

The Magic Fortune Cookie

by
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(Based on, If Any)

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FADE IN:

INT. CHINESE RESTAURANT - DAY

In a slightly deserted chinese restaurant a few costumers eat their food.

People walk by and ignore the restaurant entirely.

Across the street from this restaurant there is another restaurant called FIVE STAR DRAGON. It is brand new and there is a line of people waiting to get in. We see a cocky YOUNG ORIENTAL MAN wave and smile at the OLD CHINESE MAN inside the old restaurant.

The old chinese man smiles a fake smile and carries on with business inside the restaurant with a very disgusted look on his face.

He inspects the food, the dishes and the general appearance of the run down restaurant. As he inspects the restaurant he jots down notes on a clipboard.

An OLD CHINESE WOMAN walks up to him and whispers in his ears.

He is startled by what he has heard.

CHINESE MAN

She skipped school again! When will that girl ever grow up?

OLD CHINESE WOMAN

She has no desire to do anything but sit up in her room and listen to her music and draw her silly pictures.

CHINESE MAN

If she does not return to school soon she'll have no choice but to work here with me for the rest of her life.

OLD CHINESE WOMAN

I have more bad news. I was going over our books and it seems that THE LUCKY DRAGON has not turned a profit in over six months.

FADE TO:

INT. HOME - UPSTAIRS BEDROOM - DAY

A YOUNG CHINESE GIRL sits by an open window. We can hear soft oriental music playing in the background and we can see hundreds of people walking on the busy street below.

She is lost in her own world. She draws on a blank sheet of paper. It is a picture of an oak tree situated on a cliff by the pacific shore.

She then puts the unfinished drawing down and begins to dance around the room to the music on the radio.

She dances as poetically and skillfully as a ballerina.

She does not notice her father is standing in her doorway watching her until several moments pass.

YOUNG CHINESE GIRL

Dad! You shouldn't spy on people!

CHINESE MAN

SAKORI, when are you going to go back to school? If your mother was alive she wouldn't want you to waste your life cooked up here in your room all the time.

SAKORI

I am perfectly happy with my life and my world.

CHINESE MAN

What if I told you that your world is about to change?

SAKORI

What on earth are you talking about?

CHINESE MAN

Business is not going well. I cannot afford to make the necessary repairs needed to attract new costumers and THE LUCKY DRAGON hasn't turned a profit since your mother passed away.

SAKORI

What about our regulars? They have been loyal costumers here for years.

We hear loud stomping (up the stairs) outside the room.

The old chinese woman from before enters the room. She has a very angry look on her face.

OLD CHINESE WOMAN

I apologize for interrupting your conversation but we have a very serious problem downstairs.

The old chinese man, Sakori and the old chinese woman walk downstairs (led by old woman) to the kitchen.

The HEAD CHEF is screaming in chinese and the other cooks look very frustrated.

INT. RESTAURANT - KITCHEN - DAY

HEAD CHEF

How are we supposed to serve our costumers food without fortune cookies?

CHINESE MAN

What happened? I ordered four boxes last week. We should have plenty.

HEAD CHEF

We have four boxes of fortune cookies. What we don't have is the fortunes. They are empty!

CHINESE MAN

Whoever heard of a fortune cookie without a fortune? That is trying to go up a creek without a paddle.

HEAD CHEF

We are up a creek without a paddle right now! It is called shit creek!

The chinese man begins to pace back and forth not sure what to do.

He looks as if a great idea has struck him and turns to his daughter.

CHINESE MAN

Sakori, I want you to go upstairs and get your notebook that you use to draw your pictures with. Write as many different fortunes as you can possibly come up with and then cut them out and place them in the fortune cookies.

Sakori looks shocked by her father's request.

CHINESE MAN (CONT'D)

I know that notebook was the last gift your mother gave you before she died and I know how much it means to you. Please understand that I would not make such a request unless it was absolutely necessary. If our business survives this day I will buy you a new one even if I cannot afford to.

Sakori looks sad but she nods in understanding. She then leaves the kitchen.

INT. HOME - BEDROOM - DAY

Sakori enters her room and finds her art notebook. She sits on her bed and opens the notebook. She writes many different fortunes on several sheets of paper.

She takes a pair of scissors out of her desk drawer and cut out the fortunes in the notebook.

She places them in a small basket on her bed then carries the basket out of the room.

INT. RESTAURANT - KITCHEN - DAY

Sakori enters the kitchen carrying her small basket. Her eyes are filled with tears as she places the fortunes in the fortune cookies.

She places the last fortune in the last cookie, which, by coincidence was the last cookie left.

Still crying, she runs out of the kitchen.

Everyone in the kitchen, including her father, watches this in astonishment.

HEAD CHEF

How did she do that?

CHINESE MAN

What are you talking about?

HEAD CHEF

She wrote the perfect amount of fortunes needed.

(MORE)

HEAD CHEF (CONT'D)

Every time we get a new shipment of fortune cookies they are never the same number, ever!

CHINESE MAN

It was just a lucky coincidence.
That is all!

We watch the scene in the kitchen in super fast motion as the cooks prepare the meals.

INT. RESTAURANT - DAY(SUPER FAST MOTION)

We watch in super fast motion the coming and going of costumers into the restaurant. We see people eating their food and leaving tips on the tables.

This continues until we watch the last costumer leave and the restaurant doors are shut and locked. We watch the lights turn off as well.

INT. HOME - SAKORI'S BEDROOM - NIGHT

Sakori sits on her bed with her window open. People walk up and down the street below.

A KNOCK on her DOOR BANGS LOUDLY.

CHINESE MAN (O.S.)

I know you are in there! Please let me in!

Sakori gets up and walks over to her door. She opens it to find her father standing there with several art notebooks in his hand.

SAKORI

Why did you buy so many? I know that we cannot afford this!

Sakori's father hands her the notebooks, then hugs her.

CHINESE MAN

You made a very valuable sacrifice today that saved us from a terrible disaster. I know I can not replace the sentimental value of the notebook that your mother gave you so I just wanted to show you how grateful and proud of you I am.

SAKORI

You are proud of me?

CHINESE MAN

You sacrificed your most prized possession in order to help your poor father. You have grown into a very beautiful and honorable woman. You showed true character today. Everyone has been bragging on you.

SAKORI

Everyone?

CHINESE MAN

The cooks, the waiters, waitresses and the busboys all know what you did today. They bragged to every customer they had about the special fortunes they found in their fortune cookies.

The music on the radio is interrupted by a female voice.

FEMALE VOICE (O.S.)

The lucky woman that has won the California lottery today claims that she got her numbers off a fortune cookie. That lucky woman now has 60 million dollars to her name!

Sakori's father walks over to the radio and turns it off.

He walks back towards his daughter and sits beside her on her bed.

CHINESE MAN

Some people have all the luck! They can keep their money! I have the best daughter in the entire world.

Sakori's father kisses his daughter on her forehead then heads towards her door.

CHINESE MAN (CONT'D)

Good night, darling.

He opens the door and leaves the room.

INT. RESTAURANT - DAY

An normal day begins with business as usual inside the chinese restaurant.

Several news trucks and vans pull up outside of the restaurant.

People inside the restaurant begin to stop eating and look up at the unusual things happening outside.

Sakori walks towards the front entrance and her father joins her.

SAKORI

What's going on?

CHINESE MAN

I don't know. I hope nobody found a hair in their soup. I told that lazy cook to put on a hair net!

EXT. THE LUCKY DRAGON RESTAURANT - DAY

A female reporter stands on the sidewalk at the front entrance of the lucky dragon. A camera man films her as she begins to speak.

FEMALE REPORTER

I am standing outside of The Lucky Dragon where I was told that our newest 60 million dollar lottery winner got the magic fortune cookie that told her to play the numbers that would make her a fortune.

As she is speaking we see Sakori and her father walk up in the background. They are listening to every word she says.

FEMALE REPORTER (CONT'D)

Our newest lottery winner told our station exclusively that she would be arriving here at exactly 2 p.m. So I would say it shouldn't be too much longer.

A LOUD HORN HONKS in the background. Everyone's attention is diverted to the source of this sound. We see a huge white stretch limo pull up and park right in front of the restaurant.

The driver steps out of the limo and walks to the rear passenger side. He opens the door.

A woman in her mid thirties steps out.

She walks past the female reporter and stands right next to Sakori.

Sakori looks as if she recognizes this lady.

Sakori's father is standing right beside them with his mouth agape.

We also see several people that are walking by stop and stare at the scene taking place.

People also leave the new popular restaurant across the street.

FEMALE LOTTERY WINNER
(speaking to Sakori) I understand
that I have you to thank for
winning the lottery. What can I do
for you in return?

SAKORI
Our business needs help. If we
don't do any better I am afraid
that we will have to close.

FEMALE LOTTERY WINNER
After today that will not be a
problem.

The female reporter steps up interrupting their conversation.
The cameraman is still filming.

FEMALE REPORTER
Not to mention all the free
publicity your restaurant is
getting. What is the name of your
restaurant, my dear?

Sakori's father steps up and begins to speak on Sakori's behalf.

Sakori looks very shocked.

CHINESE MAN
Sakori's late mother and I started
this establishment twelve years
ago. We call it The Lucky Dragon
but after today we will be known as
The Magic Fortune Cookie!!

People on the street break out into a loud applause. We see Sakori and her father both crying and laughing. They are also hugging each other.

The people from inside the restaurant cheer them on as well in the background.

FEMALE REPORTER

This is KAREN SWANSON from San Francisco's best source of news reporting a very happy ending and a new beginning for our newest lottery winner and the owner's of San Francisco's best chinese restaurant soon to be renamed The MAGIC FORTUNE COOKIE. Who knows, maybe I'll have to get a magic fortune cookie myself!

INT. HOME - LIVING ROOM - NIGHT

Sakori's father paces back and forth talking on the phone.

MR. WAN

I need a dozen new napkins, tables and I need a contractor to begin remodeling as soon as possible!

He is grinning from ear to ear as he speaks.

Sakori and the OLD CHINESE WOMAN sit on the couch. She nudges Sakori on her shoulder.

