that you pay these amounts.

SHOT-038: MID-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

CHRISTOPHER remains confused.

CHRISTOPHER

How do these work with our partnership?

(pauses to think)

How is the formation of our 60/40 partnership coming?

SHOT-039: MID-SHOT ANDRÉ ROSÁRIO

His expression remains dead-pan.

ANDRÉ ROSÁRIO

MRS. FOK said the partnership will be 70/30.

SHOT-040: CLOSE-UP CHRISTOPHER

CHRISTOPHER is becoming stressed. Looks intently at ANDRE ROSÁRIO.

CHRISTOPHER

There are no description to these invoices. We have no agreement yet. I don't mind to pay as long as I know where the money is going.

SHOT-041: MID-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO expression remains dead-pan. He adjusts his glasses.

ANDRÉ ROSÁRIO

MR. CHAU requests this money now.
(pause)
I can wait.

SHOT-042: CLOSE-UP CHRISTOPHER

CHRISTOPHER'S stress increases. He feels like the tables are being turned on him.

CHRISTOPHER

This money is being pulled from the company before any profit sharing. Before any agreement.

CHRISTOPHER runs his hand through his hair.

SHOT-043: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO looks to the side, then down to the papers, trying to deflect. Then back at CHRISTOPHER.

ANDRÉ ROSÁRIO

I can come back later.

SHOT-044: MID-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

CHRISTOPHER straightens the papers, not looking up as ANDRÉ ROSÁRIO nods to leave.

CUT TO:

EXT. MONG-KOK ARRAN STREET SITTING-OUT AREA - AFTERNOON

ACT-2: SEQ-020

Breakdown:

CHRISTOPHER'S verbal agreement with MR. CHAU is falling apart. The terms of their relationship is undefined. He's worried he is being taken advantage of.

PROPS: N/A

GRAPHICS: N/A

SHOT-001: WIDE-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

The two men walk along Lai Chi Kok Road and step into the Arran Street Sitting-Out Area with some trees, flowers and shade.

SOUND FX
Afternoon traffic. Echos in the
canyon of buildings.

SHOT-001: FULL-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO WALKING

CHRISTOPHER steps into the small park to find some shade. The noise level is a bit lower.

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER stops under some shade, looks up, then toward ANDRÉ ROSÁRIO. His frustration is approaching anger.

CHRISTOPHER
I don't understand these bills.
They are direct payments to MR.
CHAU's company, but there is no
items or reasons listed.

He pushes his fist into the concete flowerbed.

CHRISTOPHER
There is no balance. I thought you
were an accountant!

SHOT-003: MID-SHOT ANDRÉ ROSÁRIO

ANDRE ROSARIO has a sheepish expression as CHRISTOPHER unloads.

CHRISTOPHER
How does this work with the partnership?

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER
We have no agreement yet. Any payments should first go to the partnership, then disseminated.

CHRISTOPHER runs his hands through his hair and turns away, then back.

SHOT-005: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO remains deadpan. This is Hong Kong. This is the way it has always been.

ANDRÉ ROSÁRIO
MRS. FOK has informed me that there will be no partnership.

ANDRÉ ROSÁRIO adjusts his glasses as he waits for this statement to sink in.

SHOT-006: FULL-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

SOUND FX
Loud bang from a passing delivery truck.

CHRISTOPHER jerks in reaction to the sound. He turns away from ANDRÉ ROSÁRIO, concealing his confusion. His face turns red. He does not understand why they would change the terms. Why now?

SHOT-007: MID-SHOT CHRISTOPHER

CHRISTOPHER looks directly at ANDRÉ ROSÁRIO. A penetrating gaze.

CHRISTOPHER
Why not?

SHOT-008: MID-SHOT ANDRÉ ROSÁRIO

ANDRE ROSARIO adjusts his glasses and replies as if a simple tax question, confused by CHRISTOPHER'S naivety.

ANDRÉ ROSÁRIO
With the amount of revenue generated with your 40% share, you would be able to finance your own company in less than two years.
(he remains deadpan)
You would no longer need MR. CHAU'S help.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER stares at the man in complete disbelief. Is the only business dog-eat-dog?

SHOT-010: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO
MR. CHAU has lost much money with his other businesses. He can get the money back from you.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER remains in disbelief.

SHOT-011: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO
We know profits can be extracted for yourself.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER responds in shocked disbelief. He turns his head toward the traffic then back.

SHOT-013: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO
Everyone does.
(pauses)
MR. CHAU will do this. Always.

SHOT-014: MID-SHOT

CHRISTOPHER shows his frustration. And looks back at the ACCOUNTANT with a long gaze.

CHRISTOPHER

I don't!

(Pause of recomposure)

And I won't.

He checks his watch.

CHRISTOPHER

I have a plane to catch.

SHOT-015: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO remains motionless and deadpan. He only blinks several times quickly.

CUT TO:

INT. KAI TAK AIRPORT IMMIGRATION - EVENING

ACT-2: SEQ-021

Breakdown:

CHRISTOPHER deals with his inner conflicts. Travel time is his forced relations.

PROPS: N/A

GRAPHICS: Sign for Hong Kong Residents exit immigration. Advertising posters along the way to gate. Hotels, travel agents, airlines.

SHOT-001: MID-SHOT CHRISTOPHER AND IMMIGRATION AGENT

CHRISTOPHER waits in line at the Kai Tak exit immigration. He approaches the officer, placing his passport and Hong Kong ID card on the counter. He steps back from the counter. The officer looks curious, then resumes his verification.

SOUND FX

Stamping of the passport.

The officer hands back the passport and looks to the next in line.

INT. KAI TAK AIRPORT BOARDING AREA

SHOT-002: FULL-SHOT CAMERA FOLLOWING CHRISTOPHER

CHRISTOPHER pulls his flight bag as he makes way to his gate.

INT. CATHAY PACIFIC BUSINESS CLASS

SHOT-003: MID-SHOT CX BUSINESS CLASS

CHRISTOPHER stows his flight bag overhead and takes the port-side window seat.

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks out the window lost in thought. A stewardess obscures the view as she passes, setting an orange juice on CHRISTOPHER'S tray table. He looks up with a slight smile of thanks and returns to look out the window.

CUT TO:

INT. AK&S CONFERENCE ROOM - MORNING

ACT-2: SEQ-022

Breakdown:

CHRISTOPHER is confronted with the need to completely revise his animation. As suspected, CHRISTOPHER had been provided outdated architectural plans. The advertising agency throws the blame and responsibility on CHRISTOPHER before the investors. Over one-hundred thousand US dollars are at stake.

PROPS: Ad Club Awards. MISS BUM'S notebook, electronic translator, house keys. Coffee in paper cup.

GRAPHICS: Past project images on the wall, Invoice, black-and-white storyboards, revised color production art on illustration board, revised blueprints, revised high quality architectural illustration.

GRAPHICS 3D ANIMATION: Animation of shopping mall project, wireframe motion, still images rendered in 1991 quality. Wireframe animation followed by the fully rendered still frames from each section of the department store. Each about 3 seconds before changing. Views of the main atrium from ground level, a view from the 3rd floor balcony, then shop fronts and a smaller rear atrium with a fountain with shops in the background.

SHOT-001: FULL-SHOT MEETING ROOM

The group is getting ready for their meeting. MISS BUM is scrambling to her seat, preparing to take notes. Some are sipping water. Others are looking through documents before them. Alone, CHRISTOPHER has coffee in a paper cup.

On the left side of the table is the property developer's investment team. KHUN PRASERT is seated in the middle. On the right of the table is the AK&S staff with RATANA across from KHUN PRASERT. At the end of the table on a cart is a large monitor and VHS tape deck.

Seated to KHUN PRASERT's left is his YOUNG ASSISTANT followed by MR. SMITH, a middle aged blonde, balding Canadian architect.

Seated to KHUN PRASERT's right are the cream of the Bangkok property and retail world. A high-profile meeting with the heads of Robinson's Department Stores and Central Department Stores. All the THAI men are wearing impeccable white shirts and ties. Formidable yet friendly. The Canadian is wearing a Brooks Brothers blue shirt with white collar and a red necktie.

Across the table are RATANA with MISS BUM to her right and CHRISTOPHER at the far right. MISS NU is at RATANA's left followed by a FEMALE ACCOUNT EXECUTIVE. The women are all dressed in very nice OL outfits. An attractive lineup.

Only CHRISTOPHER looks out of place. Blue jeans, simple shirt, suspenders and Reebok high-tops. That's his uniform. It's expected.

The meeting is ready to start. MISS BUM prepares to take notes. Others are sipping water or checking documents.

SHOT-002: MID-SHOT RATANA WITH MISS BUM AND CHRISTOPHER TO HER RIGHT

RATANA looks across the table at KHUN PRASERT.

RATANA
We will begin.

RATANA pushes a button on a VHS remote control, gesturing toward the monitor at CHRISTOPHER'S end of the table.

SHOT-003: INSERT-SHOT ANIMATION PLAYING ON MONITOR

SOUND FX
Music plays with the animation.
Voice over in Thai.

A hidden-line removal animation of the shopping centers plays. It shows a very large interior atrium. A skytrain suspended from the ceiling moves over the open atrium. There an animation of the mall logo at the end.

SOUND FX
Music stops

Several shots follow of different elevations and sections of the building. Followed by still images of full rendered frames, a few seconds each.

SHOT-004: MID-SHOT KHUN PRASERT WITH HIS YOUNG ASSISTANT

KHUN PRASERT studies the animation. His expression becomes uncomfortable. His YOUNG ASSISTANT concentrates on the screen and remains neutral in expression.

SHOT-005: MID-SHOT CHRISTOPHER WITH MISS BUM

CHRISTOPHER is looking at the monitor intently, motionless, as if this is the most important thing he has to do. He is a bit nervous and is unconsciously scratching his keys into the conference table.

CHRISTOPHER turns toward KHUN PRASERT.

CHRISTOPHER
The last images are a selection of
the final renders.

CHRISTOPHER looks back toward the screen. The animation plays a second time. MISS BUM is taking notes. She looks up and smiles.

SOUND FX
Music and voice over repeat.

SHOT-006: MID-SHOT RATANA

RATANA
This is the temp music.

RATANA translates for herself in Thai for the others. She is looking confident.

SHOT-007: MID-SHOT KHUN PRASERT WITH THE TWO MEN TO HIS RIGHT

SOUND FX
Music stops

KHUN PRASERT look to the THAI BUSINESS MEN at his right. He turns and speaks to RATANA, then back to the monitor.

KHUN PRASERT
Play again, please.

SHOT-008: INSERT-SHOT ON MONITOR

We see a second of the wire-frame animation followed by the fully rendered still frames from each section of the department store. Each about 3 seconds before changing. Views of the main atrium from ground level, a view from the 3rd floor balcony, then shop fronts and a smaller rear atrium with a fountain with shops in the background.

SOUND FX
There is no music for the still images. The room is silent.

The screen turns black. Then color-bars and tone.

SHOT-009: MID-SHOT CHRISTOPHER

SOUND FX
The color-bar tone ends.

CHRISTOPHER turns from the monitor back to KHUN PRASERT with a slightly cocky smile of confidence.

CHRISTOPHER
Would you like to see it again?

He looks from KHUN PRASERT to RATANA.

SHOT-010: MID-SHOT MR. SMITH, CHRISTOPHER'S POV

MR. SMITH looks away from the monitor looking at nothing on the table, raises his eyebrows, then turns toward KHUN PRASERT.

SHOT-011: MID-SHOT KHUN PRASERT AND HIS ASSISTANT

KHUN PRASERT is deadpan and not happy. He speaks INDISTINCTLY to his YOUNG ASSISTANT in Thai. The younger man stands and walks to the table behind him.

KHUN PRASERT
Indistinct Thai.

KHUN PRASERT turns toward RATANA, speaking matter-of-factly.

KHUN PRASERT
The interior design does not look correct.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER'S smug smile changes to concern. He stands to look at what the YOUNG ASSISTANT is holding.

SHOT-013: FULL-SHOT KHUN PRASERT SIDE OF TABLE

The YOUNG ASSISTANT places architectural blueprints and concept paintings between them on the conference table. He uses his hands to keep the blueprints from rolling up.

SHOT-014: MID-SHOT RATANA

RATANA looks wide-eyed as she sees the plans. She struggles to remain emotionless.

SHOT-015: MID-SHOT YOUNG ASSISTANT

The YOUNG ASSISTANT places an ashtray and water glass to keep the blueprints from rolling up.

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER stands to look at the drawings. He drops his keys on the table, bewildered, having never seen these before.

SHOT-017: MID-SHOT CHRISTOPHER AND MISS BUM

MISS BUM stops taking notes. Her jaw drops, almost comically her eyes widen. CHRISTOPHER looks to KHUN PRASERT.

SHOT-018: MID-SHOT KHUN PRASERT

KHUN PRASERT looks from the drawings to CHRISTOPHER.

KHUN PRASERT
Your animation. The timing is good.
The motion is fine.

PRASERT turns to RATANA, gesturing toward the monitor.

KHUN PRASERT
RATANA, those are the old interior
plans.

KHUN PRASERT looks over toward MR. SMITH.

SHOT-019: MID-SHOT MR. SMITH

MR. SMITH is now standing, pulling out an illustration from the stack.

SHOT-020: MID-SHOT RATANA

RATANA is the deer in the headlights. She stares back at KHUN PRASERT, then down at her papers. She contemplates. She turns toward CHRISTOPHER.

RATANA
KHUN CHRISTOPHER. You use the wrong
plans. KHUN PRASERT's assistant
give you the correct.
(Awkward English)
You need to follow.

SHOT-021: MID-SHOT KHUN PRASERT AND HIS YOUNG ASSISTANT

KHUN PRASERT's YOUNG ASSISTANT is startled, not expecting to be called out in English. An uncomfortable position. His gaze darts from RATANA to KHUN PRASERT.

SHOT-022: MID-SHOT KHUN PRASERT, YOUNG ASSISTANT AND MR. SMITH

PRASERT gestures to MR. SMITH at the end of the table who is holding an interior illustration of the atrium for all to see.

KHUN PRASERT
This is MR. SMITH. He is the
architect of our project. His
company is based in Toronto.

The man smiles, nods and looks across the table to
CHRISTOPHER.

SHOT-023: FULL-SHOT OF TABLE FROM CLOSE END.

We see the full group. MR. SMITH smiles and offers
CHRISTOPHER his hand to shake.

CHRISTOPHER
Nice to
 (awkwardly)
finally meet you.

They shake hands and MR. SMITH hands CHRISTOPHER a business
card with two hands. Habit.

SHOT-024: MID-SHOT KHUN PRASERT

KHUN PRASERT
His office is near here.
 (he looks toward MR.
 SMITH)

SHOT-025: MID-SHOT MR. SMITH AND CHRISTOPHER

MR. SMITH looks from KHUN PRASERT to CHRISTOPHER. He points
to the business card. Their English style of speaking
reverts to North American.

MR. SMITH
There's a map in Thai on the back
for the taxi. We are behind Central
Chidlom. We've been here...

MR. SMITH looks upward, thoughtfully.

MR. SMITH
Two years now?

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER flips over the card to see the map.

SHOT-027: MID-SHOT MR. SMITH

MR. SMITH eye widen slightly. A smile.

MR. SMITH
That's quite impressive work you've done.
(looks to the monitor and back)
First time I've seen an animation of one of our projects.

SHOT-028: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles appreciatively at MR. SMITH, then looks toward RATANA, hoping for vindication. His face turns red. It comes across as blushing, misreading the anger that's brewing.

SHOT-029: MID-SHOT RATANA

RATANA, now standing, has used the moment to compose herself and strategize. She looks from KHUN PRASERT to CHRISTOPHER and speaks with stern authority.

RATANA
KHUN CHRISTOPHER. Why did you not use the correct plans we give you.

SHOT-030: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at RATANA. Blind-sighted. The second time this week. He's being set up to take the fall.

CHRISTOPHER is tense. Holding in anger, he scratches his keys into the table.

SHOT-031: MID-SHOT RATANA

RATANA gestures to the plans on the table before them.

RATANA
You must make the changes so we can present the correct.
(Awkward English)
We will behind schedule.

INT. AK&S CONFERENCE ROOM - LATER

The room has cleared out. Everyone except KHUN PRASERT, MR. SMITH, CHRISTOPHER and MISS BUM, who is seated, catching up

on her notes.

SHOT-032: FULL-SHOT KHUN PRASERT, SMITH AND CHRISTOPHER

PRASERT and MR. SMITH at at CHRISTOPHER'S side of the table, going over details in the drawings. MR. SMITH puts his hands on the plans.

MR. SMITH

And the balcony handrails are now stainless steel with brass ornamentation.

CHRISTOPHER looks from MR. SMITH to the plans. KHUN PRASERT has his arms folded, studying CHRISTOPHER. He senses these plans are new to CHRISTOPHER.

KHUN PRASERT

We will need a revised schedule.

KHUN PRASERT is ever the good planner. He politely nods.

KHUN PRASERT

Please inform RATANA.

SHOT-033: MID-SHOT KHUN PRASERT

PRASERT looks around the room for RATANA.