SAKORI

Yes, Shen Lang.

SHEN LANG

I have never seen MR. WAN so happy before. Just look at him!

Mr. Wan walks past them with his cellphone held up to his ear.

MR. WAN

We should close the restaurant temporarily and reopen it once it has been reconstructed. We are going to have the finest selection of Sushi this side of the western hemisphere!

Sakori turns their small television on. A news broadcast is reporting the events of the day.

MALE REPORTER ON T.V.
San Francisco's newest lottery winner donated a huge portion of her winnings to the owner's of the restaurant where she claims she got the winning numbers off of a fortune cookie.

Sakori changes the channel. Another newscast reports similar stories.

FEMALE REPORTER ON T.V.
Several people that claimed to have eaten at THE LUCKY DRAGON where our newest lottery winner got her winning numbers have come forward and it seems they, too, have had great fortunes come true from their MAGIC FORTUNE COOKIES!

EXT. RESTAURANT - DAY

An ELDERLY CHINESE COUPLE stands outside of the lucky dragon restaurant. A male reporter is standing right beside them.

They smile and wave at the camera.

We see the male reporter giggle with embarrassment.

MALE REPORTER #1.
Tell me, what did your MAGIC FORTUNE COOKIE do for you.

ELDERLY CHINESE MAN
Our MAGIC FORTUNE COOKIE had a message with a phone number on it. The message said that the heart longs for it's home. After we heard about what had happened with the lottery winner we decided to call that number. To our astonishment our son was on the other end of the line. We had to give him up for adoption as a baby. When we told him who we were he said that he had been trying to find us for years without any luck. He has bought a plane ticket and tomorrow we will be meeting our newborn grandchild for the very first time!

MALE REPORTER #1.
Wow!

We can see tears of joy on both of the elderly couples faces. They still wave to the camera kinda silly.

MALE REPORTER #1. (CONT'D)
This is KEN JOHNSON reporting for San Francisco. I've got to tell ya that MAGIC FORTUNE COOKIE is the real deal!

INT. HOME - LIVING ROOM - NIGHT

We can see the previous scene on the small television that Sakori is watching.

Sakori points the remote control at the t.v. And turns the t.v. Off.

She then gets up and exits the room.

Shen Lang watches her leave the room and we can hear loud stomps as she marches up the stairs.

Shen Lang looks at Sakori's father. He is still pacing back and forth talking ninety miles an hour.

Shen Lang gets up off the couch and attempts to interrupt Wan's conversation.

WAN (SPEAKING ON THE PHONE)
I will also need new chopsticks and an computerized menu....

SHEN LANG
(SHOUTING) WAN!!!

Wan looks at her in surprise.

WAN
(speaking into phone) I will have to call you back.

Wan hangs up the phone.

WAN (CONT'D)
Why are you yelling at me? Can't you see that I am busy?

SHEN LANG
I know that you were too busy to notice but your daughter just left the room looking very disturbed. I think you better go check on her.

Mr. Wan look a little ashamed of himself for not noticing his daughter leaving. He then leaves the room heading towards his daughter's room.

INT. HOME - SAKORI'S BEDROOM - NIGHT

Sakori's bedroom window is open. She sits on the bed drawing in her notebook.

SOFT ORIENTAL MUSIC is PLAYING in the background.

We hear a KNOCK on her DOOR.

She gets up off the bed and opens the door.

Her father enters the room. He walks over to her bed and looks at what she is drawing.

The drawing is of an oriental girl sitting next to a pond filled with koi fish. The koi fish have dollars as scales on them and there is a bonzai style tree with an oversized moon in the background.

WAN

Your pictures are getting better and better. When you are finished with this one I would like to have it enlarged. We will hang it inside the restaurant for everyone to see. How does that sound?

SAKORI

What if I don't want it hanging there for everyone to see?

WAN

Why not? You should be proud of your work. You are a very talented young woman.

SAKORI

(with tears in her eyes) I am afraid that I am going to disappoint everyone!

WAN

How could you possibly disappoint everyone? We are all very proud of you!

SAKORI

I am talking about all those people that I don't know.

(MORE)

SAKORI (CONT'D)

I even saw that our story has made national news, dad! People are going to expect me to write them fortunes and change their lives forever and I don't even fully understand how I did what I did. I don't know if I can do that again!

WAN

I don't expect you to, darling.

SAKORI

Would you be mad if I said I want to go to art school? I mean, now that we can afford it.

WAN

I would be mad if you decided to let your talents go to waste. If your mother was alive she would be so proud of you right now.

Wan kisses his daughter on the forehead and leaves the room.

EXT. THE LUCKY DRAGON RESTAURANT - DAY

Sakori leaves the front entrance of the restaurant.

We see a sign stating that the restaurant is temporarily closed. This sign also states COMING SOON, THE MAGIC FORTUNE COOKIE!!!!

INT. CLASSROOM - DAY

Sakori enters a classroom that is filled with other people her age.

She notices that only one seat is open. She walks up shyly as the other people in the room joke and make light conversation.

Sakori tries to get the attention of the young man sitting beside the empty desk.

SAKORI

Excuse me, is this seat taken?

YOUNG MAN

No, it isn't.

SAKORI

Thank you.

Sakori sits down and puts her purse and notebooks on the floor beside the desk.

YOUNG MAN

You look familiar. Didn't I see you on tv the other night?

Sakori seems embarrassed by this.

YOUNG MAN (CONT'D)

It is you! You are that girl that wrote that magic fortune cookie!

SAKORI

Could you please not make a big deal of it? I would really appreciate it!

YOUNG MAN

Sure, my name's JOHN LEE. What's yours?

SAKORI

I am Sakori Wan.

JOHN LEE

Is this your first art class?

SAKORI

Yes, I have always loved to draw.

JOHN LEE

I hear the professor is pretty tough. I don't mean to scare you by saying this but I hear that he is the hardest man to impress on campus.

SAKORI

Really?

JOHN LEE

I've heard some of the other students call him the human weed eater because he weeds out all of the no-talents in the first semester. I hear that only half of all students register for the remainder of the year after having him.

SAKORI

I knew I made a mistake by taking this class.

(MORE)

SAKORI (CONT'D)

I should have just stuck to staying
at home drawing pictures.

JOHN LEE

Don't get too discouraged. Mr.
Mayer may be called the human weed
eater but he has helped to
establish some of the most talented
artists in San Francisco. If your
drawings are as good as your
fortune cookies you will be just
fine.

SAKORI

Thanks, I think.

A man in his early thirties enters the room and everyone
quits talking. He is a white guy with a mid-eighties mullet
style haircut and has a goatee.

As he slowly walks past the students he eyes each one up and
down as if he is calculating their talent by their
appearance.

There is a noticeable tension in the air.

He approaches the front of the classroom, then turns to face
all of the students.

MR. MAYER

What happened when FedEx and UPS
merged together? Everybody got
FEDUP!

Everyone in the class laughs for several seconds.

MR. MAYER (CONT'D)

I had to cut the tension with
something other than a knife.

We see Sakori looking at John Lee. She rolls her eyes.

John Lee does the comedic drum roll on his desk.

They both laugh.

MR. MAYER (CONT'D)

For your first assignment I want
you to bring in what you think is
your most inspired work of art and
tell us the story behind what you
have created. You are dismissed.

We see Mr. Mayer leave the class in a hurry as if he is late for an appointment.

EXT. SCHOOL BUILDING - DAY

We see Sakori and John Lee walk together. Other students from class are passing them by carrying on different conversations and joking around.

JOHN LEE

What's it like being rich and famous? I mean, I know that you are only an art student right now but the entire country has covered your story. I even saw it on the internet the other night.

SAKORI

It frightens me. I don't know why that happened to me and I don't know if I could intentionally do such a thing again.

JOHN LEE

When you were writing those fortune cookies what was going on in your mind?

SAKORI

Nothing, really. I kinda started visualizing the things that I love the most.

JOHN LEE

What are those things?

SAKORI

My family, listening to music, drawing and nature.

JOHN LEE

Nature?

SAKORI

Is that strange?

JOHN LEE

No, not really. What is it about nature that inspires you?

SAKORI

It amazes me how life in all of its forms can coexist in harmony with its surroundings and make the world such a beautiful and fascinating place.

JOHN LEE

Is that what you like to draw?

SAKORI

Yes. What inspires you? Why are you in art school?

JOHN LEE

I love photography. I might go on to study cinematography. It all depends on how this class goes.

SAKORI

What's the difference between photography and cinematography?

JOHN LEE

Well, one is still and the other is moving. The difference that makes all the difference is taking many pictures that flow fluidly enough to tell a great story. That is cinematography.

SAKORI

Is that why you started with the simplest form first?

JOHN LEE

Yes, a very wise man once told me that the greatest and most fascinating things have roots in both simplicity and complexity. I feel that in order to become a great filmmaker I should master the art of still photography first.

Sakori and John Lee stand by their vehicles. One is a small compact car and the other is a crotch rocket style motorcycle.

SAKORI

Well, it was nice talking to you. I'll see you in class next week.

JOHN LEE

I'll have to stop by your father's restaurant when it reopens. I'll see you later.

We see John Lee get on his motorcycle and drive off.

EXT. PARK - DAY

We see John Lee park his motorcycle. He walks in the middle of a crowded park filled with ordinary people and street performers.

He approaches a slightly older BLACK MALE wearing sun glasses.

John Lee and the BLACK MALE start walking together through the park.

BLACK MALE

Did anyone follow you?

JOHN LEE

No.

BLACK MALE

Were you able to gain Sakori's trust?

JOHN LEE

I did as you asked.

BLACK MALE

Good job, detective. If my gut feeling is right the chinese mafia have already started making plans to use her abilities for their advantage. This could lead to a major breakthrough in ridding the streets of San Francisco of them once and for all.

JOHN LEE

I still don't think it's right. We shouldn't be using this girl as bait. We should be protecting her and her father from them. You know what they are capable of!

BLACK MALE

I am very aware. That is why both Sakori and her father are under 24 hour surveillance.

(MORE)

BLACK MALE (CONT'D)

I also know that if they expect her to cooperate with them if they do decide to try anything foolish they will not harm anyone close to her. At least not at first.

JOHN LEE

This doesn't feel right to me. I cannot believe I agreed to do this assignment.

BLACK MALE

Once her father's restaurant reopens everyone in San Francisco is going to want their own magic fortune cookie. If she continues to produce the same or similar results as before her life will be in danger.

JOHN LEE

I will continue to pretend to be her friend and I will watch out for her as well as I can.

INT. WAN'S HOME - LIVING ROOM - AFTERNOON

Sakori enters the living room door. She places her books on the table then sits down on the couch.

Shen lang walks into the living room carrying a laundry basket filled with dirty clothes.

She sees Sakori, puts the laundry basket down and approaches her.

SHEN LANG

Tell me about your first day at Art school. I want to know everything.

SAKORI

The class was interesting. The teacher has a reputation for making or breaking people into the world of art. It's going to be much tougher than I thought.

SHEN LANG

Nonsense! You'll do just fine.

SAKORI

You think so?

SHEN LANG

I know so. Once your teacher sees some of your drawings I believe your work will speak for itself. Is there anything else you might want to tell me.

SAKORI

Well, I met this guy...

SHEN LANG

I knew it!

SAKORI

How?

SHEN LANG

I may be an old lady but the way you were blushing and that smile on your face gave everything away. How long did you plan on keeping this secret?

SAKORI

Well, we just met. He's really nice. He wants to go to film school to become a cinematographer.

SHEN LANG

Was he cute? Does he have a nice butt?

SAKORI

Shen Lang! I am shocked.

Sakori lowers her head and giggles uncontrollably. She looks up and nods yes at Shen Lang.

SHEN LANG

When do I get to meet him?

SAKORI

He hasn't asked me out but he did say he wanted to stop by THE MAGIC FORTUNE COOKIE when it opens.

SHEN LANG

I almost forgot to tell you. Your father has been so busy getting everything together. The MAGIC FORTUNE COOKIE is reopening next Friday.

SAKORI

Next Friday? How did he manage to put everything together so fast?

SHEN LANG

He has agreed to let the construction crew work night and day to have it completed. He has asked me to ask you to do him a favor.

Shen Lang walks into the kitchen and comes back with a huge box filled with fortune cookies.

She sets the box down in front of Sakori.

SAKORI

How many do I have to write?

SHEN LANG

Your father has decided that only the first hundred people to enter the restaurant will receive your authentic MAGIC FORTUNE COOKIES.

SAKORI

Does he expect me to do this every day?

SHEN LANG

He asked me to ask you if it would be alright to do this only on weekends when business is most busy. He does not want to interfere with your studies.

SAKORI

Where is my father?

SHEN LANG

He is downstairs. He is training the sushi chefs and the new waitresses.

SAKORI

I want to go and give him my answer personally. I'll be back later.

Sakori gets up and begins to exit the living room.

SHEN LANG

Sakori, wait!

EXT. RESTAURANT - NIGHT

Sakori stands at the back door and tries to open it without any luck.

She knocks on the door several times very hard.

SAKORI

Hey! Why is this door locked? Why won't you let me in?

A OVERWEIGHT ORIENTAL MAN opens the door but does not let Sakori inside. He steps into the hallway then closes and locks the door behind him.

SAKORI (CONT'D)

Who are you and why won't you let me inside my father's restaurant?

OVERWEIGHT ORIENTAL MAN

Your father hired me to be the bouncer. My name is ZACK SU. Your father has also given me strict orders to not let you inside. I do not know why so don't bother asking.

SAKORI

Bouncer? Has he gone mad? Let me see Mr. Wan right now!

ZACK SU

Your father has also told me to tell you that he will let you in when the moment is right and to, um go back upstairs and finish your homework if you have any.

Sakori punches Zack Su on the shoulder and grunts in frustration.

She turns around and march back up the stairs.

INT. WAN'S LIVING ROOM - NIGHT

Sakori opens the front door and marches right past Shen Lang as she is vacuuming the living room.

A DOOR SLAMS offscreen as Shen Lang laughs at Sakori's frustration.

Shen Lang turns off the vacuum cleaner and makes a call using her cell phone.

SHEN LANG

Wan? I think you better come talk to your daughter. I have never seen her so angry. (pause) No, I didn't tell her. I didn't want to ruin the surprise.

Shen Lang hangs up the telephone, turns the vacuum cleaner back on and vacuums the living room again.

INT. SAKORI'S BEDROOM - NIGHT

Sakori draws pictures in her notebook. She is lying on the bed and we can hear soft oriental music playing in the background.

We hear a KNOCK on the DOOR.

MR. WAN (O.S.)

Sakori? Can I come in?

Sakori gets up off of her bed and puts her notebook on her desk. She walks over to her bedroom door and lets her father inside.

THEY sit down at the edge of her bed.

SAKORI

I finished the fortunes for the fortune cookies for our grand reopening. I haven't put them in the empty shells yet.

MR. Wan is visibly impressed by this.

MR. WAN

Already? Wow. After I heard how angry you were I didn't think you would agree to do any more fortunes. I am sorry that I angered you by not letting you inside the restaurant. I had my reasons.

SAKORI

Why wouldn't you let me in? I just wanted to tell you that I wouldn't mind writing fortunes for our cookies everyday if you asked.

MR. WAN

If I would have let you in it would have ruined the surprise I had in mind.

SAKORI
Surprise? What are you talking
about?

MR. WAN
Come look for yourself.

We see Sakori and her father leave her room.

INT. THE MAGIC FORTUNE COOKIE RESTAURANT - NIGHT

Sakori and her father enter the front entrance to the restaurant. All the construction is completed and the restaurant is immaculate.

The construction crew, the old staff and new employees stand together smiling.

Sakori stands with her mouth wide open. We can see tears filling her eyes as she stares at the walls.

Her original artwork has been framed and placed all over the restaurant for everyone to see.

WAN
I took the liberty of borrowing
your notebook and had this done to
honor you. I hope you will forgive
me for that and for not letting you
know about this sooner.

SAKORI
Forgive you? This is the nicest
thing anyone has ever done for me!

Everyone begins to applaud as Sakori embraces her father. We can still see tears of joy flowing from her eyes.

EXT. BUILDING(ROOFTOP) - NIGHT

An unknown ORIENTAL MAN with a scar on his left cheek is crouched down on top of an unknown building at a great distance from the MAGIC FORTUNE COOKIE.

He pulls out a pair of binoculars and holds them up to his eyes.

BINOCULARS POV

Sakori is embraces her father as they stand in front of the restaurant's front window. Several people applaud and smile as this takes place.

BACK TO SCENE.

He pulls a cellphone out, dials a number and puts it up to his ear.

ORIENTAL MAN

We can't do it now. There are too many witnesses around.

JOHN LEE (O.S.)

Why are you spying on my friends?

The strange ORIENTAL MAN and John Lee stand on opposite sides of the building facing each other.

The strange oriental man pulls out a gun and aims it at John Lee. We can see its laser target at the center of John Lee's chest.

John Lee smiles.

ORIENTAL MAN

Why are you smiling?

JOHN LEE

I thought you might try something like this so I came prepared. Smile, my friend. You are on candid camera.

A spotlight shines down on top of the strange oriental man temporarily blinding him. We can see a helicopter flying above.

Several men in police uniforms rush in and have the oriental man at gunpoint. The police officers proceed to arrest him.

EXT. CITY STREET - NIGHT

The strange oriental man is placed in the squad car.

John Lee walks away from the scene in a hurry.

The black male officer tries to catch up to him.

BLACK MALE

Wait up, detective!

JOHN LEE

Not so loud. I am still undercover in case you have forgotten.

BLACK MALE

How long before he gives us any reliable information?

JOHN LEE

All we can do right now is charge him with assaulting a police officer with deadly intent. If he makes bail we'll be lucky to hold him for twenty four hours.

BLACK MALE

My gut was right. I knew that the chinese mafia would not let this pass them by. They are already planning something big.

JOHN LEE

He is only a street soldier. If he values his life he will not rat out anyone. You know that.

BLACK MALE

That is why I need you to keep that girl in your sights at all times. We don't know when they will strike but they will and when they do we need to be in the right place at the right time.

JOHN LEE

I should not have been here tonight. That street soldier saw my face. If he manages to get out of prison and communicate with the rest of his compadre's they will recognize me if I am with her.

BLACK MALE

Maybe we could use that fact to our advantage.

JOHN LEE

How?

BLACK MALE

If they attempt to kidnap her and they know that she is dating an undercover cop it might deter them from trying again.

JOHN LEE

Now you want me to date her. That is taking things way too deep for me.

BLACK MALE

Why? Nothing like this has ever stopped you before.

John Lee can't look the other detective in the eye.

BLACK MALE (CONT'D)

Oh shit! Don't tell me you are actually falling for this girl.

JOHN LEE

She is nice. I feel bad enough about having to deceive her this way in order to protect her. I don't want to hurt her, that's all.

BLACK MALE

Well, after tonight's success you might not have to keep up this charade much longer. If we are able to get any substantial evidence to bring down the chinese mafia I will let you know.

JOHN LEE

Okay.

BLACK MALE

Go home and get some rest. You've got school tomorrow.

JOHN LEE

Very funny.

INT. CLASSROOM - DAY

The students patiently wait for their professor to arrive. They all have different works of art situated by their desks.

Students make small talk and compare their work.

Sakori's picture is covered by a cloth-like material.

John Lee's work sits on his desk. It is a photo of a cliff on the California shoreline at sunset.

JOHN LEE

I'll show you mine if you show me yours.

SAKORI

Very funny. I want to wait until it's time for us to share it with the entire class. I don't want anyone to see it until then if it's alright with you.

JOHN LEE

Okay.

SAKORI

Why is our teacher always late?

JOHN LEE

I hear that's part of his style. He loves to make a grand appearance. What do you think of some of the other student's work? Pretty impressive, huh?

SAKORI

Self expression is interesting in any form one desires to use. Some of it doesn't reflect my personal taste to be honest.

JOHN LEE

Wow! If you don't make it as an artist you will definitely make it as a critic.