SHOT-034: FULL-SHOT RATANA AND THAI BUSINESSMEN, CHRISTOPHER'S POV

RATANA is standing at the door of the conference room chatting with the other investors. MISS NU has the attention of one of the men.

SOUND FX

Indistinct conversation.

She glances toward KHUN PRASERT avoiding him, and responsibility.

SHOT-035: MID-SHOT MR. SMITH AND CHRISTOPHER

CHRISTOPHER looks up at MR. SMITH who is leaned over the drawings.

MR. SMITH

Tomorrow afternoon would be fine.

MR. SMITH straightens himself. Looking hopeful.

MR. SMITH
We can go over the details.

MR. SMITH looks pleasantly at CHRISTOPHER.

MR. SMITH
I've seen your work before.
Everyone in Thailand knows.

SHOT-036: MID-SHOT MR. SMITH

MR. SMITH gestures to the video monitor.

MR. SMITH
Seeing the video, we know where to
concentrate.

SHOT-037: MID-SHOT PRASERT, MR. SMITH AND CHRISTOPHER

KHUN PRASERT smiles politely and offers a wai to
CHRISTOPHER.

KHUN PRASERT
Thank you again for helping me.

CHRISTOPHER clumsily offers a wai in return.

SHOT-038: MID-SHOT CHRISTOPHER

CHRISTOPHER has an uncomfortable smile. He is sweating. He
looks toward the door.

SHOT-039: FULL-SHOT RATANA, KHUN PRASERT AND THAI
BUSINESSMEN

MR. SMITH continues to speak about details in the plans. We
hear but do not see him.

MR. SMITH
The fountain is now curved with the
cascade under the sunroof.

RATANA offers a wai as PRASERT leaves the room, also
offering a wai in passing. He does not stop.

SHOT-040: MID-SHOT MR. SMITH AND CHRISTOPHER

MR. SMITH continues speaking, unaware of the room dynamics.

MR. SMITH
It's position to catch the sun in
the mid-afternoon. Should be
spectacular.

SHOT-040: MID-SHOT CHRISTOPHER

CHRISTOPHER turns from MR. SMITH to MISS BUM. CHRISTOPHER is not happy. He picks up his keys and notes.

SHOT-041: MID-SHOT MISS BUM WITH CHRISTOPHER

MISS BUM is still seated, frantically finishing her notes, checking her electronic translator. She looks up at CHRISTOPHER with fear in her eyes.

CUT TO:

EXT. AK&S BUILDING COURTYARD - EVENING

ACT-3: SEQ-023

Breakdown:

CHRISTOPHER fumes from this turn of events. Frustrated and approaching exploding anger. Trying to decide how to proceed.

PROPS: Ratana's Mercedes. Keys

GRAPHICS: N/A

SHOT-001: FULL-SHOT CHRISTOPHER AT AK&S COURTYARD

It's near sunset which comes early in Bangkok. CHRISTOPHER quickly walks down the steps of the AK&S entrance into the floral carpark.

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER glides his hand along RATANA's new black Mercedes. He pauses, looks around trying to see if alone, then pulls his keys out of his pocket.

SHOT-003: CLOSE-UP CHRISTOPHER HAND

CHRISTOPHER taps his keys into the finish of the new car, ready to scratch.

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER takes a breath of determination and squints, gritting his teeth.

SOUND FX
Sound of door opening and woman's
footsteps.

MISS BUM
KHUN CHRISTOPHER!

SHOT-005: MID-SHOT MISS BUM COMING DOWN STEPS

The glass door closes behind her, MISS BUM quickly and clumsily walks down the steps in her high heels. She looks from her feet up toward CHRISTOPHER.

MISS BUM
CHRISTOPHER.
(louder)
KHUN CHRISTOPHER!

SHOT-006: FULL-SHOT CHRISTOPHER IN PARKING AREA

Before he could proceed to key the car, CHRISTOPHER turns toward MISS BUM. Fuming. He moves his hand away from the car, concealing.

SHOT-007: MID-SHOT MISS BUM

MISS BUM steps carefully, difficult in heels and form fitting dress. She's holding her notes clumsily.

MISS BUM
CHRISTOPHER.
(anxious)
Please!

She looks worried. Pleading.

SHOT-008: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks toward MISS BUM. Impatient. He turns to

walk away.

EXT. OUTSIDE AK&S ENTRANCE

SHOT-009: FULL-SHOT CHRISTOPHER AND MISS BUM

CHRISTOPHER steps outside the gate of AK&S to flag a taxi. The soi is a small side street, barely two cars wide. Trees line both sides which muffle the otherwise noisy sounds of the Bangkok. It's a classy business area in the center of Bangkok.

CHRISTOPHER looks down the soi for a taxi. There is little traffic. He avoids looking at MISS BUM.

SHOT-010: FULL-SHOT CHRISTOPHER, MISS BUM BEHIND HIM

CHRISTOPHER turns to face MISS BUM who follows him out the gate. Silent anger.

SHOT-011: MID-SHOT MISS BUM

She looks at CHRISTOPHER. Pleading.

MISS BUM
Do not be angry. Angry with me.
(Awkward English)
I know, I know what happen.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER takes his stand. He shakes his head. He shows his frustration.

CHRISTOPHER
What happened is that I just lost
over \$120,000 dollars of work.
(near yelling)
That's what just happened!

SHOT-013: MID-SHOT MISS BUM

MISS BUM begins to cry, holding on to her notes like a school girl.

MISS BUM
I know.
(tears)

ฉันขอโทษ
(She translates for
herself)
I am sorry.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER wipes sweat from his forehead. He is angry, speaking in full-speed American English. Not concerned she may not understand.

CHRISTOPHER
Two months of work down the drain.
(looks up to the sky)
I was set up.

He turns to look down the soi for a taxi.

CHRISTOPHER

I have no legal protection in this
country.

He looks back to MISS BUM.

CHRISTOPHER
What do I do now?

SHOT-015: MID-SHOT CHRISTOPHER AND MISS BUM

MISS BUM looks intently at CHRISTOPHER. She's afraid yet caring.

CHRISTOPHER
The investors didn't do anything
wrong.
(shrugs his shoulders)
KHUN PRASERT shouldn't have to pay.
(shakes his head)
RATANA certainly won't pay for
these changes.

CHRISTOPHER presses his hands into his forehead. Steaming.

CHRISTOPHER
Months of wasted work.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER'S tone softens. He is no longer lashes out at

MISS BUM but remains tense.

CHRISTOPHER

All I have here is my reputation.
That's what keeps me going.

CHRISTOPHER turns again to look for a taxi.

SHOT-017: MID-SHOT CHRISTOPHER AND MISS BUM

CHRISTOPHER realizes he has taken his wrath out on her. He shakes his head. Looks regretful for being angry. She cries.

MISS BUM

I'm sorry.

CHRISTOPHER

You didn't have notes from the meeting with RATANA and NAOWARAT.
(pause)
You were asleep. I can't prove that they guaranteed the wrong plans.

SHOT-018: CLOSE-UP MISS BUM

MISS BUM looks confused. Her face flushes, her eyes widen. She remembers. She wipes the tears from her eyes.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER flashes into problem solving mode, still intense.

CHRISTOPHER

There's nothing we can do about that now.

SHOT-019: MID-SHOT CHRISTOPHER AND MISS BUM

SOUND FX

Car pulling to a stop.

MISS BUM steps back and turns toward the sound.

SHOT-020: FULL-SHOT CHRISTOPHER AND MISS BUM WITH TAXI

The taxi has stopped. CHRISTOPHER turns around to see the car, surprised.

SHOT-021: MID-SHOT CHRISTOPHER AND MISS BUM

CHRISTOPHER cracks a small smile.

CHRISTOPHER
That's service.

MISS BUM winks at CHRISTOPHER behind her tears. A smile emerges.

MISS BUM
Thai style.
(gestures to the taxi)
He know.

SHOT-022: FULL-SHOT MISS BUM, CHRISTOPHER'S POV

MISS BUM goes to the gate. She works a smile and a small wave, then disappears behind the wall.

SHOT-023: MID-SHOT CHRISTOPHER

CHRISTOPHER gets into the taxi.

SHOT-024: WIDE-SHOT TAXI FAR DOWN THE SOI

The taxi recedes in the distance, the brake lights brighten as the car navigates the narrow road.

FADE TO BLACK.

Act Folder

ACT 3

Act-3

EXT. HENG FA CHUEN HARBOR - EARLY MORNING

ACT-3: SEQ-001

Breakdown:

CHRISTOPHER'S frustration are revealed in his dreams, the metaphor for his constant need to push forward despite the peril. He feels his life can overturn at any moment.

PROPS: Coffee

GRAPHICS: N/A

GRAPHICS 3D SET EXTENSION: Animation of exterior shots of Cathay Pacific Tristar flying over Tathong Channel approaching Heng Fa Chuen.

SHOT-001: FULL-SHOT CHRISTOPHER SITTING BY HARBOR

It's early morning and CHRISTOPHER is sitting by the harbor, looking out over the water. He sips his coffee.

SHOT-002: CLOSE-UP CHRISTOPHER

SOUND FX
Distant sound of jet approaching.

CHRISTOPHER turns to look toward the sound over the water. He hears but cannot see the source.

SHOT-003: MID-SHOT CHRISTOPHER

CHRISTOPHER stands to look out in the harbor. He holds the handrail, the coffee mug resting on top.

SOUND FX
Jet sounds grows louder.

SHOT-004: WIDE-SHOT CHRISTOPHER'S POV TOWARD JUNK BAY

CHRISTOPHER looks out toward Junk Bay. The sun is rising over the far hills.

SHOT-005: MID-SHOT CHRISTOPHER

The sun shines in his eyes. He holds his hand over his eyebrows, blocking the light.

SHOT-006: TELEPHOTO-SHOT CHRISTOPHER'S POV TOWARD JUNK BAY

SOUND FX

The jet sounds grow louder.

A distant Cathay Pacific Tristar flies low over the water, approaching quickly, just 16 meters, one body-height, above the water. Rooster tails are spraying up in the water behind the engines.

SHOT-007: CLOSE-UP CHRISTOPHER

CHRISTOPHER tracks the jet.

SHOT-008: FULL-SHOT CHRISTOPHER'S POV TOWARD JUNK BAY

SOUND FX

The jet sound very loud, echoing in the buildings.

The jet approaches Heng Fa Chuen towards the narrow gap between Hong Kong Island and the peninsula. The jet engines just above the water, 200 meters out. The jet crosses the path between CHRISTOPHER and the sun. The engines dip into the sea, creating spray. The light is blinding.

SHOT-009: CLOSE-UP CHRISTOPHER

CHRISTOPHER is blinded by the direct rays of the sun. We don't see the jet crash, only hear the sound.

SOUND FX

The roar of the engine turns into the crashing of the jet into the water.

INT. RIO-RESIDENCE HOTEL - MORNING

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER sits up in his hotel room bed, Dracula style. Sunrise light is pouring in on CHRISTOPHER. A continuation of the sunrise flash from his dream.

SOUND FX
Crashing sound end abruptly.

The room is quiet, clock ticking, faint AC hum. Indistinct sounds of the street life outside.

CHRISTOPHER looks relieved and falls back to the bed.

CUT TO:

INT. RIO RESIDENCE HOTEL FLOOR HALLWAY

ACT-3: SEQ-002

Breakdown:

CHRISTOPHER and NIT grow close, taking any opportunity out of their busy schedules to spend some time together.

PROPS: Restaurant Menu in Thai and English

GRAPHICS: N/A

SHOT-001: FULL-SHOT EXITING HOTEL FLOOR HALLWAY

CHRISTOPHER pulls his flight bag into the hallway and checks that the door is locked.

SOUND FX
Click of lock.

INT. RIO RESIDENCE HOTEL RESTAURANT - MOMENTS LATER

SHOT-002: WIDE-SHOT HOTEL RESTAURANT

SOUND FX
Soft western pop instrumental music.

CHRISTOPHER is having breakfast at a table alone. He is at the rear of the restaurant with his back to the wall. As always.

The restaurant is near empty.

SHOT-003: WIDE-SHOT RESTAURANT CASHIER, CHRISTOPHER'S POV

MISS AI is chatting with the CASHIER. By their gestures they are gossiping about CHRISTOPHER.

MISS AI
Indistinct Thai.

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER is eating his ABF, American Breakfast. He hears footsteps and looks up.

SOUND FX
Women's footsteps.

SHOT-005: WIDE-SHOT RESTURANT ENTRANCE, CHRISTOPHER'S POV

NIT walks quickly to CHRISTOPHER'S table. MISS AI in the counter sees her walk past. NIT is wearing a summer dress and low heel shoes. Her hair is down.

SHOT-006: MID-SHOT CHRISTOPHER AND STEWARDESS NIT

CHRISTOPHER stands as NIT approaches. She places her handbag on the seat across from CHRISTOPHER. She smiles and looks around.

CHRISTOPHER
Good morning.

STEWARDESS NIT
I need to use the lavatory.
(she blows the hair from
her eyes)
Traffic is so bad.

SHOT-007: FULL-SHOT NIT AT RESTURANT ENTRANCE, CHRISTOPHER'S POV

NIT hurries out the door. She looks left and right.

SHOT-008: FULL-SHOT MISS AI

SOUND FX
Woman's heels

MISS AI approaches CHRISTOPHER knowing men respond to clicking of high-heels. Siren effect. She is wearing the hotel uniform.

MISS AI
MR. CHRISTOPHER. Your girlfriend is
very beautiful,
(siren smile)
But I am more beautiful than she.
(Thai-English)

MISS AI waves her head so her long hair flows over her shoulder. Teasing.

SHOT-009: MID-SHOT CHRISTOPHER, MISS AI IN FOREGROUND.

CHRISTOPHER remains seated and she steps closer.

CHRISTOPHER
Good morning AI.

He chuckles, thinking about the difference between Bangkok and Iowa.

SHOT-010: MID-SHOT AI, CHRISTOPHER'S POV

MISS AI
Pity you are leaving so soon.

SOUND FX
Sound of NIT's softer shoes.

MISS AI turns around to see NIT. AI's smile looks genuine. Thai are masters of the smile.

SHOT-011: MID-SHOT NIT AND AI, CHRISTOPHER'S POV

NIT sits across from CHRISTOPHER, a bit curious why this beautiful girl is standing so close. She looks at CHRISTOPHER directly.

SHOT-012: MID-SHOT CHRISTOPHER, NIT, MISS AI

MISS AI turns toward NIT.

MISS AI
MR. CHRISTOPHER is our long
customer. Good friend.

MISS AI motions for the waitress.

MISS AI
Waitress can bring your menu if you
like to order. (Thai-English)

SHOT-013: MID-SHOT CHRISTOPHER, NIT'S POV

CHRISTOPHER looks at NIT, giving her a funny screw-ball
face. The both laugh.

SHOT-014: FULL-SHOT MISS AI, CHRISTOPHER'S POV

SOUND FX
Woman's heels

MISS AI walks toward the restaurant entrance. She looks back
and winks with a flirtatious smile. She silently laughs and
puts her hand over her mouth.

SHOT-015: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at MISS AI with an awkward smile. He turns
back toward NIT, still unaccustomed to all this attention.

SHOT-016: MID-SHOT NIT, CHRISTOPHER'S POV

NIT is looking at a menu. Her eyes dart over the menu to
check Christopher. She turns to flag the waitress and
speaks.

STEWARDESS NIT
I'm sorry I am late. The traffic is
so bad today.

SHOT-017: MID-SHOT CHRISTOPHER

It's a half-apology. The traffic in Bangkok is bad every
day. She made the effort to come out at the worst traffic
time just to spend time together.

CHRISTOPHER smiles and looks appreciatively at NIT. He likes
her more and more.

CHRISTOPHER
How is your mom?

He sips his orange juice.

SHOT-018: MID-SHOT CHRISTOPHER AND NIT

NIT playfully slaps CHRISTOPHER'S hand with hers.

STEWARDESS NIT
My mother? You ask about my mother
and not me?

CHRISTOPHER chuckles.

CHRISTOPHER
You can always find another
boyfriend. There is only one
mother.

NIT pretends to be angry and reaches in a vain attempt to grab his hair. They both laugh. CHRISTOPHER pleads for mercy.

CHRISTOPHER
I'm just kidding.

SHOT-019: WIDE-SHOT HOTEL RESTAURANT

CHRISTOPHER
Indistinct conversation.

CHRISTOPHER leans over the table to talk to NIT in a low voice, as if telling a secret. She secretively turns to look in the direction of the cashier and back. They both laugh.

CUT TO:

INT. BANGKOK TAXI

ACT-3: SEQ-003

Breakdown:

For the moment, CHRISTOPHER's mind off his worries.

PROPS: Taxi decorated similar to earlier SHOT.

GRAPHICS: Central Chidlom sign.

SHOT-001: CHRISTOPHER AND NIT IN BACK OF TAXI

SOUND FX

Thai pop music playing on radio.
Street sounds permeate the closed
windows.

CHRISTOPHER looks out the window. NIT has her head on his
shoulder. She plays with her rings.

SHOT-002: MID-SHOT NIT

NIT looks up at CHRISTOPHER and speaks with a fake
complaining voice. Kinda sweet, playful.