SAKORI

Was that supposed to be a compliment?

JOHN LEE

It depends on how you choose to take it. I didn't mean to offend you by saying that.

SAKORI

It's alright. I did sound kind of critical, didn't I?

JOHN LEE

Just a little.

We see the professor, Mr. Mayer, open the door and approach the front of the class.

Everyone stops talking at once.

MR. MAYER

Good morning, class. I hope that everyone brought their homework.

ALL STUDENTS

(in unison) Yes, teacher.

MR. MAYER

Well, let's get down to business. I'm going to ask each one of you to walk to the front of the class, state your name and tell me what inspired you to bring in what you have brought to share with us here today. Let's start with the left side of the class and we'll end with the right.

An awkward, lanky white male with a white boy afro walks to the front of the class holding on to a picture of a devil with a fishing pole. The hook has a dollar on it and we see several people in business suits and dresses scrambling to take the bait.

The awkward guy looks afraid to speak.

MR. MAYER (CONT'D)

Go ahead, (he looks down at his notebook to see his student's name), JAMES, tell us what inspired you to do this interesting piece of work.

JAMES

Hi. My name is James and, uh I drew this because I knew that our professor would flunk me if I didn't bring anything in today.

Several students laugh at this.

MR. MAYER

Let's get your classmate's opinions first, James. Then I will give you mine.

One FEMALE STUDENT raises her hand. Mr Mayer nods at her.

FEMALE STUDENT

I think it's very brave. It show's how he truly feels about the rat race we call capitalism.

(MORE)

FEMALE STUDENT (CONT'D)

It shows how we are being used by the system that has no care for the individual. I love it.

Another MALE STUDENT raises his hand. Mr. Mayer nods at him.

MALE STUDENT

I think he's a commie bastard and I might kick his ass after class.

Several students laugh.

MR. MAYER

I have to say that I do believe that James has made a bold statement with his work and we all know that fortune favors the bold. For those of you that don't, well, now you do.

James smiles because he feels that he has done well.

JAMES

Thanks, sir.

James begins to walk back to his chair.

MR. MAYER

Not so fast, James. I have one question. How long did you work on this project of yours?

JAMES

I, uh, drew it this morning before class.

Mr Mayer looks visibly disappointed by this.

MR. MAYER

Oh, James. Tell me you didn't. I'm sorry to tell you this, son, but I am going to have to give you an F. True art takes time. You have to pour every fiber of your being into your work and every detail must be examined and re-examined in order to make sure that your picture is saying the thousands of words it is supposed to be expressing. Have a seat, James.

The smile disappears from James' face as he goes back to his desk.

MR. MAYER (CONT'D)

Even though your grade on paper is going to be a failure use today's experience as a lesson learned. I'm sure you'll do better next time.

James smiles, a little.

JAMES

Yes, sir.

Mr. Mayer looks down at his notebook to see the next name. Then looks up.

MR. MAYER

JULIE, you are next.

We see the fear in her eyes as she approaches the front of her class. She holds a picture of an animated character that resembles mickey mouse on steroids.

JULIE

My name is Julie, and before I tell anyone why I drew Mickey Mouse on "roids I have to tell you that I have been working on this project night and day all week.

The students laugh again.

MR. MAYER

Somebody wants an A! Ha ha ha. I love my job. Continue darling.

John Lee approaches the front of the desk. He holds his framed photo of the cliff at sunset.

Everyone is visibly impressed.

JOHN LEE

My name is John Lee. This is my picture of the sunset near Big Sur, California. I shot this with a 12 mega pixel SLR KODAK, no flash, ISO speed 100 and the aperture was at F/2.8. Using a standard tripod I was able to capture several different shots at once at different exposures from lightest to darkest to blend them all together into the picture you see here. It is a relatively new technique used by digital photographers called HDR.

(MORE)

JOHN LEE (CONT'D)

My inspiration is to become a cinematographer one day. Still photography is simply a stepping stone for me to become a better cinematographer.

Mr. Mayer approaches and examines the picture more closely.

MR. MAYER

Impressive. No visignation. No cropping. Little if no editing in the areas of contrast and saturation. Were you the only one there the day you shot this?

JOHN LEE

Yes.

MR. MAYER

Consider yourself lucky. I do believe you have a great eye for photography but cinematography is an entirely different beast. Beautiful pictures of the coast are one thing but in cinematography you have to tell a story. Unfortunately, not too many stories can be told using our beautiful coastline. If you could work it in and use that as your final project for this class you will receive a glowing recommendation from me if you decide to go to film school.

JOHN LEE

Thank you, sir. I really appreciate this.

Mr. Mayer walks back to his desk, looks at his notebook and calls for Sakori.

MR. MAYER

And last but not least, hopefully. We have Sakori.

We see Sakori get up out of her desk, pick up her picture and approach the front of the class.

She takes the cloth off of her drawing.

We see a oriental girl standing on a cliff holding a long red silk garment that is being held out by the breeze. We also see a full moon that is reflected off of the water.

EVERYONE IN CLASS

Oohh!!!

MR. MAYER

Go on, tell us who you are and why you are showing us this.

SAKORI

My name is Sakori Wan. This is a drawing I have been working on. I hate to admit this but it isn't exactly complete yet. There are many things I want to add still. My inspiration for my art is nature.

MR. MAYER

Don't be too upset, darling. I won't hold the fact that you feel that your work is incomplete against you. Many great artists are never really satisfied with anything that they ever do. Some are so obsessive that they have committed suicide over mistakes that they have made with their work. Don't try anything like that dear!

SAKORI

So, you like it?

MR. MAYER

I do, but...

SAKORI

What's wrong?

MR. MAYER

It's just an interesting coincidence, I hope.

SAKORI

What are you talking about?

Mr. Mayer looks at John Lee.

MR. MAYER

Son, please come back up here and bring your picture with you.

John Lee brings his picture up to the front of the class.

Mr Mayer holds it up against Sakori's drawing. The cliffside is identical in both pictures.

SAKORI

I didn't realize. I mean, I didn't see the similarity in our work before. I didn't copy his work, I promise. Today was the first time I saw his picture.

MR. MAYER

Don't worry, my dear. I believe you. Working together on similar projects isn't against the rules here. If you ask me if it's a lucky coincidence I'd have to get a MAGIC FORTUNE COOKIE from you to find out for sure.

Some students laugh a little at this.

MR. MAYER (CONT'D)

After that lady that won the lottery gave you and your father that money to help rebuild your father's business I imagine that you could probably afford to open your own gallery if you wanted and with the publicity that you have already received your work will be an instant success no matter what you do.

Sakori looks visibly disturbed by what her professor just said.

MR. MAYER (CONT'D)

Fortune favors the bold but it also favors the pure of heart, at least that is what I believe. You didn't have to take this class. You didn't want to use your newfound celebrity status to promote your work. That is why you came here first. You wanted an honest opinion about your drawings. They are good. Keep practicing and they will be great.

SAKORI

Thank you, sir.

EXT. SCHOOL BUILDING - LATE AFTERNOON

The students exit the building.

James is chased by the student that called him a commie bastard earlier in class.

MALE STUDENT

Get back here you little bastard.
I'm gonna kick your ass.

They pass by Sakori and John Lee. They both laugh at this sight as the larger male student trips and falls on his ass as James runs away from him.

Sakori and John Lee walk towards their vehicles.

SAKORI

Will he be okay?

JOHN LEE

I think James can handle himself.

SAKORI

If you are going to ask me if I copied your work I promise that I didn't.

JOHN LEE

I believe you. It was a coincidence but I don't believe in coincidence.

SAKORI

So, what are you saying?

JOHN LEE

I think that everything happens for a reason and that there are no coincidences. With what happened with THE MAGIC FORTUNE COOKIE and what happened today I believe that there is a higher power that guides your actions.

SAKORI

Like God?

JOHN LEE

I honestly can't say for sure.

SAKORI

You really amaze me. You are so deep into philosophy, art and film yet you don't have faith that there is a god?

JOHN LEE

Let's just say that my experience
in life has jaded me.

SAKORI

What happened?

JOHN LEE

I really shouldn't tell you this. I
lost my brother to the chinese
mafia a couple of years ago. They
tortured him to death.

SAKORI

Well, let's hope that justice will
be served one day.

Sakori and John Lee are now standing right beside their
vehicles.

JOHN LEE

How would you like to come with me
on a road trip tommorrow? I'm gonna
cruise down the coast to get a few
interesting shots and maybe if we
work together we won't turn in the
same project again. Anyway, I'm
kinda stressed because our
professor probably expects me to do
a film as my final project. Maybe
you could help me with a few story
ideas about the coast.

SAKORI

You're stressed? When our teacher
sees the inside of my father's
restaurant he's gonna think I put
him up to displaying my work. Mr.
Mayer is probably going to flunk
me.

JOHN LEE

Your father put up your work in his
restaurant. That's awesome!

SAKORI

I am supposed to help my father but
I'll see if he'll make an exception
and let me go out. Give me your
number and I'll call you tonight to
let you know if I can go.

John Lee writes his number on a small piece of paper and
hands it to Sakori.

INT. DARK ROOM

A few candles have been lit and we can see small tables that are meant for costumers but no one is there. In the back corner a small group of oriental people are gathered around.

A man wearing a silk black suit with long jet black hair and a goatee that is equally long is seated at the center of the table.

A young oriental man holds another older oriental man against his will. He is forcing him to hold his hand flat on the table.

The man with the long black hair pulls out a sharp dagger and spins it in his hand several times.

LONG HAired ORIENTAL MAN

Do you know what we do to clients that make late payments, MR WONG?

MR WONG

You forgive them and let them get back to business? Ha ha ha.

LONG HAired ORIENTAL MAN

Wrong, Mr. Wong. We make an example of them so that all of our other clients keep true to their end of our agreements.

The long haired oriental man stabs the knife on the table in between Mr. Wong's fingers. He does this very fast not ever stabbing any of Mr. Wong's fingers.

MR WONG

Please don't hurt me. I have a family to feed.