STEWARDESS NIT

You leave me again!

SHOT-003: CHRISTOPHER AND NIT

She leans back onto his shoulder, deeper this time. Humming
along with a Thai song.

He kisses the top of her head.

CHRISTOPHER

You're leaving me too.

NIT looks up.

STEWARDESS NIT

I know. More than two weeks. Based
in London.

SHOT-004: CLOSE-UP CHRISTOPHER

CHRISTOPHER holds her hand. He looks from her fingers to out
the window.

SHOT-005: STREET SHOTS, CHRISTOPHER'S POV

We see Bangkok life. NIT's rings reflect in the glass.

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER'S eyes widen and he sees the Central Chidlom department store. He looks around checking their location.

EXT. BANGKOK STREETS

SHOT-007: VIEW OF CENTRAL CHIDLOM

CHRISTOPHER
We are here.

INT. BANGKOK TAXI

SHOT-008: CHRISTOPHER AND NIT

NIT sits up, looks out the window and regains her bearings. She speaks Thai to the driver.

STEWARDESS NIT
One block behind Central Chidlom
(Speaking in Thai)

CUT TO:

INT. ARCHITECTURE FIRM LOBBY

ACT-3: SEQ-004

Breakdown:

CHRISTOPHER arrives to check the revisions and collect blueprints and drawings. It demonstrates CHRISTOPHER's eagerness to create accurate work. A trademark that sets him apart from his competitors.

PROPS: Blueprints and drawings of the shopping mall. Tube for carry-on baggage. Scale model of the shopping mall.

GRAPHICS: Images of past architecture projects wall. Name and logo of architecture firm on lobby wall.

GRAPHICS 3D SET EXTENSION: Shopping mall physical model created in 3D to resemble the real scale model.

SHOT-001: WIDE-SHOT ARCHITECTURE FIRM LOBBY

CHRISTOPHER and NIT walk into office, NIT pulling CHRISTOPHER'S flight bag.

SHOT-003: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER speaks to the ARCHITECTURE FIRM RECEPTIONIST while NIT looks at pictures on the walls. She looks in awe.

SHOT-003: INSERT-SHOTS, NIT'S POV

On the walls are architectural renderings of past projects. There are some industry awards on the trophy shelf.

SHOT-004: FULL-SHOT MR. SMITH AND CHRISTOPHER

MR. SMITH steps into the lobby and extended his hand to CHRISTOPHER.

MR. SMITH
Welcome to our Bangkok office.

MR. SMITH spies NIT, smiles, connecting the two.

SHOT-004: FULL-SHOT SMITH, CHRISTOPHER AND NIT

NIT offers MR. SMITH a wai.

CHRISTOPHER
NIT, this is MR. SMITH, the
architect of KHUN PRASERT'S new
shopping mall.

SHOT-005: MID-SHOT NIT

NIT smiles at MR. SMITH.

STEWARDESS NIT
I am NIT. I am Thai.

SHOT-006: MID-SHOT MR. SMITH

MR. SMITH smiles back with an awkward grin. Of course she's Thai. He's a bit confused.

MR. SMITH
My name is Nigel.

NIT poses in a motor show girl pose, presenting the model as CHRISTOPHER approaches. She laughs at herself.

SHOT-013: INSERT-SHOT BUILDING MODEL

The camera moves slow over the large atrium area of the shopping mall. Same area as the animation.

SHOT-014: MID-SHOT MR. SMITH

MR. SMITH goes into presentation mode.

MR. SMITH
Unfortunately, this model was also created with the original interior design which you used.

SHOT-015: INSERT-SHOT BUILDING MODEL

We see the rear atrium with a square, not curved fountain.

MR. SMITH
Structurally it's still the same. The materials are different as well as the fountain and some other features.

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER is leaning in close to look at the model.

SHOT-017: CLOSE-UP NIT

NIT is across from CHRISTOPHER leaning in close. She catches CHRISTOPHER'S eye.

SHOT-018: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at NIT and breaks into a smile. He has not enjoyed himself this much in a long time.

SHOT-019: MID-SHOT MR. SMITH

MR. SMITH realizes he has lost their attention for a moment.

MR. SMITH
And if there's anything else you

need or like to ask me, you know
where to find me.

SHOT-020: MID-SHOT CHRISTOPHER AND MR. SMITH

CHRISTOPHER stands straight and reaches to shake MR. SMITH's
hand.

CHRISTOPHER
Again, thank you so much.
(he blinks)
I only wish I had met you three
months ago.

CUT TO:

INT. DON MUANG THAI AIRWAYS CHECK-IN COUNTER

ACT-3: SEQ-005

Breakdown:

NIT is ready to introduce CHRISTOPHER to her close friends. An important stage in a relationship for Thai. A bold move considering he was a passenger. Perhaps more important than meeting her parents as her friend's approval rank higher.

CHRISTOPHER knows he is under inspection, entering a level of acceptance into Thai culture seldom experienced even by expats living in Thailand.

PROPS: Flight bag, tube for architecture drawings. Business class carry-on tags. Boarding pass.

GRAPHICS: Name for boarding gate, Thai Airways graphics behind counter. Sign for flight-crew immigration pass. Advertising posters for CHRISTOPHER's previous works along the boarding area walls. Thai Airways Businessclass carry-on tag.

SHOT-001: WIDE-SHOT THAI AIRWAYS (TG) CHECK-IN COUNTERS

NIT is helping CHRISTOPHER check in for his flight. She gets his boarding pass and business class carry-on tag for his bag. There are no other passengers nor flights listed above as the counter is closed. They are being assisted by a female TG GROUND STAFF behind the counter.

STEWARDESS NIT salutes CHRISTOPHER with a Wai.

SHOT-009: FULL-SHOT CHRISTOPHER, NIT AND STEWARDESS NOI

STEWARDESS NIT releases her wai pose as CHRISTOPHER awkwardly returns a wai.

SHOT-010: MID-SHOT NIT AND STEWARDESS NOI

STEWARDESS NOI
Nice to meet you KHUN CHRISTOPHER.
(very sweet Thai style of
woman speaking)
NIT tell me so much about you.

SHOT-011: FULL-SHOT CHRISTOPHER, STEWARDESS NIT AND STEWARDESS NOI

CHRISTOPHER smiles and gestures to the two women.

CHRISTOPHER
NIT,
(pause)
and NOI. "A little bit."

The two girls laugh.

STEWARDESS NOI
Yes, yes.
(laughs)
We know each other a long time.
Since we attend school.

The women have their arms around each other's waist. They smile.

SHOT-012: MID-SHOT NIT AND STEWARDESS NOI

NIT playfully scolds her friend.

STEWARDESS NIT
Not such a long time.

NIT puts her hand on STEWARDESS NOI's shoulder. She tries to divert attention from her age, approaching thirty.

STEWARDESS NOI
My friend, she takes good care of
you!
(not a question)

You are lucky man.

Awkward English. The women giggle.

SHOT-013: MID-SHOT CHECK-IN STAFF AND NIT

The TG GROUND STAFF hands NIT a security badge over the counter.

STEWARDESS NIT
Indistinct conversation in Thai.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER blushes. This is a moment to remember.

CUT TO:

INT. DON-MUANG IMMIGRATION

SHOT-015: FULL-SHOT CHRISTOPHER AND NIT

CHRISTOPHER is having his passport checked at the immigration counter reserved for flight-crew. Perks. CHRISTOPHER has a guilty expression for cutting past security.

CUT TO:

INT. DON-MUANG BOARDING AREA

SHOT-016: FULL-SHOT CHRISTOPHER AND NIT

They arrive at CHRISTOPHER'S gate with NIT pulling CHRISTOPHER'S flight bag. CHRISTOPHER carries the tube with the architecture drawings. Attached is a business-class carry on tag.

NIT stops and looks at the gate counter.

SHOT-017: FULL-SHOT TG BOARDING-GATE CREW AT COUNTER

The TG BOARDING-GATE CREW at the boarding counter smiles and waves at NIT. She looks down at some documents than waves nit to come to her.

It's so sweet.

SHOT-022: FULL-SHOT CHRISTOPHER AND NIT

NIT releases her hug and looks bashful at her public display of affection.

SOUND FX

Announcement tone, then the boarding call CHRISTOPHER'S flight in Thai, then English.

SHOT-023: FULL-SHOT CHRISTOPHER AND NIT

NIT looks into CHRISTOPHER'S eyes. She jolts, remembering she has something for him in her purse.

STEWARDESS NIT

Here is my flight schedule. And my hotel in London. Almost forget.

She hands the paper to CHRISTOPHER.

STEWARDESS NIT

After return from London I will arrive Hong Kong.

Awkward English. She points to the date.

SHOT-024: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at NIT with a warm smile. He sees the flight is boarding.

CHRISTOPHER

I must go now.

CUT TO:

INT. JET BRIDGE

SHOT-025: FULL-SHOT CAMERA FOLLOWS CHRISTOPHER

CHRISTOPHER walks down the jet-bridge. Halfway he stops, turns, smiles and waves to NIT.

CUT TO:

INT. THAI BUSINESS CLASS

SHOT-026: MID-SHOT CHRISTOPHER

CHRISTOPHER moves to the port-side business class seat. He looks out the window checking if he can see NIT but the terminal view is obscured by the jet bridge. He looks down.

SHOT-027: INSERT SHOT LUGGAGE CART

View of CHRISTOPHER's multi colored bag being handled for storage.

SHOT-028: FULL-SHOT THAI STEWARDESS C AND CHRISTOPHER

SOUND FX
The boarding ramp pulls away from
the the plane.

THAI STEWARDESS C passes and places an orange juice on CHRISTOPHER'S tray table. He looks out the window again trying catch a glimpse of NIT.

SHOT-029: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks back from the window to his drink. A smile and look of happiness we've not seen except with his daughter.

CUT TO:

INT. DAN RYAN'S CHICAGO GRILL - AFTERNOON

ACT-3: SEQ-006

Breakdown:

Problems are mounting. MR. CHAU won't define their businesses relationship and is pulling money away with no traceable reason.

PROPS: Menu and restaurant promotions on tables. TV with news/ weather.

GRAPHICS: Weather forecast with male weatherman and background map of Hong Kong, then East Asia. Path of approaching typhoon.

SHOT-001: MID-SHOT CHRISTOPHER AND DAVY AT BOOTH OVER LUNCH

CHRISTOPHER and DAVY are having lunch at Dan Ryan's Chicago Grill. A very distinctive Chicago style bar. The crowd is mostly Americans and British. A home away from home. The place is packed, mostly expat financial types.

SOUND FX

Bob Segar is playing in the background. The bar is noisy.

CHRISTOPHER and DAVY snack on onion rings along with two pints.

CHRISTOPHER

The changes are killing us.

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER sips his beer. Then takes a second big gulp.

CHRISTOPHER

It's at least two months' work with a full crew. It's hard to recover from two months lost work.

SHOT-003: MID-SHOT DAVY

DAVY is worried about the events. Worried about the stability of his job. He speaks slowly, carefully.

DAVY

Will we be able to continue?

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at DAVY frankly.

CHRISTOPHER

I don't know.
(looks around)
I wish I knew. This combined with CHAU.
(Sips his beer)
I wish I knew.

SHOT-005: MID-SHOT CHRISTOPHER AND DAVY

DAVY raises his pint.

DAVY
Here's to knowledge.

CHRISTOPHER smirks and raises his mug.

CHRISTOPHER
To knowledge.

They chuckle and drink the beer.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER
MR. CHAU is killing his own
business.
(thoughtful pause)
Maybe JACK and STACEY were not the
problem. CHAU and MRS. FOK.

SHOT-007: MID-SHOT DAVY

DAVY looks back at CHRISTOPHER, reflecting on this
possibility.

SHOT-008: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks direct at DAVY.

CHRISTOPHER
I've learned to listen with my
eyes.

SHOT-009: INSERT-SHOT TELEVISION MONITOR

We see the Hong Kong weather report on TVB Pearl. State of
the art graphics. No audio. A typhoon is approaching the
territory and appears to skirt Hong Kong to the south,
heading toward Macao.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER nods to the weather report.

CHRISTOPHER
We might dodge this one.

SHOT-011: MID-SHOT CHRISTOPHER AND DAVY

DAVY turns his head to look over his shoulder at the monitor. He pauses and looks back to CHRISTOPHER.

SHOT-012: MID-SHOT DAVY

DAVY
I certainly hope so.

CUT TO:

EXT. ICAC HEADQUARTERS NORTH POINT - AFTERNOON

ACT-3: SEQ-007

Breakdown:

CHRISTOPHER has been summonsed by ICAC, the Hong Kong Independent Commission Against Corruption police. He meets with their accounts audit officer. This is the first time he becomes aware of the problems which closed the company.

PROPS: Folders and documents. Manilla envelope. Pager. He is without his Danish book bag.

GRAPHICS: ICAC name on the exterior of the building and interior of the lobby. Listings of clients, accounts, personnel. Bookkeeping records.

SHOT-001: WIDE-SHOT ICAC GATE

A taxi pulls up to the ICAC check-in gate.

CUT TO:

INT. ICAC HEADQUARTERS LOBBY

SHOT-002: MID-SHOT CHRISTOPHER AT ICAC RECEPTION

CHRISTOPHER speaks to the uniformed male ICAC RECEPTION OFFICER inside the lobby.

CHRISTOPHER
I have an appointment with
DETECTIVE
(Not sure how to

pronounce)
BEDI.

CHRISTOPHER slides his business card on the counter.

CHRISTOPHER
Here is my card.

SHOT-004: MID-SHOT ICAC RECEPTION OFFICER

The RECEPTION OFFICER takes the card. CHRISTOPHER looks at the ICAC RECEPTION OFFICER and remains silent. He does not look around but concentrates, knowing this keeps any officer calm.

The OFFICER remains stern as he checks a terminal for the appointment. He looks to CHRISTOPHER.

ICAC RECEPTION OFFICER
All electronic devices must be
checked in.

He pulls up a manilla envelope with a code number.

ICAC RECEPTION OFFICER
Please collect as you leave. Use
this ticket.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER pulls his pager from his pocket and places it on the counter..

SHOT-006: MID-SHOT CHRISTOPHER AND ICAC RECEPTION OFFICER

CHRISTOPHER remains focused on the ICAC RECEPTION OFFICER. The officer turns to CHRISTOPHER to gestures.

ICAC RECEPTION OFFICER
You may wait over here. Please
collect your items afterward.

The RECEPTION OFFICER motions to the seating area.

SHOT-007: WIDE-SHOT CHRISTOPHER IN WAITING AREA

CHRISTOPHER is seated alone on a large couch with his hand folded. He tries not to look around but his eye dart.

SHOT-008: FULL-SHOT DETECTIVE BEDI APPROACHING CHRISTOPHER

A man in a plain white shirt, no necktie and dark trousers approaches CHRISTOPHER. He is of the Indian community in Hong Kong.

DETECTIVE BEDI
Mr. Rigs?

DETECTIVE BEDI appears on the friendly side of neutral.

SHOT-009: FULL-SHOT CHRISTOPHER AND DETECTIVE BEDI

CHRISTOPHER stands.

CHRISTOPHER
Yes. Are you DETECTIVE BEDI?

SHOT-010: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI nods and motions for CHRISTOPHER to follow him.

DETECTIVE BEDI
Please follow me.

DETECTIVE BEDI turns to CHRISTOPHER as they walk.

DETECTIVE BEDI
You are not carrying any electronics, are you? Phone, pager?

INT. ICAC HALLWAY

SHOT-011: FULL-SHOT. CAMERA FOLLOWS CHRISTOPHER AND DETECTIVE BEDI

The two men proceed down a narrow hallway with investigation room doors to the left and right. There's an armed guard standing at the far end of the hallway. A lonely place, designed to feel intimidating.

SHOT-012: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI has stopped by a door and has opened it, motioning for CHRISTOPHER to walk in first.

DETECTIVE BEDI
After you.

SHOT-013: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks concerned as he enters the room.

INT. ICAC INTERROGATION ROOM

SHOT-014: MID-SHOT CHRISTOPHER DETECTIVE BEDI AT TABLE

The two seat themselves across from each other. CHRISTOPHER has his back to the wall facing the door.

It's the stereo typical police investigation room seen in the movies. Dark room with a low overhanging light. Seating for four at a metal table. Metal chairs. There's a hand-cuff hook in the middle of the table as needed. There are no one-way mirrors in this room.

SHOT-015: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI places some documents on the table. He checks his watch.

DETECTIVE BEDI
We are waiting for another
detective.

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER tries to remain poker faced.

CHRISTOPHER
Would that be DETECTIVE LIU?

SHOT-017: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI looks up from his documents.

DETECTIVE BEDI
Yes.

SOUND FX
The door opens.

DETECTIVE BEDI looks toward the door.

SHOT-018: MID-SHOT CHRISTOPHER

CHRISTOPHER'S eyes dart toward the door.

SHOT-019: FULL-SHOT DETECTIVE LIU, CHRISTOPHER'S POV

The man approaching is in full officer's uniform. He is neat and professional, in his mid-forties.

SHOT-020: MID-SHOT DETECTIVE LIU

DETECTIVE LIU sits across the table next to the other detective.