LONG HAired ORIENTAL MAN

You might be wondering how I am able to not accidentally stab one of your fingers while I'm making my point. You see, it is all an exercise of control.

MR WONG

Control?

LONG HAired ORIENTAL MAN
Yes, Mr. Wong. Control. I control
all of the illegal massage parlors,
all black market goods are shipped
through my people and we have a
fine drug trade thriving in this
great city. We need to continue to
use stores like yours as a front to
keep our real business growing.

MR WONG
So, you're not going to kill me?

LONG HAired ORIENTAL MAN
I had something better in mind.

LHOM motions to one of his goons.

LONG HAired ORIENTAL MAN (CONT'D)
Bring her in.

We see a man dragging a little girl by her hair. She is
crying.

LITTLE GIRL
Daddy! Help me!!

LONG HAired ORIENTAL MAN
Your daughter is very beautiful,
Mr. Wong. I think she would make a
fine addition to one of our many
massage parlors. Question is, which
city should we ship her to?

MR WONG
But she is my only daughter.

LONG HAired ORIENTAL MAN
Then you will listen to me very
carefully. You will not be late on
your payments to me, ever. In fact
we will be doubling the interest.
If you are late even once you will
never see her again.

MR WONG
Yes, sir. I beg MR LOHM ZU'S
forgiveness.

The goon holding MR WONG's daughter releases her. She runs to
her father.

LOHM ZU
(to his goons) get them out of my
sight.

Mr. Wong and his daughter are escorted out of the dark room.

The oriental man with the scar on his face walks up to the
table.

LOHM ZU (CONT'D)
What took you so long, Chan?

CHAN
It took me a while to make bail.
There is something that I think you
should see, lohm Zu.

Chan throws a picture of John Lee and Sakori down on the
table.

We can see Lohm Zu's eyes grow wide with excitement and
enthusiasm.

LOHM ZU
So, it would seem that our former
street soldier has a girlfriend.

CHAN
Yes, it would.

LOHM ZU
It would also seem that someone I
know that was scarred for life by
that traitor would like to exact a
little more revenge?

CHAN
You are always right. First we take
out the traitors family, then we
destroy the traitors friends and
when he has nothing left to lose we
crush him entirely.

LOHM ZU
I respect your lust for revenge but
you must remember that I have plans
for this girl.

A tall oriental woman wearing very sexy clothes walks up. She
holds a persian cat in her hand.

She has a white streak that resembles a skunk in her hair.

ORIENTAL WOMAN

When you play with fire you will eventually get burned. She has a power that is beyond your control and understanding.

Lohm Zu spins his knife several times before he speaks.

LOHM ZU

You are saying that we should not continue with my plan?

ORIENTAL WOMAN

All that I am saying is that you should proceed with extreme caution. One mistep could undo everything that you have worked for.

LOHM ZU

That is why I am not leaving this to my street soldiers. That is why I am handling this personally.

The sexy oriental woman bends over and engages Lohm Zu in a deep kiss that would drive a dead man crazy.

ORIENTAL WOMAN

That is why this is the most dangerous thing you have done so far.

LOHM ZU

The risk is worth the reward.

EXT. PARK BY GOLDEN GATE BRIDGE - LATE AFTERNOON

We see John Lee park his motorcycle and get off. He approaches the male black detective. They then begin to walk together.

JOHN LEE

Hello, AGENT BROWN.

AGENT BROWN

Detective. Were you able to get the girl to agree to go out with you?

JOHN LEE

Yes. I am waiting on her call right now.

AGENT BROWN

I have some disturbing news. It seems that your friend was able to make bail.

JOHN LEE

He what? How could you let that happen?

AGENT BROWN

This wasn't my idea. It would seem that our superiors have a plan up their sleeves as well.

JOHN LEE

What are you talking about?

AGENT BROWN

Your street soldier used a private checking account located in the cayman islands to come up with the money for his bail. We are monitoring this account for all transactions made in the past two years to get an idea of where he will be, where he will go and who he'll be with in order to make a stronger case to bring down all the others.

JOHN LEE

I know it has been a few years but I am afraid that he recognized me. If he knows that I am a former street soldier myself we may not be able to protect Sakori from them.

As they walk street performers juggle and pretend to be robots etc. Many normal people pass by as well.

AGENT BROWN

The fact that you are a former street soldier turned cop is why I assigned you to this case. Do you want me to make sure that no one else in your family is put in danger?

JOHN LEE

I will take care of that myself.

AGENT BROWN

I also have a feeling that Lhom Zu is the one planning on kidnapping Sakori.

JOHN LEE

Lhom Zu? Are you sure?

AGENT BROWN

We both know how ruthless he is. We also know that he fears nothing.

JOHN LEE

If we bring him down the Chinese Mafia's entire empire will collapse.

AGENT BROWN

That's what we are hoping for....

Agent Brown is interrupted by John Lee's cell phone ringing.

John Lee answers the call.

JOHN LEE

This is John..., okay. I'll see you tomorrow morning at about 6:30. Why so early? Well, sunrise and sunset are the best time to take pictures. They are more dramatic that way. Okay, bye.

John Lee hangs up the phone.

AGENT BROWN

Sounds like everything is going according to plan. Should I have someone follow you or can I trust you alone with her.

JOHN LEE

Well, obviously her father does.

AGENT BROWN

He doesn't know who's after her though. If he did he might feel differently. I'm going to have someone tail you for both of your protection.

INT. WAN'S HOME - LIVING ROOM - DAY

The Wan family sits in the living room. Shen Lang works in the kitchen.

Mr. Wan grins from ear to ear.

Shen Lang steps away from the kitchen into the living room.

SHEN LANG

Your daughter is the one with a date yet you are the one that is giddy as a little school girl?

Shen Lang and Sakori have a good laugh.

MR. WAN

Have you picked out what you are going to wear yet?

SAKORI

Not yet!

MR. WAN

You are going to let me meet him aren't you?

SAKORI

Dad!

Sakori blushes a bright red then runs out of the room.

Shen Lang then walks up to Mr. Wan.

SHEN LANG

You should be ashamed of yourself, Mr. Wan. Your daughter is bringing home a date and you go and embarrass her like that!

MR. WAN

I didn't mean to.

SHEN LANG

Well, you were right for wanting to meet him before she goes out with him. Find out what he is really like.

MR. WAN

Maybe I'll show him my sword collection before he leaves. Let him know that I'll be sharpening them all day until she gets back!

SHEN LANG
Mr. Wan! You are so bad!

INT. WAN'S HOME - LIVING ROOM - MORNING

A LOUD KNOCK is heard at the FRONT DOOR. Shen Lang answers the door.

John Lee enters the room.

Mr. Wan sits on the couch and sharpens a long sword with a sharpening stone.

MR. WAN
Come in, young man. Have a seat.

We see John Lee walk up to the couch and has a seat next to Mr. Wan as he continues to sharpen his sword.

John Lee appears nervous.

MR. WAN (CONT'D)
This sword has been in my family for over six generations. One of my ancestors won it after dueling against a famous Japanese Samurai Warrior.

JOHN LEE
That's very interesting, sir. Could I have a look at that?

Mr. Wan hands John Lee his sword, carefully. John Lee stands up holding the sword. He slashes into the air a couple of times and then returns the sword to Mr. Wan.

MR. WAN
Your stance was a bit wide but your technique looked very refined. Have you ever fought with swords before?

JOHN LEE
Only when I am pretending to fight with the martial art movies I've watched.

John Lee then mouths like his words are being dubbed in English.

JOHN LEE (CONT'D)
Hey, you. You wanna fight? Fight me!

MR. WAN

Very funny. Are you sure you want to become an artist? I see a bright future for you in comedy!

JOHN LEE

Actually, I'm going to art school to develop my skills in photography so that I can use those skills to become a great cinematographer.

MR. WAN

I can see it now. Ladies and gentleman, this was a John Lee joint!

They both laugh.

We see Sakori walk down the stairs and enter the living room. She is dressed in street clothes but her hair is down and she is wearing make-up. She looks gorgeous.

Both John Lee and Mr. Wan stand up at the same time. Both of their jaws are dropped.

JOHN LEE

Wow, look at you!

SAKORI

Do I look okay? I can go back upstairs and change into something a little less flashy.

JOHN LEE

No, you look fine. Your father was showing me his sword. He even let me hold it and examine it more closely.

SAKORI

Dad, are you okay?

MR. WAN

Yes, darling. Why do you ask?

SAKORI

You never let anyone touch your swords. I'm jealous.

JOHN LEE

Why are you jealous?

SAKORI

He hasn't even let me touch any of
his swords, ever!

Mr. Wan walks behind Sakori and John Lee and he begins to
push them towards the door.

MR. WAN

You two kids go out and have fun!
If you need anything you know where
to reach me.

Sakori and John Lee begin to exit the living room.

JOHN LEE

Good bye, sir. It was nice to meet
you.

EXT. THE MAGIC FORTUNE COOKIE RESTAURANT - EARLY MORNING

Sakori and John Lee walk towards his parked motorcycle.

SAKORI

I don't know what you did but he
has never let anyone touch his
sword before. I am impressed.

JOHN LEE

All I did was ask. Honest.

Sakori and John Lee leave riding his motorcycle.

EXT. SAN FRANCISCO ROAD - DAY

A midsize car follows them. John Lee lose the car on purpose.

EXT. CALIFORNIA COAST HIGHWAY ONE - DAY

We follow them out of the city as they drive down highway 1
on the California coast.

We see several different awe inspiring views of the coast as
they cruise along.

John lee parks the motorcycle at one viewpoint along the
road.

They walk up to the ledge of the cliff. John Lee set's up his
camera on a tripod.

SAKORI

Why did you get into photography in the first place?

JOHN LEE

I wanted to be an artist but I found out that I can't draw. Even my stick figures look disfigured.

SAKORI

What made you decide to take pictures of places like this?

JOHN LEE

To me, these landscapes are the most beautiful thing in all of creation. I feel that if I tried to draw them I would only do them injustice so I figured that if I capture them as is maybe I could capture a fraction of their true beauty.

Sakori paces back and forth in front of the camera that John Lee has set up.

John Lee looks into the view finder.