DETECTIVE LIU
Mr. Rigs, I am DETECTIVE LIU.

SHOT-021: MID-SHOT DETECTIVES BEDI AND LIU

The two men are looking across the table at CHRISTOPHER. A moment of eerie silence. Intentional. The scene is intimidating although the two men are not threatening.

DETECTIVE LIU
Thank you for coming today. We have some questions for you about the tax documents for a subsidy of Kwok Wah Technologies Limited.

DETECTIVE LIU looks at the documents. DETECTIVE BEDI hands him a folder.

SHOT-022: MID-SHOT DETECTIVE LIU

DETECTIVE LIU
DETECTIVE BEDI is the ACCOUNT DETECTIVE looking through the accounts of these companies.

DETECTIVE LIU takes a single sheet from the file and slides it to CHRISTOPHER.

DETECTIVE LIU
We have found some activities which we would like to ask you about.

SHOT-023: MID-SHOT CHRISTOPHER

CHRISTOPHER glances at the document and is looking curious, having never seen this before.

SHOT-024: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI is looking through a list of KWTL staff.

DETECTIVE BEDI
Your title is listed as General
Manager,
(he looks up)
although you have no director nor
partnership position within the
company. Correct?

PROP: Hong Kong Articles of Incorporation.

SHOT-025: MID-SHOT CHRISTOPHER

CHRISTOPHER
Yes, that is correct.

SHOT-026: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI looks at the documents while speaking.

DETECTIVE BEDI
You are essentially an employee of
the company.

He looks up at CHRISTOPHER.

SHOT-027: MID-SHOT CHRISTOPHER

CHRISTOPHER regains some composure. Blood comes back into his face.

CHRISTOPHER
Yes.
(pause)
I was promised profit shares.

SHOT-028: MID-SHOT DETECTIVES BEDI AND LIU

DETECTIVE BEDI remains neutral. He looks down at his paper, then back, well aware employees being promised profits only to have them eroded by accounting.

DETECTIVE BEDI slides an account book around for CHRISTOPHER to read.

DETECTIVE LIU
You have no legal position within

the company per our concerns.

SHOT-029: INSERT-SHOT ACCOUNTS BOOK

DETECTIVE BEDI points to one item in a long list of projects. CHRISTOPHER has worked on most of these.

SHOT-030: MID-SHOT CHRISTOPHER

CHRISTOPHER studies the item and looks up, curious.

SHOT-031: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI adjusts his glasses. He points to the document.

DETECTIVE BEDI
This project was for Hong Kong
Dollars \$35,000 for a production
company in Malaysia.

SHOT-032: MID-SHOT CHRISTOPHER

CHRISTOPHER
Yes.

SHOT-033: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI looks to another ledger.

DETECTIVE BEDI
Do you know of any reason why a
Hong Kong \$70,000 Dollar commission
would be paid as a sales commission
for a Hong Kong \$35,000 Dollar
project?

He looks up at CHRISTOPHER. BEDI remains neutral.

SHOT-034: MID-SHOT DETECTIVE LIU

DETECTIVE LIU is stern, carefully studying CHRISTOPHER'S reaction.

SHOT-035: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up from the documents and reacts with a

slight chuckle. He reseats himself in the chair. His face peels into a slight grin.

SHOT-036: MID-SHOT DETECTIVE LIU

DETECTIVE LIU responds with a neutral tone with a slight curiosity, not suspicion. He's well trained.

DETECTIVE LIU
Why is this humorous?

SHOT-037: MID-SHOT CHRISTOPHER

CHRISTOPHER tries to retract his smile but it's difficult. He smiles all the more. Things are becoming clear.

CHRISTOPHER
When the company closed, I had no idea of the reason.

SHOT-038: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI
And the reason for this commission?

SHOT-039: MID-SHOT CHRISTOPHER

CHRISTOPHER regains his composure. He reminds himself that the situation is serious.

CHRISTOPHER
I have no idea why the sales commission would be double the price of the job.
(pause)
I always wondered why this project went so smooth.

CHRISTOPHER sits up straight in his chair.

CHRISTOPHER
We received no comments from the client. I never met them. They accepted the first version.

CHRISTOPHER eyes dart, deep in thought.

CHRISTOPHER
This project came through STACEY. She told me they had a strict

budget.

SHOT-040: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI
Was that typical?

SHOT-041: MID-SHOT CHRISTOPHER

CHRISTOPHER studies the document, running his fingers along the list.

CHRISTOPHER
There were a few exceptions. They brought in a few projects from Malaysia and Indonesia. This was our first project from K.L.

CHRISTOPHER looks up, and holds up his hands, palms up, as he explains.

CHRISTOPHER
I sold most of the projects. Mostly to advertising agencies. JACK and STACEY made me the face of the company.

CHRISTOPHER clenches his fists.

CHRISTOPHER
The big projects all were from Bangkok.

SHOT-042: MID-SHOT DETECTIVES BEDI AND LIU

The two men concentrate on CHRISTOPHER'S explanation, careful to catch any details.

CHRISTOPHER
This happened while I was in Beijing. I mean. The company closed while I was up in Beijing.

HOT-043: MID-SHOT CHRISTOPHER

CHRISTOPHER
All I know is that JACK and STACEY had to leave Hong Kong.

SHOT-044: MID-SHOT DETECTIVES BEDI AND LIU

DETECTIVE BEDI looks through a different set of accounts.

DETECTIVE BEDI
You were in Beijing on behalf of
the value-added reseller KWTL.

He looks up and pauses.

DETECTIVE BEDI
Correct?

SHOT-045: MID-SHOT CHRISTOPHER

CHRISTOPHER
Yes. At the China Meteorological
Administration. I had gone to
Shanghai and Nanking for KWTL,
early 1990. Only Beijing other than
that.

SHOT-046: MID-SHOT DETECTIVE BEDI

DETECTIVE BEDI seems pleased. He is on a roll. It is the
cooperation they were hoping for. Rare. He glances at
DETECTIVE LIU then back to CHRISTOPHER.

DETECTIVE BEDI
We have some questions for you
about ROLLO WANG and the business
in China.

DETECTIVE BEDI flips through documents in a different
folder.

CUT TO:

INT. ICAC HEADQUARTERS LOBBY

SHOT-047: FULL-SHOT DETECTIVE LIU

DETECTIVE LIU leads CHRISTOPHER out to the lobby.

DETECTIVE LIU
Did you leave anything with
reception?

SHOT-048: MID-SHOT CHRISTOPHER

CHRISTOPHER jerks back to reality and remembers.

CHRISTOPHER
I left my pager with reception.

He instinctively checks his pockets for what he knows is not there.

SHOT-049: MID-SHOT ICAC RECEPTION OFFICER

The ICAC RECEPTION OFFICER places a bulging A4 manila envelope on the counter.

SHOT-050: MID-SHOT CHRISTOPHER

CHRISTOPHER looks into the envelope then to DETECTIVE LIU.

SHOT-051: MID-SHOT DETECTIVE LIU

DETECTIVE LIU
Mr. Rigs, if we have any further questions, we will contact you. You are free to leave Hong Kong as you wish.

SHOT-052: MID-SHOT CHRISTOPHER AND DETECTIVE LIU

DETECTIVE LIU walks away, almost as a march.

SHOT-053: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks after him, then around the lobby. He wipes his forehead.

CUT TO:

EXT. HENG FA CHUEN LOBBY - TWILIGHT

ACT-3: SEQ-008

Breakdown:

CHRISTOPHER is caught in the balance of life between the stress of work, his daughter, and forming relationship with NIT. He wants to become presentable to her.

PROPS: Umbrella. Plastic grocery bags, full. No Danish book bag.

GRAPHICS: Fax from Nit with "I MISS YOU" inside. A drawing of a heart with a Union Jack.

GRAPHICS 3D SET EXTENSION: Animation of Cathay Pacific Tristar passing through the clouds near Heng Fa Chuen.

SHOT-001: WIDE-SHOT CHRISTOPHER EXITS TAXI

CHRISTOPHER exits a taxi outside his flat as light rain begins.

SHOT-002: MID-SHOT CHRISTOPHER

SOUND FX
Roaring of jet on approach, echoing
among the buildings.

CHRISTOPHER looks up to the sky over the harbor. He can't see much beyond the buildings.

SHOT-003: WIDE-SHOT BUILDINGS, HARBOR AND SKY

CHRISTOPHER stands looking toward the harbor in mid-frame with his back to the camera. His head moves looking for the source of the sound.

SOUND FX
The roaring jet is muffled by
clouds and rain. Eerie.

SHOT-004: WIDE-SHOT CAMERA PANS TO FOLLOW JET, CHRISTOPHER'S POV

A Cathay Pacific Tristar emerges through the clouds and rain as it edges past the building, only to be obscured again by the low hanging clouds.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER hair is getting wet. He hunches and turns toward the building.

CUT TO:

INT. HENG FA CHUEN BUILDING LOBBY

SHOT-006: WIDE-SHOT LOBBY ENTRANCE

CHRISTOPHER opens the entrance door to the lobby as a FILIPINO MAID rushes over to squeeze in. She's carrying bags from the market. In the background, the security guard raises his hand to acknowledge them.

SHOT-007: FULL-SHOT LOBBY CHRISTOPHER AND ANGELITA

ANGELITA stops to shake the rain off her. She has no free hands for an umbrella. She looks up at CHRISTOPHER and smiles, embarrassed.

ANGELITA
Thank you, sir.

INT. HENG FA CHUEN LIFT

SHOT-008: MID-SHOT CHRISTOPHER AND ANGELITA

The two stand in the elevator. Awkward. She confirms she remembers his name.

ANGELITA
How are you this evening,
(pause)
CHRISTOPHER?

CHRISTOPHER looks over at her and smiles. She's still wet.

CHRISTOPHER
Yes, that's right. I'm OK.
(awkward)
ANGELITA, right?
(he chuckles)
But you are soaked!

He looks at her with light concern. She smiles in return.

ANGELITA
No hands for umbrella.

She looks down, embarrassed. Smiles. Awkward silence. He looks like he's pressed to ask her something, but hesitates.

CHRISTOPHER
Um...
(Awkward pause)

Is your offer to help clean my flat
still good?

She looks at him, surprised. The lift door opens.

INT. HENG FA CHUEN FLOOR HALLWAY

SHOT-009: FULL-SHOT CHRISTOPHER AND ANGELITA

The two stand in the narrow area between the metal gate doors of their flats. She puts the groceries down to open the gate.

ANGELITA

Yes, See you on Sunday morning.
9AM. I will bring my friend to
help.

SHOT-010: MID-SHOT CHRISTOPHER AND FILIPINO MAID

She open the door. CHRISTOPHER looks embarrassed.

CHRISTOPHER

It's a mess.

ANGELITA

Thank you, sir.

She smiles, hesitates, and turns to enter.

CUT TO:

INT. HENG FA CHUEN FLAT

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER steps into his flat. He shakes his wet head. The lights are off, illuminated by the twilight. We see the warm lights from other flats out the living room window against the cool blue cloudy evening.

SHOT-012: CLOSE-UP CHRISTOPHER

As he pulls off his wet hoodie, CHRISTOPHER turns to look out his dining room window.

SHOT-013: INSERT-SHOT WINDOW OF FLAT

The lights from the neighboring flat kitchen are on. Lights from the dining/living room flash on. ANGELITA walks past, toward the bathroom.

SHOT-014: CLOSE-UP CHRISTOPHER

CHRISTOPHER turns. Still curious about the close living of Hong Kongers.

SHOT-015: INSERT-SHOT FAX MACHINE

Hanging from the machine is a fax from NIT.

SHOT-016: MID-SHOT CHRISTOPHER

He picks up the fax.

SHOT-017: INSERT-SHOT NIT'S FAX

Water from his hands drip on the paper.

It's a crude drawing of a big heart with the words "I MISS YOU" inside. Behind the heart is a Union Jack.

SHOT-018: MID-SHOT CHRISTOPHER

He looks up from the fax with a smile. Another jet passes by with the same eerie muffled roar.

CUT TO:

EXT. PRINCE EDWARD ROAD AT KADOORIE AVE - EVENING

ACT-3: SEQ-009

Breakdown:

Tension builds between CHRISTOPHER and MR. CHAU. Typhoon warnings have cleared the streets of most traffic. The rain is moderate to heavy. The winds mild to gusty. CHRISTOPHER is on route to MR. CHAU's office, ahead of time. He diverts the driver to see some Hong Kong landmarks.

PROPS: Birdcage toy hanging from taxi mirror.

GRAPHICS: Signs for Prince Edward Road, Flower Market Road. Names of flower shops. Name of Yuen Street Bird Garden on wall.

SHOT-001: WIDE-SHOT TAXI

SOUND FX
Rain, wind, occasional thunder.
Splash of car tires on the wet
road.

A taxi heads west on Prince Edward Road West, approaching the Embankment Road rail overpass.

CUT TO:

INT. TAXI

SHOT-002: MID-SHOT CHRISTOPHER LOOKING FOR BEARINGS

SOUND FX
Rain on the roof. Windshield wipers
clapping.

CHRISTOPHER looks out the front and side windows, checking his location. He checks the time on his Swatch.

SHOT-003: MID-SHOT DRIVER, CHRISTOPHER'S POV

The windshield wipers are on full speed. The DRIVER wipes the fog off the windshield.

SHOT-004: EMBANKMENT ROAD OVERPASS, CHRISTOPHER'S POV

We see the train overpass out the front window. CHRISTOPHER catches the DRIVER's attention in the rear-view mirror.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER sits up and puts his hand on the front passenger seat.

CHRISTOPHER
Excuse me,
(speaking Cantonese)
I would like to drive down flower

market road.

SHOT-006: MID-SHOT DRIVER, CHRISTOPHER'S POV

The DRIVER raises his hand to acknowledge CHRISTOPHER'S request. He would normally curse this move in normal traffic. Tonight, passengers are hard to find and this will only increase his fare.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER sits back, looking out the window intently.

TAXI DRIVER

The DRIVER complains in Cantonese about the maneuvers he has to make just to drive down this street.

The DRIVER hoping it will increase his tip.

CUT TO:

EXT. FLOWER MARKET ROAD

SHOT-006: WIDE-SHOT FOLLOWING TAXI

The taxi slowly proceeds down Flower Market Road. While most businesses are closed, many of the flower shops are open. Flowers have a short shelf-life. The early evening lights and the lack of traffic and the occasional pedestrian make this surreal, full of color.

CUT TO:

INT. TAXI

SHOT-007: INSERT-SHOT CHRISTOPHER'S POV

CHRISTOPHER looks out the DRIVER'S side window at the flower shops. The colors and the lights are charming. The rain and wind have let up. The car moves slowly.

SHOT-008: CLOSE-UP CHRISTOPHER'S

CHRISTOPHER looks at the flower shops. It calms him.

SHOT-009: INSERT-SHOT CHRISTOPHER'S POV

The DRIVER slows. The shops pass by. There are a few transactions going on. We pass ornamental trees, ferns, fresh flowers. The scene explodes with colors.

SOUND FX

The rain has decreased to a light drizzle.

SHOT-010: DRIVER, CHRISTOPHER'S POV

The DRIVER points out the front window as the road curves to the right. There's a wall on the left with traditional style Chinese building decorations behind. The DRIVER speaks in Cantonese.

DRIVER

Yuen Po Street.

The DRIVER pulls to the side at the curve and stops. He rolls down the front passenger window.

DRIVER

Listen for the birds.
(Speaking cantonese)

He points to his ear, nods his head and points out the passenger window.

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks at the DRIVER. Curious. He looks to the left.

SHOT-012: DRIVER, CHRISTOPHER'S POV

The DRIVER motions for CHRISTOPHER to roll down his left side window. The driver points to his own ear, and indicates to listen.

EXT. YUEN STREET BIRD GARDEN

SHOT-013: MID-SHOT CHRISTOPHER OVER THE SHOULDER

CHRISTOPHER looks out the window. His face is getting a bit wet from the drizzle. He looks out, then back to the DRIVER.

INT. TAXI INTERIOR

SHOT-014: DRIVER, CHRISTOPHER'S POV

The driver cups his hand behind his ear.

DRIVER
Listen (Cantonese)

EXT. YUEN STREET BIRD GARDEN

SHOT-015: MID-SHOT CHRISTOPHER OVER THE SHOULDER

SOUND FX
Birds singing grows louder.

CHRISTOPHER looks. Seeing with his ears. He looks back at the DRIVER and smiles.

SHOT-016: DRIVER, CHRISTOPHER'S POV

The DRIVER has a huge smile and points to a small toy bird cage hanging from his mirror. He points from the cage to himself.

SHOT-017: WIDE-SHOT CHRISTOPHER'S POV

SOUND FX
Birds singing continues.

We see a blocked off path to the left. On the wall is a sign in Chinese and English, "Yuen Street Bird Garden."

Along the path is a decorative Chinese style stone carved fence lines with decorative trees and plants. It's beautiful in the twilight. An enclave of tradition Chinese design among the modern buildings. An older man carrying a bird cage rushes down the path, shielding himself from the rain.

SHOT-018: DRIVER, CHRISTOPHER'S POV

SOUND FX
Truck honking.