SAKORI

That sounds nice.

JOHN LEE

Sakori. You have given me an idea. Stay right where you are.

SAKORI

Okay? Why?

JOHN LEE

I think I have found something that makes these cliffs even more inspiring than what they are.

SAKORI

What's that?

JOHN LEE

You.

She blushes and giggles as John Lee takes several pictures of her.

SAKORI

What happened to you filming a short movie? Our class is going to be over in a few weeks, you know.

JOHN LEE

I haven't forgotten.

SAKORI

So, have you got any ideas yet.

JOHN LEE

A few.

John Lee stops taking pictures and breaks down his camera.

SAKORI

Are you hungry?

JOHN LEE

A little.

SAKORI

Only a little. I'm starving!

JOHN LEE

Why didn't you say so earlier.
Let's get a bite to eat.

INT. SMALL RESTAURANT - DAY

We see John Lee and Sakori seated at a small table inside a quaint little restaurant.

We see John Lee balancing his food on chop sticks and dropping it in his lap.

He tries again with the same result.

Sakori laughs.

SAKORI

Do you want me to get you a fork?

JOHN LEE

You have discovered my two weaknesses. I can't draw and I can't eat with chopsticks.

She picks up her food, tosses it in the air and then she catches it with her chopsticks before placing her food in her mouth.

SAKORI
(speaking with mouth full) I've
always loved to draw and I am
pretty good with chopsticks.

JOHN LEE
I see.

SAKORI
(still speaking with mouthful of
food) Tell me your idea for your
short movie.

We see a waitress approach their table and hand John Lee a
fork. She is trying not to laugh at him.

JOHN LEE
How does this sound? We see a small
group of ninjas about to throw a
young girl off of a cliff when a
young hero carrying a sword comes
to her rescue.

SAKORI
It sounds good, but...

JOHN LEE
What's wrong with it?

SAKORI
Nothing. It's just... our teacher
is really into art and I think if
you express yourself artistically
instead of theatrically you will
get a better grade from him.

JOHN LEE
I think you are probably right. I
have to say that now I have no idea
what I am going to base my final
project on.

SAKORI
I didn't mean that your idea wasn't
good...

Sakori appears to look upset with herself.

JOHN LEE

It's okay! Really. Maybe I could use nature and narrate my project with a deep philosophical theme that ties many unrelated ideas together to express a point of view that no one has ever thought of before.

SAKORI

It sounds like I steered you in the right direction.

JOHN LEE

I don't mean to change the subject but I was wondering, How did your mother pass away?

SAKORI

I lost her to cancer. Before she died she made me promise that I will always follow my heart.

JOHN LEE

When I lost my brother I made a promise, too. Except I haven't really lived up to that promise.

SAKORI

What was it?

JOHN LEE

I promised that my brother's death would not go avenged.

John Lee looks visibly upset and angry. He is avoiding eye contact with Sakori.

Sakori reaches over the table and places her hand on John Lee's hand.

John Lee looks up and sees Sakori smiling at him in a caring way. There are tears welling up in her eyes.

SAKORI

I think your brother was very lucky to have you as his brother.

John Lee pulls his hand away from Sakori's hand.

JOHN LEE

Not lucky enough. It's been a long day.

(MORE)

JOHN LEE (CONT'D)

I better get you home before your
father starts to worry about you.

We see John Lee and Sakori get up, leave money on the table
and leave the restaurant.

EXT. THE MAGIC FORTUNE COOKIE RESTAURANT - LATE AFTERNOON

John Lee walks with Sakori up to the front entrance by the
restaurant that leads to her father's upstairs apartment.

JOHN LEE

I really had a good time, today.

SAKORI

So did I. I was kind of hoping that
we could have spent more time
together.

JOHN LEE

That sounds great.

Sakori and John Lee stand dangerously close to one another.

Sakori smiles and looks deeply into John Lee's eyes.

SAKORI

So I guess this is goodnight?

Sakori leans closer to John Lee.

He is mesmerized by her advances. He leans in closer to her.

JOHN LEE

Goodnight.

He then embraces her with a kiss. She returns the affection
with equal enthusiasm.

They stop kissing. They are staring at each other.

JOHN LEE (CONT'D)

I better go before your father
comes after me with one of his
swords.

We see John Lee leave on his motorcycle.

INT. WAN'S LIVING ROOM - LATE AFTERNOON

Sakori walks into the living room. Mr. Wan continues to
sharpen his sword on the couch.

Sakori tries to walk past him unnoticed.

MR. WAN

How did your date go?

He continues to sharpen his sword. He looks up and sees her smile with her lipstick smeared and his question is answered.

MR. WAN (CONT'D)

When will I be seeing your gentleman friend again?

SAKORI

I don't know. We haven't made any definite plans yet.

MR. WAN

Why don't you invite him to our grand opening as our special guest?

SAKORI

That's not a bad idea, dad. Thanks!

Sakori walks towards the stairs and heads toward her room.

Shen Lang walks out of the kitchen wearing an apron.

SHEN LANG

You only met this boy once and now you are inviting him to what could be this family's most important day ever?

MR. WAN

There is something special about this one, Shen Lang. If I play my part right I might get to live long enough to see grandchildren!

SHEN LANG

Mr. Wan! You are so bad! How would Sakori feel if she knew you was planning her future for her?

MR. WAN

Maybe I should slip her a fortune cookie saying that a large happy family is in her future!

SHEN LANG

You wouldn't!

EXT. PARK BY GOLDEN GATE BRIDGE - NIGHT

John Lee walks up to Agent Brown in the middle of the park.

Agent Brown looks furious.

AGENT BROWN

You have got alot of nerve,
detective!

JOHN LEE

I felt that she would be safe with
me. We were okay.

AGENT BROWN

That's why I had you tailed by
someone you didn't know. Tell me,
have you always been so talented
with your chopsticks?

JOHN LEE

You sneaky bastard!

AGENT BROWN

Just doing my job. You played your
part well.

JOHN LEE

How is the investigation going?

AGENT BROWN

That street soldier's checking
account has yielded more
information than years of
undercover work could have
produced.

JOHN LEE

So that means that this assignment
is over?

AGENT BROWN

Not yet.

JOHN LEE

I can't do this anymore. I can't go
on deceiving her this way. She
means to much to me.

AGENT BROWN

What?

JOHN LEE

I am quitting as soon as this assignment is over. I want to start over with her.

AGENT BROWN

Do I need to remind you that it was me that pulled you off of your dead brother's body after you had found him?

JOHN LEE

No.

AGENT BROWN

Do I need to remind you that even though I should have convicted you then and there for being a street soldier for the chinese mafia I took you under my wing and gave you a second chance at a normal life?

JOHN LEE

No, Agent Brown, you do not. I will be eternally grateful to you for what you have done to help avenge me and my family for my brother's loss.

AGENT BROWN

Then why are you doing this?

JOHN LEE

Because I have lived for far too long with nothing but revenge and hatred in my heart. With her I have found another reason to live.

AGENT BROWN

The choice is yours, detective. Will you tell her the entire truth to who and what you are?

JOHN LEE

The fact that I am an undercover cop or the fact that I am a former street soldier that let his younger brother get killed because he wanted to follow in his older brother's footsteps?

AGENT BROWN

If she really loves you she'll stand by you.

(MORE)

AGENT BROWN (CONT'D)

If not, you still have a promising career to think about.

JOHN LEE

I'll keep that in mind.

INT. DARK ROOM

The ORIENTAL WOMAN with the white streak in her hair dances around a stripper pole. She is almost completely naked.

Lohm Zu sits at a table and watches her dance as MUSIC PLAYS in the background.

Chan walks up to Lohm Zu's table and takes a seat next to Lohm Zu.

CHAN

Everything is going according to plan.

LOHM ZU

Everything has been arranged?

CHAN

Everything is exactly as you requested.

LOHM ZU

But you still sound as if you have a problem with the plan?

CHAN

We might lose a few of our best street soldiers by proceeding in broad daylight.

LOHM ZU

I am very aware of this, Chan.

CHAN

Will this girl be able to do what you expect her to do?

LOHM ZU

If she values the life of her father she will not have any choice.

The Oriental Woman stops dancing and walks up to Lohm Zu and Chan.

ORIENTAL WOMAN

Are you sure you do not require any of my special talents?

LOHM ZU

I will be needing you for the final part of the plan, my dear.

ORIENTAL WOMAN

Why must you break that poor girl's heart?

LOHM ZU

Once she discover's that you and her new boyfriend are old playmates the desire for revenge might have very lucrative results.

The oriental woman sit on Lohm Zu's lap and proceed to give him a lap dance.

ORIENTAL WOMAN

As if threatening her with the murder of her father wasn't enough.

INT. CLASSROOM - DAY

Sakori arrives a little late and take her seat. John Lee is sitting in the desk next to hers.

SAKORI

Hi.

JOHN LEE

Hi.

SAKORI

My father thought it would be nice if you would be our special guest at our grand reopening this Friday. Do you want to come?

JOHN LEE

Your father wants me to come?

SAKORI

I think he likes you. He was the one that mentioned it but I would like you to be there, too.

JOHN LEE

I'll be there.

Mr. Mayer walks into the class. He approaches the front desk.

MR. MAYER

Sorry that I am late, class. I have been asked to present my latest work at a gallery in town this afternoon so I must unfortunately say that class is cancelled today.

STUDENTS COLLECTIVELY

Awww!!!

MR. MAYER

I do have some good news, though. I have decided that we should take a field trip to a few local galleries located in Chinatown this Friday. How does that sound?

STUDENTS COLLECTIVELY

(Everyone starts yelling) Field trip! Field trip! Field trip!

We see John Lee stand up out of his chair. He begins to speak out of turn.

JOHN LEE

(shouting above the rest of the class) Mr. Mayer, sir?

MR. MAYER

Everyone be quiet for a minute. Yes, Mr. Lee.

JOHN LEE

I have to apologize because Sakori and I won't be able to attend this field trip because her father is reopening their restaurant that day and we have to attend the grand opening.

MR. MAYER

You will be missed and you will be given the exception of being excused from this excursion.

Mr. Mayer starts to redirect his attention to the class but John Lee attempts to regain his attention.

JOHN LEE

Sir, I also want to let you know that Sakori's father has displayed alot of her artwork in the restaurant as a token of his appreciation for all that she has done for him. She was worried that you would think that she put him up to it but if you decide to show up that day and you do see this I don't want you to think that it was her idea.

We see Sakori sink down in her chair. She looks a little embarrassed.

MR. MAYER

It was very brave and bold of you to stand up for your friend that way, Son. Since we all know that Sakori's drawings are going to be displayed we might have to adjust our schedule to pay an unexpected visit. Would that be alright with you, Sakori?

SAKORI

Sure. Thank you, sir.

MR. MAYER

Well, class. It looks like we are going to the MAGIC FORTUNE COOKIE for lunch this Friday. We will meet here at 10:30 sharp that morning. Anyone that is late will be left behind. Class dismissed.

EXT. SCHOOL BUILDING - DAY

All the students walk towards their cars.

Sakori and John Lee walk together.

JOHN LEE

You're not mad at me, are you?

SAKORI

Why should I be?

JOHN LEE

I didn't want Mr. Mayers to get the wrong impression about you if they decided to show up at your father's restaurant. I know his opinion really matters to you.

SAKORI

Relax, it's okay! I'm glad that you stood up for me that way.

JOHN LEE

So, you still want me there?

SAKORI

Of course, silly! What would Mr. Mayers think if he doesn't see you there?

Sakori kisses John Lee and starts to walk towards her car.

SAKORI (CONT'D)

Be at my house at about 10:00 so you won't have to fight through the crowd to be with us, okay! Bye.

JOHN LEE

Okay.

James and the other large male student that were fighting previously stand behind John Lee.

John Lee turns around and sees them smiling at him.

JAMES AND LARGE MALE STUDENT

(singing) John and Sakori sitting
in a tree. K I S S I N G,

JOHN LEE

Cut it out! I thought you two hated each other. Didn't you want to kick his ass?

LARGE MALE STUDENT

We made a little deal. He has agreed to help me pass this class and I have agreed not to kick his ass.

JOHN LEE

Sounds more like extortion to me. See you guys this Friday.

INT. THE MAGIC FORTUNE COOKIE RESTAURANT - DAY

Sakori, John Lee and the rest of her family and her fathers employees prepare for their grand opening.

A huge line of people already line up outside.

Sakori stands in the middle of the restaurant and stares at the crowd outside.

SAKORI

There's so many of them!

MR. WAN

Isn't it great!

Mr. Wan walks to the center of the restaurant.

MR. WAN (CONT'D)

Attention, everyone! This is your big day so stay sharp.

A waitress walks around the restaurant. She hands out fortune cookies with white ribbons tied around them to all of the employees. She also hands one to John Lee.

MR. WAN (CONT'D)

I cannot give all of you bonuses yet but to show you my appreciation for all of your hard work I wanted you to be the first ones to receive my daughter's MAGIC FORTUNE COOKIES.

Everyone's eyes look wide with anticipation. They begin to tear into them as if they were Christmas presents.

John Lee doesn't open his.

Sakori walks up to John Lee.

SAKORI

You are not going to open yours?

JOHN LEE

I'm going to save it for later.

EXT. THE MAGIC FORTUNE COOKIE RESTAURANT - DAY

A female reporter stands on the sidewalk. A line of people stretches a long distance and wraps around the street.

A camera man holds a camera in front of the female reporter.

KAREN SWANSEN

This is Karen Swansen reporting for San Francisco. In just half an hour THE MAGIC FORTUNE COOKIE will be open to the public and it would seem that this is the most anticipated grand opening ever of a chinese restaurant in the bay area.

The camera man redirects his attention to the crowd of people lined up waiting to get inside the restaurant.

The cocky YOUNG ORIENTAL MAN that is the store manager across the street stands outside of his restaurant. He has a very large frown on his face.

Mr. Wan stands in the doorway smiling and waving at him.

The cocky YOUNG ORIENTAL MAN looks visibly pissed and turns around. He walks back into his restaurant called THE FIVE STAR DRAGON.

INT. THE FIVE STAR DRAGON - DAY

The disgusted cocky Young Oriental Man walks in his empty restaurant. No one is eating in this once crowded restaurant.

We see a man, the only costumer, exit the building.

The cocky Young Oriental Man walks up to the waitress that is assigned to that table.

YOUNG ORIENTAL MAN

What happened? Why did he leave? He was our only costumer.

WAITRESS

I'm sorry. It was my fault.

YOUNG ORIENTAL MAN

What did you do?

WAITRESS

I thought it would be funny.

YOUNG ORIENTAL MAN

You thought what would be funny?

The waitress hands the Young Oriental Man the opened fortune cookie that was laying on the table. The Young Oriental Man pulls out the fortune that was in the cookie. He begins to read it outloud.

YOUNG ORIENTAL MAN (CONT'D)
 (quoting fortune cookie) meet me
 out back, me love you long time!

WAITRESS
 No one has ever made fortune
 cookies that have jokes in them
 before so I thought we should be
 the first. I didn't think that he
 would get so offended by it.

YOUNG ORIENTAL MAN
 (yelling) Are you crazy? Maybe we
 should open a massage parlor
 upstairs, too. Maybe we should
 change the name of this restaurant
 and call it THE HORNY DRAGON. You
 are fired!

INT. THE MAGIC FORTUNE COOKIE RESTAURANT - DAY

The doors of the restaurant open. People are being seated at
 different tables.

Food is brought out by waiters and waitresses.

Everything is operates smoothly.

Lohm Zu enters the restaurant wearing an all black suit with
 The Oriental Woman posing as his date.

ORIENTAL WOMAN
 I'm glad you changed your mind. I
 wouldn't have missed this for the
 world.

LOHM ZU
 Do you see him, yet?

ORIENTAL WOMAN
 No. He must be alone with the girl.

LOHM ZU
 Perfect.

A GREETER walks up to them.

GREETER
 We will have your table ready for
 you shortly.

LOHM ZU

Take your time. We are not in a hurry.

A waitress walks up and whispers in the greeter's ear.

GREETER

We have a table ready for you.
Follow me.

As Lohm Zu and the Oriental Woman are headed towards their table we see Sakori and John Lee walk in the center of the restaurant. They hold hands.

ORIENTAL WOMAN

It would appear that it is time for me to introduce myself.

The oriental woman walks up to Sakori and John Lee. John Lee recognizes her as she approaches them.

She walks up to him and gives him a very affectionate hug. She stays leaning against him despite Sakori's presence.

Sakori looks very shocked. She let's go of John Lee's hand.

ORIENTAL WOMAN (CONT'D)

Aren't you going to introduce me to your little friend?

John Lee has a look of fear in his eyes. He pushes the oriental woman out of his space gently.

JOHN LEE

This is CHEN JEN. We used to be friends.

CHEN JEN

We were more than friends.

JOHN LEE

(in a stern voice) In a previous life.

CHEN JEN

Does your little friend know what a good little street soldier you are?

Sakori appears shocked.

JOHN LEE

As I said before, that was a previous life.

Their conversation is interrupted by gunfire and people screaming.

Four males wearing all black standing at the corners of the restaurant.

Lohm Zu walks towards the center of the restaurant.

LOHM ZU

Do not panic, ladies and gentlemen.
We have come here for one thing and
one thing only.

We see John Lee slowly step back and exit the restaurant towards the family's upstairs apartment unnoticed by everyone except Mr. Wan. He looks visibly shocked by John Lee's departure.

We see Lohm Zu pull out a concealed gun, point it at Zack Zu's knee and fires.

We see Zack Zu as he screams and falls to the floor. His knee is bleeding uncontrollably.

LOHM ZU (CONT'D)

Sakori, it is time for you to come
home with us, my dear.

We see Chen Jen grab Sakori by her hair and pull her towards Lohm Zu.

CHEN JEN

Where did your little street
soldier go when you needed him. He
was always a coward!

INT. WAN'S LIVING ROOM - DAY

John Lee runs to where Mr. Wan keeps his swords. He pulls one out as he has his cell phone up to his ear.

JOHN LEE

Agent Brown. It has already
started. Have your men ready.

John Lee hangs up his phone and runs with the sword in his hand towards the restaurant.

INT. THE MAGIC FORTUNE COOKIE RESTAURANT - DAY

Lohm Zu, Chen Jen and Sakori are led away by three unknown men out the front entrance of the restaurant. They get inside a black van.

There are still four street soldiers in the restaurant. They are all armed with guns.

John Lee re-enters the restaurant with the sword in hand. Sakori is forced to get inside the black van by Lohm Zu's men.

Lohm Zu's street soldiers that are located within the restaurant FIRE their WEAPONS at John Lee. He moves with lightning fast speed and misses getting shot.

They surround him and he attacks back at all four street soldiers. After delivering many punches and kicks while he dodges and receives a couple of hard blows himself he claims victory in the battle.

John Lee runs out of the restaurant.

EXT. THE MAGIC FORTUNE COOKIE RESTAURANT - DAY

John Lee takes off on his motorcycle as he holds his sword in one hand after Sakori.

KAREN SWANSEN and her camera man film the entire scene as it happens.

EXT. SAN FRANCISCO - STREET - DAY

Chase continues. Four black motorcycles follow the black van.

John Lee chases after them but his motorcycle stalls because he is out of gas.

We see Agent Brown pull up in a squad car next to John Lee.

AGENT BROWN

Get in.

John Lee throws the sword in the backseat of the squad car as he gets in the passenger side of the vehicle.

They catch up to the motorcycles but the black van is nowhere to be seen.

INT. SQUAD CAR - DAY

JOHN LEE
Where did the van go? Shit!

AGENT BROWN
Our only chance of finding it will
be if we can get one of these goons
to talk.

JOHN LEE
Leave that to me.

EXT. SAN FRANCISCO STREET - DAY

John Lee climb out of the passenger side window as the car is still moving. He climbs on the hood of the car. He pulls out a pistol, aims it at the motorcycles then fires.

Four motorcycle crashes happen simultaneously.