The DRIVER looks in his mirrors and puts his car in gear. The show is over.

SHOT-019: MID-SHOT CHRISTOPHER

SOUND FX
Birds singing fades.

CHRISTOPHER rolls up his windows as the taxi proceeds. He looks toward the DRIVER.

SHOT-020: DRIVER, CHRISTOPHER'S POV

The DRIVER's eyes connect with CHRISTOPHER in the mirror. The DRIVER raises his arm with a thumbs-up and smiles.

The DRIVER returns to concentrating on the traffic, turning right on to Prince Edward Road.

CUT TO:

EXT. MONG KOK OFFICE

SHOT-021: TAXI IN FRONT OF MR. CHAU'S OFFICE.

MONG KOK is dark, now near black. All ground floor shops are closes and some lights from the residence flats above. The rain is a light drizzle.

CHRISTOPHER exits the taxi and says thank you before closing the door.

CHRISTOPHER
Thank you, Mr. (Cantonese)

SHOT-022: FRONT DOOR, MR. CHAU'S OFFICE.

CHRISTOPHER steps to the door. He holds his umbrella, not using it. The office is dark. The door mysteriously opens for him as he approaches. CHRISTOPHER enters the darkness.

CUT TO:

INT. MONG KOK OFFICE 2ND FLOOR

ACT-3: SEQ-010

Breakdown:

CHRISTOPHER arrives for meeting which determines the fate of his relationship with MR. CHAU. The air is thick with anticipation.

PROPS: Papers from MR. CHAU's accountant. CHRISTOPHER'S checkbook and stamp for signing checks. Decorations on the meeting room wall.

GRAPHICS: Details of check and accounts for insert shots.

SHOT-001: WIDE-SHOT 2ND FLOOR MAIN OFFICE.

CHRISTOPHER steps out of the dark stairway following the CONSTRUCTION FOREMAN. Most of the lights are off with only enough for him to make his way.

SHOT-002: WIDE-SHOT MR. CHAU'S OFFICE CHRISTOPHER'S POV

At the far left is MR. CHAU's office. The door is half-closed with his desk lamp illuminating into the main room.

SHOT-003: FULL-SHOT CHRISTOPHER AND CONSTRUCTION FOREMAN

The CONSTRUCTION FOREMAN motions CHRISTOPHER to a room at the right.

CUT TO:

INT. MONG KOK OFFICE CONFERENCE ROOM

The room is small, similar dated office decorations as the other room. Chinese paintings on the walls. A Chinese curved chair next to table by the window. A cold florescent light in the ceiling. Wind and rain hitting the windows.

SHOT-004: REAR FULL-SHOT CHRISTOPHER IN DOORWAY

CHRISTOPHER stands, framed by the doorway, dark walls on the sides. The the cold florescent light brightening the silhouette of his shape.

SHOT-005: FULL-SHOT CHRISTOPHER ENTERS THE ROOM.

CHRISTOPHER steps into the room. The room is small for the table size. There's an empty chair near to the door. ANDRÉ ROSÁRIO is seated at the chair to the left. He looks up, indicating the chair is for CHRISTOPHER.

A few men dresses as construction workers stand at right of the door. Intimidating. The sit down only after CHRISTOPHER has been seated.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER stands when he hears MRS. FOK speak.

MRS. FOK
Good evening Mr. CHRISTOPHER.

SHOT-007: MID-SHOT MRS. FOK

MRS. FOK is comes into room and squeeze past ANDRÉ ROSÁRIO. She moves to a seat at the far back right of the table. The construction FOREMAN follows and sits to her left. She looks pugnacious.

MRS. FOK
We hope we can come to a mutual agreement this evening.

She does not offer CHRISTOPHER to sit.

SOUND FX
We hear footsteps and indistinct Cantonese from behind.

SHOT-008: FULL-SHOT CHRISTOPHER WITH ELDEST SON AND MR. CHAU.

CHRISTOPHER steps aside to allow MR. CHAU and his ELDEST SON to squeeze past, behind ANDRÉ ROSÁRIO.

MR. CHAU
Is everyone now here?
(Cantonese)

No translation.

SHOT-009: MID-SHOT ELDEST SON, MR. CHAU AND MRS. FOK

MR. CHAU seats himself at the far end, directly across from

CHRISTOPHER. The seat of honor. His son sits to his right.
MRS. FOK to his left.

MR. CHAU's ELDEST SON is in his late twenties. His hair is on the long side and he's wearing white pants and a floral shirt. Apart from the otherwise drab dress of the other men.

MRS. FOK shows a plastic smile toward them, then at CHRISTOPHER. A dagger.

SHOT-010: MID-SHOT MR. CHAU

MR. CHAU speaks to CHRISTOPHER with simultaneous translation by MRS. FOK.

MR. CHAU
Please sit down.

MR. CHAU is slightly impressed that CHRISTOPHER has waited to sit until he has. To the shame of all the others in room.

CHRISTOPHER is position directly across the table from MR. CHAU. His back toward the door. The most vulnerable from behind.

SHOT-012: MID-SHOT MR. CHAU WITH MRS. FOK TO HIS LEFT.

MR. CHAU looks at CHRISTOPHER with a neutral expression.
MRS. FOK translates.

MR. CHAU
We meet tonight regarding the
future of our relationship.
(pause)
Your business has been very good.
Over the last six months, you have
generated a half a million US
dollars in new work, just from
Thailand.

She speaks drying as if this is not important.

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER looks directly at MR. CHAU, avoiding eye contact with MRS. FOK.

SHOT-014: MID-SHOT MR. CHAU WITH MRS. FOK TO HIS LEFT.

MR. CHAU
We have a listing of all your
projects.

SHOT-015: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO slides a paper before CHRISTOPHER.

SHOT-016: MID-SHOT MR. CHAU

MR. CHAU
It is time to share the profits.

SHOT-017: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up from the paper.

CHRISTOPHER
I don't have a problem sharing
profits.

CHRISTOPHER pauses for MRS. FOK's translation. A beat
passes. We hear he rain blowing on the windows.

SHOT-018: MID-SHOT MR. CHAU AND MRS. FOK

CHRISTOPHER
I want to know about our agreement
and the formation of our
partnership.

As MRS. FOK translates, MR. CHAU's expression becomes firm.

MRS. FOK
Continues translation of what
CHRISTOPHER said.

SHOT-019: CLOSE-UP CHRISTOPHER

CHRISTOPHER starts to sweat. His eyes dart around the room.

MR. CHAU
We have made huge investments in
this company. All the money spent
in China and Kornhill.

SOUND FX
MR. CHAU slams his hand on the
table.

No translation by MRS. FOK into English. A beat passes.

SHOT-020: MID-SHOT MR. CHAU

MR. CHAU offers a faint smile, but not with his eyes.

For over two years we have only
seen profit from your part of the
company.

(pause, no translation)

All business in China has been a
loss.

SHOT-021: MID-SHOT MRS. FOK

MRS. FOK thinks about how to translate. Uncomfortable pause.
She looks stressed yet cunning.

MRS. FOK

The last two years have been
unprofitable. We have made great
investments while losing money.

(pause)

I'm sure you can appreciate that.

SHOT-022: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO fidgets in his seat at MRS. FOK's inaccurate
translation.

SHOT-023: CLOSE-UP CHRISTOPHER

CHRISTOPHER looks from MRS. FOK to the ANDRÉ ROSÁRIO. He
senses an error in the translation. He raises his eyebrows
in question.

SHOT-024: MID-SHOT MRS. FOK

MRS. FOK speaks to MR. CHAU.

MRS. FOK

He asks about the partnership
agreement.

No translation.

MR. CHAU turns to MRS. FOK and speaks indistinctly, sounding
impatient.

SHOT-025: CLOSE-UP CHRISTOPHER

CHRISTOPHER is wide-eyed. The tension builds.

SHOT-026: MID-SHOT MRS. FOK

MRS. FOK

Regarding our relationship, we are not forming a partnership. Remember, with KWTL you are our employee.

SHOT-027: CLOSE-UP CHRISTOPHER

CHRISTOPHER

What about the partnership? The written agreement?

CHRISTOPHER looks more confused. He looks to ANDRÉ ROSÁRIO then back to MRS. FOK.

CHRISTOPHER

You brought this up when you called me in Beijing. The partnership was your idea.

SHOT-028: MID-SHOT MRS. FOK

MRS. FOK speaks disdainfully toward CHRISTOPHER. She does not translate for MR. CHAU.

MRS. FOK

We never make written agreements.

SHOT-029: MID-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

CHRISTOPHER'S disbelief from his earlier conversation with ANDRÉ ROSÁRIO intensifies. He puts his hands on the edge of the table as if to get up.

SHOT-030: WIDE-SHOT CHRISTOPHER RIGHT SIDE OF TABLE

In response to CHRISTOPHER'S body motion, the men to his right have a jerk reaction, preparing for a physical response.

SHOT-031: MID-SHOT MR. CHAU

MR. CHAU raises his arms to calm the tension of his staff.

MR. CHAU
We will continue.

No translation.

SHOT-032: MID-SHOT CHRISTOPHER

CHRISTOPHER arms relaxe. He's visible shaken. He looks up at MR. CHAU.

CHRISTOPHER
What about the bonus for my staff?
They have been working very hard.

MRS. FOK simultaneously translates.

SHOT-033: MID-SHOT MR. CHAU

MR. CHAU looks to MRS. FOK as CHRISTOPHER speaks.

CHRISTOPHER
I've spent over two years training
them. I don't want to lose them to
another company.

MRS. FOK simultaneously translates.

SHOT-034: MID-SHOT MR. CHAU AND MRS. FOK

MR. CHAU sits up and intensifies his speaking to CHRISTOPHER.

There's a pause. MR. CHAU stands. He points his finger at CHRISTOPHER as he speaks, reminiscent of the confrontation with the young goons. MR. CHAU finishes and looks at MRS. FOK for translation.

MR. CHAU
Speaking Cantonese.

MRS. FOK
Your staff do not need a bonus.
(she pauses as he speaks)
They are already paid too much.

MR. CHAU has a comical smile as he waves his arms at the rest of the staff in the room.

MR. CHAU
Speaking Cantonese.

MRS. FOK
He said he can hire anyone off the
street to do this work.

MR. CHAU sits and nods, waiting for MRS. FOK to finish her translation.

SHOT-035: MID-SHOT CHRISTOPHER

CHRISTOPHER takes a deep breath. He folds his hands on the table and looks down. He realizes that all is lost. He collects his thoughts.

SHOT-036: MID-SHOT MRS. FOK

MRS. FOK shows a smug smile to CHRISTOPHER, acting the victor.

SHOT-037: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up toward MR. CHAU.

CHRISTOPHER
If there is no partnership, then I
must draw a salary.

He unfolds a piece of paper, anticipating this.

CHRISTOPHER
My monthly salary should be this,
plus a 10% sales commission for
every project I bring in.

SHOT-038: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO takes the paper and translates the page for MR. CHAU.

ANDRÉ ROSÁRIO
In Cantonese: He asks for a base
salary of twenty-five-thousand US
Dollars per month.

The account does some calculations with a pencil. He looks to CHRISTOPHER and speaks English.

ANDRÉ ROSÁRIO
This is roughly at 35-percent share

of the current profits after all
staff, office and computer
expenses.

ANDRÉ ROSÁRIO looks at MR. CHAU and translates his own
words.

ANDRÉ ROSÁRIO
Speaking Cantonese.

SHOT-039: MID-SHOT MR. CHAU

MR. CHAU studies ANDRÉ ROSÁRIO as he speaks.

SHOT-040: MID-SHOT CHRISTOPHER

CHRISTOPHER looks from the ACCOUNTANT to MR. CHAU. The air
is thick with tension. The wind and rain quietly assault the
windows.

SHOT-041: MID-SHOT ELDEST SON AND MR. CHAU

MR. CHAU explodes into a flurry of Cantonese. He turns to
his ELDEST SON for translation, putting his hand on his
son's arm.

MR. CHAU
Speaking Cantonese.

SHOT-042: CLOSE-UP CHRISTOPHER

CHRISTOPHER'S eyes widen. There is fear.

The son speaks awkwardly. This is the first time he has been
directly involved in this business. His speech is measured.
Not threatening.

MR. CHAU'S ELDEST SON
My father insists that there are no
new deals.

He looks to his father for confirmation.

SHOT-043: MID-SHOT ELDEST SON AND MR. CHAU

MR. CHAU become furious, yelling as his son translates.

MR. CHAU'S ELDEST SON
If you insist on a new deal,

(Pause for MR. CHAU)
then we will terminate the
relationship.

SHOT-044: MID-SHOT CHRISTOPHER

CHRISTOPHER'S expression relaxes. He leans back slightly in his chair looking down. Defeated. This was the best outcome he had expected. The goose has been killed and cooked.

SHOT-045: MID-SHOT MRS. FOK

MRS. FOK's looks toward MR. CHAU and his ELDEST SON, miffed that the translation has been shifted away from her.

SHOT-046: MID-SHOT ELDEST SON AND MR. CHAU

MR. CHAU speaks to his ELDEST SON. He feels victorious. Time for the kill. His ELDEST SON translates.

MR. CHAU
Speaking Cantonese.

MR. CHAU'S ELDEST SON
We have a listing of all your
projects.

The son slides the paper to CHRISTOPHER.

MR. CHAU'S ELDEST SON
You should have this balance in
your accounts.

SHOT-047: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at the paper, to ANDRÉ ROSÁRIO, then back to MR. CHAU's son.

SHOT-048: MID-SHOT ELDEST SON AND MR. CHAU

MR. CHAU speaks to his son while looking at CHRISTOPHER. There are pauses for the translation. The tone is somber. Even paced. Deliberate.

MR. CHAU
Speaking Cantonese.

MR. CHAU'S ELDEST SON
My father wishes you enjoy living

in flat 20-E of Tung Sing Mansion
in TAIKOO SHING.
(pause for translation)
My father hopes your daughter
continues to enjoy attending Quarry
Bay School.
(pause for translation)
My father wishes you a long and
healthy life.
(long pause after
translation)
Please sign the check.

SHOT-049: MID-SHOT CHRISTOPHER

CHRISTOPHER sits stunned. His shoulders drooped. Without looking up he takes his company checkbook and stamp out of his Danish school bag.

SHOT-050: INSERT-SHOT CHECKBOOK

CHRISTOPHER crosses the top left corner of the check, and signs the check and stamps over his signature.

SHOT-051: MID-SHOT CHRISTOPHER

CHRISTOPHER then writes in the amount. The company check is official.

He looks up at those across the table. Deadpan. Too scared to look scared.

CUT TO:

EXT. STAR FERRY PIER, TSIM SHA TSUI - LATER

ACT-3: SEQ-011

Breakdown:

CHRISTOPHER decompresses from the meeting with MR. CHAU, to digest what just happened. The turbulent waters in the harbor indicate all is not over.

PROPS: N/A

GRAPHICS: Replacement posters and advertising along ferry pier to

match period.

GRAPHICS 3D SET EXTENSION: Replacement of Central District buildings from harbor view to match period.

SHOT-001: WIDE-SHOT STAR-FERRY PIER DROP-OFF AREA

MR. CHAU's stretch Mercedes stops to drop CHRISTOPHER off. It's dark and drizzling. CHRISTOPHER waves thanks to the CONSTRUCTION FOREMAN who drove.

THE WEATHER HAS LET UP WITH ONLY A SLIGHT MIST. THE AREA IS DESOLATE WITH ONLY A FEW OTHERS.

SOUND FX
Splashing of tires. Sounds of boats horns in the harbor.

SHOT-002: WIDE-SHOT STAR-FERRY PIER WAITING AREA

CHRISTOPHER walks up the concourse toward the ferry. There are few others.

SOUND FX
Alert sounds of an approaching boat. Waves hitting the building. The Ferry rocking against the pier. CHRISTOPHER'S steps.

SHOT-003: WIDE-SHOT STAR-FERRY BOARDING

CHRISTOPHER walks across the ramp from the pier to the ferry. The waves are choppy and the boat has a bit of motion. Only a few people board.

SOUND FX
Creaking of the boat against the pier. Footsteps of boarding passengers. Splashing of waves.

STAR FERRY CREW
Indistinct crew shouting.

SHOT-004: FULL-SHOT CHRISTOPHER

CHRISTOPHER stands at the bow looking out the window. The boat responds to the choppy waves.

SOUND FX

Splashing of waves. Ferry sounds.
Wind and rain blowing on the
window.

SHOT-005: WIDE-SHOT CENTRAL DISTRICT CHRISTOPHER'S POV

The lights from Central across the harbor are partially obscured by the mist and haze. The water is choppy. An eerie glow of city lights.

SOUND FX

Splashing of waves. Ferry sounds.
Wind and rain.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER looks out the window. Emotionless, staring at the lights of Central District. Rain on his face.

SOUND FX

Splashing of waves. Ferry sounds.
Wind and rain from window.

SHOT-007: CLOSE-UP CHRISTOPHER

The rain/mist hits CHRISTOPHER'S face. He wipes his face. Are they tears? Not sure. He blinks hard.

SHOT-008: WIDE-SHOT CENTRAL DISTRICT CHRISTOPHER'S POV

The boat approaches Central Ferry Pier, rocking as it approaches the pier. The lights of the city are brighter.

SOUND FX

The crew are yelling instructions.
We hear the roar of the engine as
the boat comes to a stop. The ferry
bangs against the pier.

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER turns from the window, holding on in the choppy seas, waiting for stability before disembarking.

SOUND FX

A whistle sound. Bangkok of lower
foot-bridge.

CUT TO:

EXT. LAN KWAI FONG - EVENING SEVERAL WEEKS LATER

ACT-3: SEQ-012

Breakdown:

CHRISTOPHER considers his next move with business in Hong Kong and Bangkok.

PROPS: Beer, Ray-Ban Aviators

GRAPHICS: Bar names.

GRAPHICS 3D SET EXTENSION: Recreate period Lan Kwai Fong area. Exterior shots of Boeing 737-200 with Southern China Airways insignia flying in the towering typhoon clouds.

SHOT-001: BAR WITH OUTSIDE SEATING

CHRISTOPHER and DAVY are having beers. A busy night along D'Aguilar Street packed with locals, expats and tourists.

SOUND FX
Muffled dance music from a nearby
bar.

SHOT-002: MID-SHOT CHRISTOPHER AND DAVY

A western waitress serves them two big pints of Carlsberg beer.

DAVY
Just in time.

The two men tip their mugs.

SHOT-003: MID-SHOT DAVY

DAVY takes a deep gulp and almost chokes.

SHOT-004: MID-SHOT CHRISTOPHER

CHRISTOPHER looks across the table, half-concerned.

CHRISTOPHER
Easy, boy!

CHRISTOPHER turns his head to look at the stream of people.

SHOT-005: PANNING-CAMERA, CHRISTOPHER'S POV

The street is busy with people, looking for a bar to hang.

SHOT-006: MID-SHOT CHRISTOPHER

CHRISTOPHER looks from the pedestrians to DAVY.

CHRISTOPHER
So I'm on this flight from Beijing.
There's a typhoon approaching.

INT. SOUTHERN CHINA AIRWAYS FIRST CLASS - AFTERNOON

Flashback. The interior decoration and seats of the aircraft are not as nice as Cathay Pacific.

SHOT-007: MID-SHOT CHRISTOPHER SEATED IN BUSINESS CLASS

CHRISTOPHER is looking through the contents of the seat pocket.

SHOT-008: FULL-SHOT COCK-PIT DOOR, CHRISTOPHER'S POV

CHRISTOPHER describes the visuals.

CHRISTOPHER
So the cockpit door opens and one
of the pilots comes out. He's
trying to look like a big-shot.
He's wearing Ray-Ban Aviators.

EXT. LAN KWAI FONG

SHOT-009: MID-SHOT CHRISTOPHER

CHRISTOPHER holds his beer and looks excited while telling the story.

CHRISTOPHER
He walks over to the seat across
from me, looking all important.

(Matter-of-factly)
He sits down and starts reading a
newspaper.

SHOT-010: MID-SHOT DAVY

DAVY looks on with interest.

CHRISTOPHER
Definitely has an attitude. A
moment later, the some thing
happens again.

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER has his hands on the table, holding tight.

CHRISTOPHER
A second guy comes out of the
cockpit, same deal. Aviator sun
glasses, bars on his shoulder, big-
man attitude. Definitely a pilot.

INT. SOUTHERN CHINA AIRWAYS FIRST CLASS

SHOT-012: TWO PILOTS IN SEAT CHRISTOPHER'S POV

The pilot has a staunch of self importance. He looks back to
the cabin before turning to sit.

CHRISTOPHER
He squeeze past the first guy to
sit by the window, pulls out a
newspaper and and starts reading.

EXT. LAN KWAI FONG

SHOT-013: MID-SHOT CHRISTOPHER

CHRISTOPHER sips his beer and indicates he wants another
round.

CHRISTOPHER
Another?

CHRISTOPHER motions for the waitress.

SHOT-014: MID-SHOT DAVY

DAVY finishes his beer and smirks, not sure he should believe this story.

DAVY
And there's a typhoon?

SHOT-015: MID-SHOT CHRISTOPHER

CHRISTOPHER
Yeah! There are these awesome clouds.

CHRISTOPHER thanks the waitress for the beer and takes a sip.

EXT. SOUTHERN CHINA AIRWAYS

SHOT-016: WIDE-SHOT JET FLYING IN CLOUDS

A Boeing 737-200 with Southern China Airways insignia flying in the clouds.

CHRISTOPHER
We're flying along and there are these huge columns of clouds, like the Roman Pantheon. They're huge, like from the ground up to higher than we're flying.

INT. SOUTHERN CHINA AIRWAYS FIRST CLASS

SHOT-017: OVER THE SHOULDER GROUND AND CLOUDS, CHRISTOPHER'S POV

The frame and glass of the window seat is visible, and the wing and engine of the jet.

CHRISTOPHER
I can see the farmland in the bright sunlight between the clouds.

EXT. LAN KWAI FONG

SHOT-018: MID-SHOT CHRISTOPHER

CHRISTOPHER
It was wild. Beautiful. I never saw
anything like that before.
(pauses)
And then...

CHRISTOPHER widens his eyes.

SHOT-019: MID-SHOT DAVY

Davy snickers.

DAVY
Oh no...

INT. SOUTHERN CHINA AIRWAYS FIRST CLASS

SHOT-020: COCKPIT DOOR, CHRISTOPHER'S POV

CHRISTOPHER
A third guy comes out of the
cockpit. Same deal. He sits in the
seat in front of the other guys.

EXT. LAN KWAI FONG

SHOT-021: MID-SHOT CHRISTOPHER

CHRISTOPHER
Who's flying the fucking plane? I
mean, it's a dinky Boeing 737-200.
It'll blow all over in Typhoon
winds.

CHRISTOPHER sips his beer, and looks away. Then looks back,
pushing his hands against the table for a stretch.

CHRISTOPHER
I'm thinking, the same clouds that
are out my window
(Indicates with his hands)
are the same kinds we're flying
right into.

SHOT-022: FULL-SHOT CHRISTOPHER AND DAVY

Davy motion for the waitress to bring a menu by moving his
hands as if they were a book.

SHOT-023: FULL-SHOT FOUR WESTERN GIRLS AT ANOTHER TABLE

SOUND FX
Sound of breaking glass.

Four western girls, college age, are standing at a bar playfully fighting. A bit drunk and having a good time.

SHOT-024: MID-SHOT CHRISTOPHER

CHRISTOPHER directs DAVY's attention to the girls

CHRISTOPHER
There you go.

SHOT-025: MID-SHOT DAVY

DAVY turns to look at the women.

SHOT-026: FULL-SHOT FOUR WESTERN GIRLS

One girl has flopped to the floor drunk. The others try to pick her up.

SHOT-027: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at DAVY and smiles.

CHRISTOPHER
What are you waiting for, hero?

SHOT-028: MID-SHOT DAVY

DAVY
How about you?

SHOT-029: MID-SHOT CHRISTOPHER

CHRISTOPHER speaks from behind his beer-mug before taking a sip.

CHRISTOPHER
I got something going on.

SHOT-030: MID-SHOT DAVY

DAVY breaks into a smile.

get hired by Magic Pictures. Even
LINDSEY!

SHOT-036: MID-SHOT CHRISTOPHER

CHRISTOPHER
Were a good boss. You guys need to
work.
(Resolved smile)
I'm just sorry I couldn't get your
annual bonus.

SHOT-037: MID-SHOT DAVY

DAVY is curious why CHRISTOPHER would seem to give up so
easily.

DAVY
What will you do next?

SHOT-038: MID-SHOT CHRISTOPHER

CHRISTOPHER
The Bangkok property developer gave
me a six-month extension. I can
finish the project on my own.

CHRISTOPHER smiles but seems depressed beyond his skin.

CHRISTOPHER
There's no budget left. It's street
noodles and riding the Bangkok bus
until I finish.

SHOT-039: MID-SHOT DAVY

DAVY
And money for beers.

DAVY raises his replenished mug.

SHOT-040: MID-SHOT CHRISTOPHER

CHRISTOPHER salutes in return. Smiles with a question look.

CHRISTOPHER
Hey, I thought you were buying.

CUT TO:

INT. SHAM SHUI PO STUDIO MAIN ROOM - AFTERNOON

ACT-3: SEQ-013

Breakdown:

CHRISTOPHER won't be trapped to continue a pointless arrangement with MR. CHAU. ANDRÉ ROSÁRIO is confused as he expected CHRISTOPHER to peel enough money off the top to make himself rich. A conflict of cultures.

The office is ready. Fully renovated and decorated. Name on the wall. Pictures of projects. Funky decorations looking like from a costume party. But empty except for the two men.

PROPS: Room decorations looking like from a costume party. CHRISTOPHER'S green box. Folders with papers.

GRAPHICS: Image of projects. Bubbles, condo, shopping mall.

SHOT-001: WIDE-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

The office is quiet. All the equipment has been turned off.

CHRISTOPHER walks in from another room holding his personal company green-box. He puts them on what was LINDSEY'S desk.

SHOT-002: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO pushes his glasses up on his nose. He's a bit bewildered by Christopher's actions.

SHOT-003: MID-SHOT CHRISTOPHER

CHRISTOPHER looks up from the papers and glances around the room. Double-check. Saying good-bye to the space.

SHOT-004: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO
Why do you stop working with MR.
CHAU?
(adjusts his glasses)

You were making so much money.

SHOT-005: MID-SHOT CHRISTOPHER

CHRISTOPHER has a deadpan stare at ANDRÉ ROSÁRIO in disbelief of what he just said. After a long awkward pause.

CHRISTOPHER
Honestly? There's no point.

The reply has double meaning.

SHOT-006: MID-SHOT ANDRÉ ROSÁRIO

ANDRÉ ROSÁRIO is uncomfortable. He adjusts his glasses. He is not sure if CHRISTOPHER is stupid or has another motive.

ANDRÉ ROSÁRIO
Money can disappear a thousand ways
between Thailand and Hong Kong.
Everyone keeps some money.
(pause)
That's the Hong Kong way.

SHOT-007: MID-SHOT CHRISTOPHER

CHRISTOPHER doesn't feel an explanation will be useful.

CHRISTOPHER
I am not everyone.

CHRISTOPHER packs his green box into his Danish book bag, just enough room.

SHOT-008: FULL-SHOT CHRISTOPHER AND ANDRÉ ROSÁRIO

CHRISTOPHER hands his keys to ANDRÉ ROSÁRIO and shoulders his bag. He looks back into the room.

CHRISTOPHER
What a waste.

CUT TO:

INT. MONG KOK OFFICE 2ND FLOOR - EVENING

ACT-3: SEQ-014

Breakdown:

MR. CHAU is not happy with the change of events and furious with MRS. FOK and ANDRÉ ROSÁRIO.

PROPS: Desk lamp and standing lamp (offscreen)

GRAPHICS: N/A

SHOT-001: WIDE-SHOT MRS. FOK

The camera is near the 2nd floor stairwell. The room is dark except for the light from MR. CHAU's office at the far end.

MRS. FOK is standing erect and motionless in profile.

MR. CHAU
Indistinct yelling in Cantonese

SOUND FX
Slamming of hands on the desk. A
phone is knocked over.

Only MR. CHAU is speaking, and he is very angry.

ANDRÉ ROSÁRIO darts quickly out the door into the darkness of the main room. He moves so quickly he pushes the door against the bookcase, which causes a priceless Chinese vase to fall on the floor and break.

SOUND FX
The door hitting the bookcase, and
the Chinese vase hitting the floor
and breaking.

MRS. FOK trembles, near motionless as she stands in fear next to the broken vase as MR. CHAU ranting increases.

SOUND FX
A lamp falls over and books hit the
floor.

MR. CHAU
Indistinct yelling in Cantonese
increases in intensity.

MR. CHAU's office lighting changes as an unseen standing

lamp is knocked down in his rage.

MRS. FOK remains frozen in place. She's meat.

CUT TO:

EXT. HENG FA CHUEN HARBOR PROMENADE - EVENING

ACT-3: SEQ-015

Breakdown:

CHRISTOPHER has had time to digest what has happened. Life goes on. The smugglers are a metaphor for MR. CHAU, MRS. FOK and the ACCOUNTANT. The tables have turned. CHRISTOPHER has been vindicated with some sense of justice. Normal life can proceed.

PROPS: Beer

GRAPHICS: N/A

GRAPHICS 3D SET EXTENSION: Animation of police boat boarding smuggler speedboat in Tathong Channel near Heng Fa Chuen.

SHOT-001: WIDE-SHOT CHRISTOPHER AND DAVY SITTING BY HARBOR

CHRISTOPHER and DAVY are sitting by the harbor drinking beers from bottles. It's late, peaceful. The jets are landing from the North approach over Sham Shui Po.

SHOT-002: MID-SHOT CHRISTOPHER

CHRISTOPHER sits up and nods toward the harbor.

CHRISTOPHER
There's one.

SHOT-003: MID-SHOT DAVY

DAVY looks out, bewildered. He stands to look.

DAVY
What?

SHOT-004: MID-SHOT CHRISTOPHER AND DAVY

CHRISTOPHER stands up next to DAVY and goes to the handrail. He points.

CHRISTOPHER
A Police boat.

SHOT-005: VIEW OF HARBOR

SOUND FX
Sounds of the water gently washing
up against the embankment.

The view is dark. We only see the lights from the far side with some glints on the water.

DAVY
Where?

SHOT-006: CLOSE-UP CHRISTOPHER

CHRISTOPHER is looking out toward the water.

CHRISTOPHER
Don't look for a boat. Look for the
outline in the changing lights from
the far side.

SHOT-007: CLOSE-UP DAVY

DAVY looks out. Concentrates.

SHOT-008: VIEW OF HARBOR WITH CLOSER VIEW OF POLICE BOAT

The view is tighter on the police boat. Faint ambient light revealing the slight details of the boat in the lights from Junk Bay.

DAVY
I see it.

DAVY sound accomplished like a detective who has solved a case.

SHOT-009: MID-SHOT DAVY AND CHRISTOPHER

DAVY turns from looking at the boat to CHRISTOPHER.

CHRISTOPHER
They wait for smugglers to pass.

DAVY looks back out to the harbor.

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER turns around to lean against the handrail. He sips his beer.

SHOT-011: MID-SHOT DAVY AND CHRISTOPHER

DAVY keeps his hand on the rail and looks to CHRISTOPHER.

SHOT-012: MID-SHOT CHRISTOPHER

CHRISTOPHER chuckles.

CHRISTOPHER
MRS. FOK was fired, along with
ANDRÉ.

He takes another sip of his beer.

CHRISTOPHER
CHAU accused them of ruining the
deal with me.

CHRISTOPHER has a sad chuckle.

SHOT-013: CLOSE-UP DAVY

DAVY concentrates on CHRISTOPHER.

DAVY
You didn't hear?
(Almost chokes on his
words)
MRS. FOK is dead.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER looks stunned.

CHRISTOPHER
When?
(Pause)
What happened?

SHOT-015: CLOSE-UP DAVY

DAVY reacts, surprised CHRISTOPHER didn't already know.

DAVY
They found her body at her desk.

DAVY looks down at the ground, then out to the water.

DAVY
They said she died of a broken
heart.
(Pause)
She must have lost face with MR.
CHAU.

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER looks away, reflecting on the news. He turns
back to DAVY.

CHRISTOPHER
Damn.

CHRISTOPHER doesn't know what to make of this news. He paces
a few steps. The stops to look at DAVY.

CHRISTOPHER
I'm going to be audited by the
Inland Revenue. Got a summons.

SHOT-017: MID-SHOT DAVY

DAVY looks alarmed.

DAVY
How come?

SHOT-018: MID-SHOT CHRISTOPHER

CHRISTOPHER sits back down. He draws out his words.

CHRISTOPHER
I have no idea. On Thursday.

CHRISTOPHER sips his beer.

CHRISTOPHER
And now Mrs. FOK.

(Pause)
What goes on in the minds of these
people?

SHOT-019: MID-SHOT DAVY

DAVY looks stunned.

DAVY
One thing after another.

SHOT-020: MID-SHOT CHRISTOPHER

CHRISTOPHER looks from the water back to DAVY.

CHRISTOPHER
An audit is the least of my
worries.

SHOT-021: MID-SHOT DAVY AND CHRISTOPHER

SOUND FX
The sound of approaching woman's
footsteps reflect off the
buildings.

The men react to the footsteps. CHRISTOPHER stands and DAVY
turns to look.

SHOT-022: FULL-SHOT NIT

NIT approaches. She's wearing sweatpants and a hoodie. Her
arms wrapped to warm herself in the cool night air. She
smiles and looks like she just woke up.

SHOT-023: MID-SHOT DAVY AND CHRISTOPHER

DAVY snickers.

DAVY
So, the rumors are true.

DAVY stands and gives CHRISTOPHER a 'you lucky dog' grin.

SHOT-024: FULL-SHOT DAVY, CHRISTOPHER AND NIT

NIT approaches and stands beside CHRISTOPHER, leaning into
him.

NIT
Nice to finally meet you, KHUN
DAVY.

NIT offers a Thai wai to DAVY. CHRISTOPHER wraps his arm around her.

CHRISTOPHER
DAVY, this is NIT.

CHRISTOPHER looks at her fondly.

CHRISTOPHER
Recently arrived from London.

NIT puts a candy into CHRISTOPHER'S mouth. Very Thai. She leans her head closer into his shoulder.

SHOT-025: MID-SHOT DAVY

DAVY looks awkward. Three's a crowd.

SHOT-026: MID-SHOT CHRISTOPHER AND NIT

NIT pulls away. She puts her hands on the rail and looks out into the harbor. The breeze blows her hair.

STEWARDESS NIT
I never knew there was such a quiet
place in Hong Kong.

She looks at CHRISTOPHER. Content.

SOUND FX
Distant sound. The police boat
blows its alert horn.

She jerks her head, looking toward the water.

SHOT-027: MID-SHOT DAVY CHRISTOPHER AND NIT

The three react. They look out into the harbor.

SHOT-028: VIEW OF POLICE BOAT

SOUND FX
Distant indistinct commands from
the police boat. The diesel engine
roars to life.

The flood lights of the police boat turn on, trained on a passing motorboat. There's a short chase. The suspected smuggling speedboat stops.

SHOT-029: CLOSE-UP NIT

NIT looks confused, curious.

STEWARDESS NIT
What's going on?

SHOT-030: VIEW OF POLICE BOAT

SOUND FX
Distant, indistinct commands from the officers over the loudspeaker in Cantonese.

Officers are boarding the smuggler's speedboat, illuminated by floodlights.

SHOT-031: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER looks out over the water.

CHRISTOPHER
Justice.

CUT TO:

INT. HENG FA CHUEN FLAT - MORNING

ACT-3: SEQ-016

Breakdown:

The storm of events has passed. Life resumes to concentrate on personal matters. CHRISTOPHER and NIT are careful about the progress of their relationship.

PROPS: Coffee, grocery sacks

GRAPHICS: Coffee labels

GRAPHICS 3D SET EXTENSION: Animation of 747 landing near Heng Fa Chuen.

SHOT-001: WIDE-SHOT HENG FA CHEUN BUILDINGS

SOUND FX
Distant roar of Boeing 747 echos in
the canyon of buildings.

Singapore Airlines SQ-001 flies past Heng Fa Chuen on its
daily approach to Kai Tak.

INT. CHRISTOPHER'S FLAT

SHOT-002: CLOSE-UP SHOT CHRISTOPHER IN BED

SOUND FX
Boeing 747 passing fades.

CHRISTOPHER wakes up, looking relaxed and refreshed. No bad
dreams. He reaches for his wristwatch.

SHOT-003: INSERT-SHOT SWATCH WATCH

He picks up his Swatch watch to check the time. 7am.

SHOT-003: MID-SHOT CHRISTOPHER IN BED

CHRISTOPHER sits up and hits his head on the top bunk of a
bunk bed. It's the other bedroom in his flat.

SOUND FX
Sound of CHRISTOPHER bumping his
head.

SHOT-004: MID-SHOT CHRISTOPHER AT DOORWAY

CHRISTOPHER slowly opens the door to his master bedroom. The
room is empty. The bed is neat, made.

SHOT-005: MID-SHOT CHRISTOPHER FROM BEDROOM POV

CHRISTOPHER looks from the bedroom back into the living
room. Worried. Has NIT left?

SHOT-005: MID-SHOT CHRISTOPHER AT DOORWAY

CHRISTOPHER steps into the bedroom and looks down.

SHOT-006: INSERT-SHOT FLIGHT BAG

NIT'S flight bag is at the end of the bed, along with casual clothes neatly laid out for the day. The life of a constant traveler.

SHOT-007: INSERT-SHOT CLOSET

NIT'S flight uniform is hung on a hanger on the inside doorknob.

SOUND FX
Metal gate door opening.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER turns to look at the main door.

SHOT-009: FULL-SHOT NIT AT MAIN DOOR

NIT opens the inner wood door of the flat. Wearing her sweatpants and hoodie. She is holding coffee and a plastic bag with breakfast. She smiles at CHRISTOPHER.

STEWARDESS NIT
Good morning!

SHOT-010: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles. Looks relieved. He looks back into the bedroom, then back at Nit.

CHRISTOPHER
I thought you might have...

SHOT-011: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER goes to NIT and takes the coffee.

STEWARDESS NIT
Leave you?
(warm deep smile)
Only for coffee.

SHOT-012: MID-SHOT NIT

STEWARDESS NIT
Jet-lag. Story of my life.

SHOT-013: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER puts the coffee on the dining table and hugs her. She falls into his arms.

CHRISTOPHER
Good morning.

SHOT-014: CLOSE-UP NIT

She looks at CHRISTOPHER. Warm smile.

STEWARDESS NIT
A very good morning.

INT. CHRISTOPHER'S DINNER TABLE - MOMENTS LATER

SHOT-015: MID-SHOT CHRISTOPHER AND NIT

NIT puts deep fried breadsticks on plates. Two cups of congee.

STEWARDESS NIT
You were sound asleep.
(She offers a funny frown)
Do you know you snore?

SHOT-016: CLOSE-UP CHRISTOPHER

CHRISTOPHER sips his coffee. Looks at NIT with a compassionate smile.

CHRISTOPHER
Today is the big day.

SHOT-017: CLOSE-UP NIT

She looks up from her congee she is holding close. Wide-eyed. There's some congee on her cheek.

STEWARDESS NIT
Nervous.

SHOT-018: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER smiles and wipes her cheek.

CHRISTOPHER
Well you can't look like this.

He kisses her from across the table.

CUT TO:

INT. CITY PLAZA ICE SKATING RINK - AFTERNOON

ACT-3: SEQ-017

Breakdown:

NIT will meet LESLIE. The chemistry between the two is important. Can NIT accept becoming a step-mother. Can LESLIE understand this new relationship of her father?

PROPS: SPAGHETTI HOUSE menu. Ice Skates

GRAPHICS: City Plaza Ice SKATING RINK sign. SPAGHETTI HOUSE logo on wall.

SHOT-001: WIDE-SHOT SKATING RINK

SOUND FX
Skates cutting the ice. Cantonese
pop music blaring from speakers.
Shouting, screaming, laughing.

The rink is packed with skaters.

SHOT-002: FULL-SHOT CHRISTOPHER AND NIT ON THE ICE

CHRISTOPHER is holding NIT'S hand. Looks like her first time on ice-skates. She is wobbling looking like she will fall at any moment. CHRISTOPHER isn't doing much better.

SHOT-003: TRACKING-SHOT LESLIE SKATING

LESLIE is speeding around the ice, weaving between others. It's her domain.

SHOT-004: FULL-SHOT LESLIE, NIT AND CHRISTOPHER

LESLIE comes to a quick stop in front of NIT. A showoff.

SHOT-005: MID-SHOT LESLIE

LESLIE reaches for NIT'S hand.

LESLIE
I can show you.
(pause)
My dad isn't very good.

SHOT-006: FULL-SHOT LESLIE, NIT AND CHRISTOPHER

NIT looks nervously to CHRISTOPHER and releases his hand, and immediately looks back to LESLIE who has the other. Unsteady. Cute.

SHOT-007: FULL-SHOT LESLIE AND NIT

LESLIE pulls NIT like a tow-truck. She speaks to NIT indistinctly, obscured by the noise.

LESLIE
Indistinct conversation.

SHOT-008: MID-SHOT CHRISTOPHER

CHRISTOPHER looks out over the ice from the side.

SHOT-009: FULL-SHOT LESLIE AND NIT

LESLIE speaks to NIT but it's indistinct. LESLIE lets go of NIT'S hand and glides away on one foot. NIT wobbles, she looks back to CHRISTOPHER for help.

LESLIE
Indistinct conversation.

SHOT-010: FULL-SHOT NIT

NIT remains hunched over with her hand extended in the same pose as when LESLIE let go.

SHOT-011: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles in amusement.

SHOT-012: FULL-SHOT LESLIE AND NIT

LESLIE pulls NIT to the side where CHRISTOPHER is waiting.

SHOT-013: FULL-SHOT CHRISTOPHER, NIT AND LESLIE

CHRISTOPHER
I think NIT has had enough for the
day.

NIT looks at CHRISTOPHER relieved. Rescued. She turns her
head to LESLIE.

STEWARDESS NIT
Thank you, LESLIE.

SHOT-014: FULL-SHOT LESLIE

LESLIE skates off to get some laps in.

INT. CITY PLAZA ICE SKATING RINK CHANGING AREA - LATER

SHOT-015: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER is pulling the skates off NIT. She smiles. Her
feet are sore.

CHRISTOPHER
Takes a while to get used to this.

SHOT-016: MID-SHOT CHRISTOPHER

CHRISTOPHER looks out, over the ice.

CHRISTOPHER
Where's my kid?

SHOT-017: FULL-SHOT LESLIE

LESLIE skates up where CHRISTOPHER is looking for her.

LESLIE
Daddy!

INT. SPAGHETTI HOUSE TAIKOO SHING - LATER

SHOT-018: FULL-SHOT CHRISTOPHER, LESLIE AND NIT AT BOOTH

LESLIE is seated next to CHRISTOPHER on the inside of the booth. NIT is across from them. There's a big pizza on the table.

SHOT-019: MID-SHOT LESLIE

SOUND FX
Empty glass straw gurgling.

LESLIE is noisily sipping from her straw. She looks up at NIT, busted. The both smile.

LESLIE
Did you make a snowman in Beijing?

SHOT-020: MID-SHOT NIT

NIT looks slightly embarrassed.

STEWARDESS NIT
I'm from Bangkok. It's too hot for snow.
(smiles)
But I have made a snowman before.
In Canada.

SHOT-021: MID-SHOT LESLIE

LESLIE
Why did you go to Canada?

SHOT-022: MID-SHOT NIT

STEWARDESS NIT
I work for the airline. I'm a stewardess. We fly there sometimes.

SHOT-023: MID-SHOT LESLIE

LESLIE looks at NIT amazed. She sits up to ask another question.

LESLIE
Do you have your own bathroom on the airplane?

LESLIE is wide-eyed thinking this would be the coolest thing. She sips from the straw holding the glass with both hands. She smiles at Nit.

LESLIE
I like the sound of your voice.

SHOT-023B: MID-SHOT NIT AND LESLIE

NIT blushes and reaches toward LESLIE.

NIT
ปากหวาน
(Pākhwān) You have sweet mouth.

She smiles and looks toward CHRISTOPHER

NIT
Your daughter so cute.

SHOT-024: MID-SHOT CHRISTOPHER AND LESLIE

CHRISTOPHER smiles and laughs silently. Kid questions!

SHOT-025: MID-SHOT LESLIE

LESLIE speaks matter-of-factly to NIT.

LESLIE
Will you teach me to make a snowman
someday?

SHOT-026: MID-SHOT CHRISTOPHER, LESLIE AND NIT

LESLIE and NIT high-five across the table.

STEWARDESS NIT
Sure!

SHOT-027: MID-SHOT CHRISTOPHER

CHRISTOPHER smiles and looks from LESLIE toward NIT.

SHOT-028: MID-SHOT NIT

NIT looks at CHRISTOPHER. Relieved. It's a nice day.

SHOT-029: MID-SHOT LESLIE

LESLIE takes a bite of pizza from a slice a bit too big for her to handle.

EXT. TAI-KOO SHING - TWILIGHT

SHOT-030: FULL-SHOT TAI-KOO SHING BUILDING ENTRNACE

CHRISTOPHER is carrying LESLIE who has fallen asleep. He enters the building code as NIT holds the door open.

SHOT-031: FULL-SHOT TAI-KOO SHING BUILDING LOBBY

CHRISTOPHER smiles and the elderly security guard.

SHOT-032: MID-SHOT BY ELEVATOR

CHRISTOPHER pushes the button for the elevator.

CHRISTOPHER
This was a nice day.

He kisses LESLIE on her head. She's still asleep.

CHRISTOPHER
She had a good time.
(He smirks)
How about your feet?

SHOT-033: MID-SHOT NIT

NIT looks at her feet then back.

NIT
OK.

SHOT-034: FULL-SHOT LESLIE, NIT AND CHRISTOPHER

The elevator door opens. CHRISTOPHER looks sheepish, a bit embarrassed.

CHRISTOPHER
It might be uncomfotable for you.

CHRISTOPHER moves his foot to block the door from closing.

CHRISTOPHER
I'll just be a few minutes.

SHOT-035: MID-SHOT NIT, LESLIE AND CHRISTOPHER

NIT puts her hand on LESLIE's back, then on CHRISTOPHER's

shoulder. She remembers.

NIT

Oh.

NIT puts the handle for the bag with LESLIE's ice-skates into CHRISTOPHER's hand.

SHOT-036: MID-SHOT NIT, CHRISTOPHER'S POV

NIT

One day at a time.

CUT TO:

EXT. HEN FA CHUEN - MORNING

ACT-3: SEQ-018

Breakdown:

CHRISTOPHER and NIT proceed.

PROPS: N/A

GRAPHICS: N/A

SHOT-001: FULL-SHOT HENG FA CHUEN TAXI AREA

CHRISTOPHER puts NIT's flight bag in the truck of the taxi and closes the lid.

SHOT-002: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER hugs NIT and looks deeply into her eyes.

CHRISTOPHER
I had a wonder time.

He kisses NIT on the top of her head.

CHRISTOPHER
Now it will by my turn.

SHOT-003: CLOSE-UP NIT

NIT smiles with a hit of a tear in her eye.

NIT
My parent know about you.
(Awkward English)
They impress that you did the TV
work for Bangkok.

NIT pretends to bite her fingernails.

NIT
Nervous.

SHOT-004: NIT AND CHRISTOPHER

CHRISTOPHER closes the door of the taxi and leans to the window with a warm smile.

SHOT-005: MID-SHOT NIT

NIT puts her hand on the door touching CHRISTOPHER's hand.

SHOT-006: MID-SHOT CHRISTOPHER AND NIT

CHRISTOPHER has a huge smile and nods to the taxi driver to proceed. He steps along as the car pulls away. He watches the taxi drive away and waves. He speaks to himself.

CHRISTOPHER
One day at a time.

CUT TO:

INT. HONG KONG INLAND REVENUE LIFT LOBBY - AFTERNOON

ACT-3: SEQ-019

Breakdown:

CHRISTOPHER'S problems with his relationship with MR. CHAU linger. As he suspects, the payments made to MR. CHAU will cause problems. In comparison to extortion, a tax audit seems a breeze.

PROPS: Documents and folders. CHRISTOPHER'S sketchbook.

GRAPHICS: Detailed documents of accounts for insert-shots. Sketches of Chinese businessman and Nit. Name of Inland Revenue Audits Dept on glass door/wall.

SHOT-001: WIDE-SHOT HONG KONG INLAND REVENUE BUILDING

Street view of Hong Kong Inland Revenue Building.

INT. TAX AUDIT LOBBY

SHOT-002: FULL-SHOT OF AUDIO LOBBY FROM LIFT POV

We see CHRISTOPHER walk through the glass doors of the audit office, the name and logo on the glass wall beside the door.

SHOT-003: MID-SHOT CHRISTOPHER AND CHINESE BUSINESSMAN

CHRISTOPHER is seated next to a Chinese businessman on the lobby couch. CHRISTOPHER is looking relaxed and sketching. The businessman is sweating and nervous.

SHOT-004: CLOSE-UP CHINESE BUSINESSMAN

The businessman wipes sweat from his neck. He looks around and sees CHRISTOPHER'S drawing.

SHOT-005: INSERT-SHOT CHRISTOPHER'S DRAWING

CHRISTOPHER has been working on a sketch of NIT from memory.

SHOT-006: MID-SHOT CHINESE BUSINESSMAN

The businessman looks at the sketch and is impressed. A momentary distraction from his worries.

CHINESE BUSINESSMAN

That's good drawing.
(awkward English)
Are you an artist?

SHOT-007: MID-SHOT CHINESE BUSINESSMAN AND CHRISTOPHER

CHRISTOPHER looks to the man, always confused by this question. What is an artist?

CHRISTOPHER

It's just a hobby I have.

He resumes sketching.

SHOT-008: FULL-SHOT RECEPTIONIST

The receptionist stands up from behind her counter and speaks to the businessman in Cantonese.

RECEPTIONIST

Mr. Liu. Please go to room 4.

SHOT-009: FULL-SHOT CHINESE BUSINESSMAN

The businessman stands up and steps forward. He stops and double-checks his things.

SHOT-010: CLOSE-UP CHRISTOPHER

CHRISTOPHER studies the businessman carefully. His eyes dart quickly around the man's body.

SHOT-011: MID-SHOT CHINESE BUSINESSMAN, CHRISTOPHER'S POV

The businessman looks back toward the couch with his hand checking his pocket. He turns back to the receptionist who directs him down the hall.

SHOT-012: INSERT-SHOT CHRISTOPHER'S DRAWING

CHRISTOPHER sketches the view he just saw of the receptionist directing the worried man down the hall.

SHOT-013: FULL-SHOT AUDIT AGENT AND CHRISTOPHER

A tax audit agent greets CHRISTOPHER. He speaks with a strong Hong Konger British accent.

INLAND REVENUE AGENT

Mr.

(awkwardly)

Rigs? Did I pronounce your name correctly?

CHRISTOPHER stands.

SHOT-014: MID-SHOT CHRISTOPHER

CHRISTOPHER

Yes. That's fine.

INT. TAX AUDIT HALLWAY

SHOT-015: FULL-SHOT AUDIT AGENT AND CHRISTOPHER

CHRISTOPHER follows the agent down the hallway, a different direction from the businessman.

INT. TAX AGENT'S OFFICE

He has a corner office on the southeast side. Nice view of the Wan Chai skyline and the mountains.

SHOT-016: MID-SHOT AUDIT AGENT

The agent moves behind his desk to sit.

INLAND REVENUE AGENT

Please sit down.

SHOT-017: MID-SHOT CHRISTOPHER

CHRISTOPHER sits at a chair opposite the agent. He looks relaxed yet attentive, as if he is going to learn something interesting.

SHOT-018: MID-SHOT AUDIT AGENT

The auditor has a neutral expression. He studies CHRISTOPHER, then slides papers toward CHRISTOPHER.

INLAND REVENUE AGENT
We found some problems with your
recent tax return. It's with one of
your deductions.

SHOT-019: MID-SHOT CHRISTOPHER

CHRISTOPHER looks with interest at the papers, half
expecting what to find.

CHRISTOPHER
Deductions?

SHOT-020: MID-SHOT AUDIT AGENT

The auditor leans forward and points at an item.

INLAND REVENUE AGENT
A payment made to MR. CHAU. There
are no documents supporting this as
an expense.

SHOT-021: MID-SHOT CHRISTOPHER

CHRISTOPHER studies the item and looks to the auditor. His
expression remains curious.

CHRISTOPHER
Expense?

SHOT-022: MID-SHOT AUDIT AGENT

INLAND REVENUE AGENT
No invoice attached nor claim made
listing the deduction.
(Serious)
The amount is quite substantial.

SHOT-023: MID-SHOT CHRISTOPHER

CHRISTOPHER
Substantial?

SHOT-024: MID-SHOT AUDIT AGENT

INLAND REVENUE AGENT
Yes. The amount is significant.
HKD\$2.17 million.

The audio studies CHRISTOPHER for a reaction.

INLAND REVENUE AGENT
We will need adjust your profit and
loss, and tax you for this amount.

SHOT-025: MID-SHOT CHRISTOPHER

CHRISTOPHER studies the item, knowing well this would become a problem. His expression remains neutral, almost curious.

CHRISTOPHER
It looks like you would need a
pretty good reason for this item to
not be taxed.

SHOT-026: MID-SHOT AUDIT AGENT

The agent looks back at CHRISTOPHER, deadpan. Curious about CHRISTOPHER'S reaction and lack of defense.

CHRISTOPHER
I can understand why you're
interested.

SHOT-027: MID-SHOT CHRISTOPHER

CHRISTOPHER'S expression changes to respectful considering the seriousness of the situation. He sits up and speaks as if addressing an instructor.

CHRISTOPHER
Perhaps you can help me.

SHOT-028: MID-SHOT AUDIT AGENT

The agent sits back in his chair. This was not a response he had expected.

SHOT-029: MID-SHOT CHRISTOPHER

CHRISTOPHER
The previous year I had been
working for MR. CHAU'S company
based in Quarry Bay.

SHOT-030: MID-SHOT AUDIT AGENT

The agent sits up and looks through other documents.

INLAND REVENUE AGENT
Kwok Wah Technologies Limited?

SHOT-031: MID-SHOT CHRISTOPHER

CHRISTOPHER
This company was closed down by the
Hong Kong anti-corruption police. I
was interviewed by the ICAC auditor
last month.
(motions to the folder)
You should have a document.

SHOT-032: MID-SHOT AUDIT AGENT

The agent looks through other documents.

INLAND REVENUE AGENT
Yes.

SHOT-033: MID-SHOT CHRISTOPHER

CHRISTOPHER
When the company was closed, we
were very busy. MR. CHAU's
assistant Mrs. Fok said we would
form a new limited liability
company.

SHOT-034: MID-SHOT AUDIT AGENT

The AGENT studies CHRISTOPHER carefully. He adjusts himself
in his seat.

INLAND REVENUE AGENT
Yes, bloody shame about Mrs. Fok.

The AGENT looks reflective with a hint of a smile.

I had the biggest crush on her when
I was young. I was rooting for her
to become Miss Hong Kong.

The agent pauses. His expression changes, making a
connection of the death and this deduction.

INLAND REVENUE AGENT
Continue.

SHOT-035: MID-SHOT CHRISTOPHER

CHRISTOPHER

Most of the work came from Thailand. I was the prime contact with the clients. MR. CHAU suggested that current project billing goes through my personal limited liability company during the transition.

SHOT-036: MID-SHOT AUDIT AGENT

The agent looks through other documents.

INLAND REVENUE AGENT

Twister Limited?

SHOT-037: MID-SHOT CHRISTOPHER AND THE INLAND REVENUE AGENT.

CHRISTOPHER

Yes.

CHRISTOPHER pulls out an envelope from his Danish school bag and passes it to the agent.

CHRISTOPHER

These are invoices which MR. CHAU's ACCOUNTANT gave me. You should have a copy.

The agent looks and verifies.

CHRISTOPHER

But,

(Pause)

there was no reason listed for these items, nor how they would be incorporated into the partnership. These were random amounts.

SHOT-038: MID-SHOT AUDIT AGENT

The agent sits up to study the invoices carefully.

SHOT-039: MID-SHOT CHRISTOPHER

CHRISTOPHER

When I pressed the accountant for

reason, Mr. André Rosário. He told me that a new company would not be formed with MR. CHAU's son.

(Speaks decisively)

And the 40% share I was initially promised was not going to happen.

(long pause)

When I objected...

(CHRISTOPHER almost chokes on his words. His face flushes)

SHOT-040: MID-SHOT AUDIT AGENT

The agent looks at CHRISTOPHER as if watching a movie.

SHOT-041: MID-SHOT CHRISTOPHER

CHRISTOPHER composes himself and continues.

CHRISTOPHER

We had a meeting with MR. CHAU's staff. His son told me his father hopes I'm happy living in Taikoo Shing. That my daughter is happy at her school. And that his father wishes me a long and happy life.

SHOT-041: MID-SHOT AUDIT AGENT

The agent's expression goes pale. He pauses, then checks a document.

INLAND REVENUE AGENT

You have listed your address as Heng Fa Chuen.

SHOT-042: MID-SHOT CHRISTOPHER

CHRISTOPHER

That's where I live. My daughter and ex-wife are in Taikoo Shing.

SHOT-043: MID-SHOT AUDIT AGENT

The agent becomes lost in thought. He looks away, out the window.

SHOT-044: MID-SHOT CHRISTOPHER

CHRISTOPHER
Mr. Rosário told me MR. CHAU had
lost money with his other partners
and needed to get that money back
from me.

CHRISTOPHER has a slight chuckle.

CHRISTOPHER
I think MR. CHAU had problems with
many others.

SHOT-045: MID-SHOT AUDIT AGENT

The agent looks lost in thought.

SHOT-046: MID-SHOT CHRISTOPHER

CHRISTOPHER
In that meeting, the date is on the
check,
(nods to the papers)
they insisted I write the check
asked for the balance on my
account.
(pause)
Over two million Hong Kong Dollars.
(touches his forehead with
his index finger)

SHOT-047: MID-SHOT AUDIT AGENT

INLAND REVENUE AGENT
There was never a limited liability
company formed, correct?

SHOT-048: MID-SHOT CHRISTOPHER

CHRISTOPHER
No.
(pause)
Funny, after I wrote the check, the
ACCOUNTANT expected that I would
continue working with them like
before.

SHOT-049: MID-SHOT AUDIT AGENT

The agent turns in his chair toward the corner. He stands up, looking out the window with his hands on his hips.

He turns around and picks up a folder from the table.

INLAND REVENUE AGENT
Will you excuse me for a few
minutes? I would like to consult
with my superior.

SHOT-050: MID-SHOT CHRISTOPHER

CHRISTOPHER begins to stand.

SHOT-051: MID-SHOT AUDIT AGENT

INLAND REVENUE AGENT
No need to stand. I'll be back in a
moment.

SHOT-052: FULL-SHOT CHRISTOPHER, WINDOW CORNER POV

CHRISTOPHER looks a bit bewildered as we see the agent walk down the hallway through the open door.

SHOT-053: MID-SHOT CHRISTOPHER

CHRISTOPHER resumes working on his sketch of NIT.

SHOT-054: FULL-SHOT CHRISTOPHER AND AGENT

The agent has entered the room and is looking over CHRISTOPHER'S shoulder at the sketch. He smiles.

INLAND REVENUE AGENT
Nice drawing. Your friend?

SHOT-055: MID-SHOT CHRISTOPHER

CHRISTOPHER'S head tracks the agent as he moves toward his desk.

CHRISTOPHER
Yes.
(he smiles, embarrassed)
She is a stewardess for Thai
Airways.

SHOT-056: MID-SHOT AUDIT AGENT

The agent sits in his desk and collects the documents together.

INLAND REVENUE AGENT

I have discussed this with my superior. We know that MR. CHAU is this kind of man.

(pause)

We will allow you this deduction.

SHOT-057: MID-SHOT CHRISTOPHER

CHRISTOPHER'S smiles with unexpected relief.

CHRISTOPHER

Thank you very much.

(big blink)

Thank you for understanding my situation.

SHOT-058: FULL-SHOT AUDIT AGENT AND CHRISTOPHER

The agent stands, still holding CHRISTOPHER'S file as CHRISTOPHER exits the room.

SHOT-059: CLOSE-UP AUDIT AGENT

The agent has a puzzled look on his face, a lingering question.

INLAND REVENUE AGENT

Excuse me. Mr. Rigs?

SHOT-060: MID-SHOT AUDIT AGENT AND CHRISTOPHER

CHRISTOPHER turns to the agent, curious.

SHOT-061: CLOSE-UP AUDIT AGENT

The agent looks uncomfortable. Awkward.

INLAND REVENUE AGENT

Mr. Rigs. Most of the people who come for the interview look terrified.

SHOT-062: CLOSE-UP CHRISTOPHER

CHRISTOPHER uses his index finger to wipe something from his eye, definitely not a tear.

CHRISTOPHER
Compared to having your life
threatened. And your daughter's
life treated,
(Thoughtful)
An audit is a piece of cake.

SHOT-063: CLOSE-UP AUDIT AGENT

The agent looks stunned, unable to respond.

INT. TAX AUDIT LOBBY

SHOT-064: FULL-SHOT CHRISTOPHER

CHRISTOPHER pushes open the glass doors and exits into the lift lobby.

CUT TO:

INT. DON MUANG AIRPORT ARRIVALS GATE - AFTERNOON

ACT-3: SEQ-020

Breakdown:

Life goes on. The shopping mall animation has finished.
CHRISTOPHER continues to work.

COSTUME: Texan's cowboy hat.

PROPS: N/A

GRAPHICS: Huge wall advertising along walls from the gates.

GRAPHICS 3D Animation: Animation of shopping mall playing on
video screens. Final version of the temp music for the animation.

SHOT-001: WIDE-SHOT THAI ARRIVAL GATE

CHRISTOPHER exits the jet bridge from a THAI Airways flight
pulling his flight bag.

INT. AIRPORT CONCOURSE TO IMMIGRATION

SHOT-002: WIDE-SHOT THAI ARRIVALS GATE

SOUND FX
Arrival and baggage claim
announcements in Thai and English.

CHRISTOPHER walks along the terminal concourse towards
immigration. Along the walls are advertising for Thai
industries, hotels and tourism.

SHOT-003: MID-SHOT CHRISTOPHER

SOUND FX
Pager buzz

CHRISTOPHER stops and checks his Thai-English pager.

SHOT-004: INSERT-SHOT PAGER

CHRISTOPHER reads his pager. It reads "Welcome to Thailand - NIT"

SHOT-005: CLOSE-UP CHRISTOPHER

CHRISTOPHER smiles. He looks for a phone but doesn't see one.

SHOT-006: FULL-SHOT FOLLOWING CHRISTOPHER

CHRISTOPHER walks along corridor pulling his flight bag.

SHOT-007: MID-SHOT CHRISTOPHER

SOUND FX

Music and English voice-over from his TV Commercial for the shopping mall.

CHRISTOPHER recognizes the music and looks up. He stops walking.

SHOT-008: WIDE-SHOT CHRISTOPHER

We see CHRISTOPHER from the back, standing in front of a huge-wide advertisement for the shopping mall. All the images are from his animation. There are several monitors hanging from the ceiling, all playing his animation in sync.

SHOT-009: CLOSE-UP CHRISTOPHER

CHRISTOPHER blinks. A slight smile fades. Nobody looking at this would think of the problems and personal tragedies around the production of this ad.

SHOT-010: MID-SHOT CHRISTOPHER AND TEXAN

A tall TEXAS BUSINESSMAN stops next to CHRISTOPHER to look at the advertisement. The TEXAS BUSINESSMAN wears a Stetson cowboy hat and a Schaefer Ranger Brush Jacket.

TEXAS BUSINESSMAN

That's quite the deal, ain't it?

CHRISTOPHER looks at the man, curious.

TEXAS BUSINESSMAN
My construction company is
installing the mechanical systems
for this building.
(Steps back in awe of
himself)
The air conditioning alone is
fifteen-hundred tons of cooling.

The TEXAS BUSINESSMAN grins. He looks more than satisfied.

TEXAS BUSINESSMAN
One helluva place.
(He removes his hat to
wipe his head.)
Your first time to Bangkok?

SHOT-011: MID-SHOT CHRISTOPHER

CHRISTOPHER looks at the man and shakes his head.

CHRISTOPHER
I've been here a while.

CHRISTOPHER motions to the man's jacket and looks up to him.

CHRISTOPHER
You won't been needing this jacket.

CHRISTOPHER looks back at the ad, lost in thought.

SHOT-012: WIDE-SHOT CHRISTOPHER BEFORE AD

CHRISTOPHER kicks his flight bag to continue walking.

SOUND FX
Ad music fades into other sounds

INT. THAI IMMIGRATION

SHOT-013: FULL-SHOT CHRISTOPHER FROM BEHIND

CHRISTOPHER waits at immigration. We see the TEXAS
BUSINESSMAN having his passport checked several people
before him. The man is looking all over. The officer asks
him to take off his hat.

THAI IMMIGRATION OFFICER BEDI
Indistinct English.

SHOT-014: MID-SHOT CHRISTOPHER, IMMIGRATION OFFICE

CHRISTOPHER has his passport checked by the THAI IMMIGRATION OFFICER.

INT. THAI CUSTOMS

SHOT-015: FULL-SHOT THAI CUSTOMS

CHRISTOPHER pulls his handbag through customs as the THAI CUSTOMS OFFICER waves him past. CHRISTOPHER looks to see the TEXAS BUSINESSMAN.

SHOT-016: FULL-SHOT TEXAS BUSINESSMAN AT THAI CUSTOMS
CHRISTOPHER'S POV

The TEXAS BUSINESSMAN is having his suitcase searched.

SHOT-017: WIDE-SHOT EXITING CUSTOMS

The camera follows CHRISTOPHER as he exits customs. We see NIT anxiously waiting for him, framed by the large doorway. She is dressed in her flight-crew uniform.

INT. DON MUANG AIRPORT ARRIVALS WAITING AREA

SHOT-018: FULL-SHOT WAITING AREA

NIT steps quickly to CHRISTOPHER and lunges into his arms.

SHOT-019: CLOSE-UP CHRISTOPHER AND NIT

NIT hugs CHRISTOPHER tight, her arms around his neck.

STEWARDESS NIT
I miss you so much.

SHOT-020: MID-SHOT CHRISTOPHER AND NIT

She releases, laughs and smiles. She composes herself, embarrassed that she is in uniform.

STEWARDESS NIT
Welcome to Bangkok!

She turns her head right and left to check if any of her colleagues notice.

SHOT-021: WIDE-SHOT TEXAS BUSINESSMAN WITH CHRISTOPHER AND NIT

The TEXAS BUSINESSMAN exits Thai Customs and walks past CHRISTOPHER and NIT. He seems impressed.

SHOT-022: MID-SHOT TEXAS BUSINESSMAN

The TEXAS BUSINESSMAN speaks to himself.

TEXAS BUSINESSMAN
Some guys...

SHOT-023: FULL-SHOT CHRISTOPHER AND NIT

NIT takes CHRISTOPHER'S flight bag in one hand, and his hand in the other.

STEWARDESS NIT
My parents said they like you.

NIT turns and smiles as they walk.

SHOT-024: WIDE-SHOT CHRISTOPHER AND NIT

CHRISTOPHER and NIT walk toward the taxi stand as normal life goes on. Near indistinct conversation.

SOUND FX
Airport sounds overtake. Dialogue becomes indistinct.

STEWARDESS NIT
My mother make sôm tãm for tonight.

FADE TO BLACK.