INT. HOSPITAL ROOM - DAY

A MAN IN A HOSPITAL BED is hooked up to heart, blood pressure and oxygen monitors. He also has several different IV lines going into his right arm.

He is unconscious.

We see John Lee sitting in a chair right beside his bed.

The unconscious man begins to wake up.

MAN IN HOSPITAL BED
Where am I?

JOHN LEE
Welcome back.

MAN IN HOSPITAL BED
Who the fuck are you?

JOHN LEE
That depends on you. I can be your
best friend or your worst
nightmare.

MAN IN HOSPITAL BED
What the hell are you talking
about?

JOHN LEE

This is your one and only chance for redemption. You see, you are only alive because you are on life support. If you tell me where they are hiding Sakori I just might let you live.

John Lee pulls out a plug in the wall.

Sounds: we hear an alarm going off.

MAN IN HOSPITAL BED

I don't know! They only hired me to help kidnap the girl. They didn't tell me where they are hiding her. Honest.

JOHN LEE

Are you sure?

MAN IN HOSPITAL BED

I don't even know who hired us. They gave us half the money up front. Please turn that thing back on, man. Shit!

We see a nurse walk in the room. She is just standing there.

JOHN LEE

I gave you a chance. Bye, pal.

John Lee neglects to plug the chord to his IV LINE back in.

JOHN LEE (CONT'D)

(addressing nurse) You might want to plug his IV back in. I might have accidentally unplugged it.

John Lee exits the room.

Agent Brown walks up to John Lee just outside of the room.

INT. HOSPITAL HALLWAY

AGENT BROWN

I am going to have to take you off of the case, detective.

JOHN LEE

(visibly upset) Why?

AGENT BROWN

Your cover was blown when you ran out of THE MAGIC FORTUNE COOKIE wielding a sword chasing after the bad guys. You made the news last night.

JOHN LEE

What about Sakori? Who's going to find her?

AGENT BROWN

We've got several people searching right now. We still haven't come up with anything.

JOHN LEE

Weren't we supposed to have aerial surveillance? How did we lose a large black van in the middle of the day?

AGENT BROWN

Our case was put on low priority due to a bank robbery that occurred about a half an hour before the kidnapping. Our choppers were sent after them just as the kidnapping began.

JOHN LEE

That was part of their plan.

AGENT BROWN

They must've wanted this girl pretty bad to have sacrificed about a dozen street soldiers in one day. The robbery was stopped. All of the armed robbers were street soldiers.

John Lee begins to walk down the hallway.

AGENT BROWN (CONT'D)

Where are you going?

JOHN LEE

I have to return something I borrowed to someone.

EXT. THE MAGIC FORTUNE COOKIE RESTAURANT - NIGHT

We see John Lee standing at the front door leading to Mr. Wan's upstairs apartment.

He knocks on the door.

Mr. Wan opens the door and let's John Lee in.

INT. WAN'S HOME - LIVING ROOM - NIGHT

JOHN LEE

I knew how much this means to you
so I came back to return it.

John Lee hands Mr. Wan his sword back.

MR. WAN

Have your men received any leads on
the whereabouts of my daughter?

JOHN LEE

No, sir. I have been taken off of
the case because I blew my cover so
I am not supposed to help but I
will be searching day and night
until she is found.

Mr. Wan paces back and forth. We see him walk over to where
he keeps his collection of swords.

He pulls one out, walks over to John and hands him the sword.

Mr. Wan is still holding his sword.

Mr. Wan strikes through the air with his sword and John Lee
blocks him with the sword in his hand from taking his head
off.

MR. WAN

How long do you think I've known
that you were an undercover cop?

JOHN LEE

Since earlier this afternoon?

Mr. Wan strikes through the air several times again dueling
John Lee.

MR. WAN

Wrong, son. I've known since the
day I met you. I lied when I said
that your stance was a bit wide.
That was when I knew that you had
special training.

John Lee strikes through the air several times against Mr.
Wan.

JOHN LEE

If you knew this then why would you let me date your daughter?

MR. WAN

Because if you went through all the trouble to join my daughter's class, come up with a great cover and get her to like you I thought you would at least be able to protect her.

Mr. Wan pivots, kicks his leg out tripping John Lee. John Lee falls to the floor.

Mr. Wan has his sword pressed against John Lee's chest.

JOHN LEE

You are right. I failed her. My brother is dead because of me and now she is gone. Kill me if you want to. I don't deserve to live.

Mr. Wan lifts his sword. He then turns his back on John Lee.

He begins to cry.

MR. WAN

I should not have used my daughter to promote my business this way.

JOHN LEE

I honestly don't know what to do. We have received no leads and no one is brave enough to testify against the chinese mafia.

MR. WAN

You aren't helping anything by standing here getting into a sword fight with a broken hearted old man. I have something for you.

Mr. Wan walks out of the room. He re-enters holding the MAGIC FORTUNE cookie that he was given earlier.

JOHN LEE

What's this?

MR. WAN

This is your fortune cookie. She would have wanted you to have this.

John Lee leaves the room.

INT. SMALL APARTMENT - NIGHT

John Lee enters his apartment. He turns the tv on and walks over to the kitchen counter.

He puts the unopened fortune cookie on the counter and stares at it.

JOHN LEE
(to himself) I can't believe I
lost you.

John Lee opens the fortune cookie. He pulls out the fortune and then begins to read it outloud.

JOHN LEE (CONT'D)
(to himself)"On the longest day's
eve in the tower by the sea you
will find yourself on a hill
finding me."

There is a small t.v. Sitting on the kitchen counter. We can see a program playing on the screen. It is the news in the middle of a weather report.

REPORTER ON T.V
As many of you know next Wednesday
is the longest day of the year.
That's right. I am talking about
our summer solstice. June 21st
looks to be very hot so remember to
wear your shorts....

We can see John Lee listening and watching the t.v. His eyes are wide in disbelief.

JOHN LEE
On the longest day's eve...

We see John Lee pick up his cell phone, dial a number and hold it up to his ear.

JOHN LEE (CONT'D)
Detective, I just made a giant
breakthrough in the case. I'll
explain everything to you later.
Bye.

INT. UNKNOWN ROOM - NIGHT

We see Chen Jen and Lohm Zu standing over Sakori as she lies unconscious on the floor of a room filled with paintings.

CHEN JEN

Wake up, sleeping beauty. It is
time to meet your prince.

Sakori lies flat in the middle of the floor. She blinks her
eyes a couple of times.

She sits up and yawns.

She recognizes the couple standing above her.

She looks visibly frightened.

LOHM ZU

Don't be frightened, princess. We
aren't going to harm you.

SAKORI

Who are you? Why did you kidnap me
and bring me here? Where am I?

LOHM ZU

So many questions... fortunately I
have answers. I am Lohm Zu and this
is my companion. Some know her
simply as RAVEN but I call her Chen
Jen.

SAKORI

You shot Jack Zu. I remember that
now. Why did you do that?

LOHM ZU

You have been out of it for quite
some time, My dear.

We see Sakori glare at Chen Jen.

SAKORI

You said that John was your friend?

CHEN JEN

He wished. I don't date street
soldiers.

SAKORI

Street soldiers? What is that?

LOHM ZU

I have heard that you are really
into art. You are even taking a
class to improve your skills.
Today, I have a history lesson for
you.

SAKORI

History?

LOHM ZU

What do you know about the SOCIETY OF HEAVEN AND EARTH?

SAKORI

That sounds like a title to a book I've read.

LOHM ZU

In the mid 1700's the SOCIETY OF HEAVEN AND EARTH was formed to resist the emperor of the Qing Dynasty and restore power to Han chinese rule. After we achieved our purpose we had to find new ways to survive. We found that our criminal activities not only helped us to survive but we have thrived. We control every illegal activity that takes place in this and many different countries.

SAKORI

It sounds like the SOCIETY OF HEAVEN AND EARTH has fallen far from it's original grace.

LOHM ZU

That is where you come in, my dear.

SAKORI

Me? What do I have to do with any of this?

LOHM ZU

With your unmatched skill in foretelling the future the Chinese Mafia will no longer have to operate in secrecy. We will regain the rule of China and we will never let it go.

SAKORI

What makes you think I will help you?

LOHM ZU

It is always a matter of choice, my dear.

(MORE)

LOHM ZU (CONT'D)

If you choose not to help me your father will cease to live and your restaurant will burn to the ground. If you choose to help me we will allow you to live in what appears to be unparalleled freedom and you will have the chinese mafia to serve as your bodyguards.

Chen Jen paces back and forth. She looks visibly frustrated over what Lohm Zu just said.

LOHM ZU (CONT'D)

What's bothering you, dear?

CHEN JEN

I will not serve as a bodyguard to a cheap little street tramp like her!

Lohm Zu walks over to Chen Jen. He engages her with a very passionate kiss.

He stabs her in the back with a sharp knife in the middle of the kiss.

Her lifeless body falls to the floor as Lohm Zu stands over her with his lips stained blood red.

LOHM ZU

Your services are no longer required.

Sakori is visibly shocked by this sight. A couple of Lohm Zu's goons takes Chen Zen's lifeless body away.

LOHM ZU (CONT'D)

I will leave you here for a little while so that you can make up your mind. While you are thinking this over I hope that you enjoy the scenery.

INT. POLICE OFFICE - DAY

John Lee stands in front of Agent Brown and several other police officers.

JOHN LEE

You have to believe me. This could lead us to her.

AGENT BROWN

You expect me to use a MAGIC
FORTUNE COOKIE to find Sakori?

JOHN LEE

I read it to you, myself. The fact
that next Wednesday is the longest
day of the year and the cookie said
that " on the longest day's eve In
the tower by the sea you will find
yourself on a hill finding me."

AGENT BROWN

The only reason I am even listening
to you right now is because this
girl's fortune cookies have
produced some interesting results
in the past. Let's just say that
you are right and this will lead us
to her what is missing right now?

JOHN LEE

The tower by the sea. "In the tower
by the sea you will find yourself
on a hill finding me."

An unknown cop wearing a normal uniform walks by.

UNKNOWN COP

You are talking about COIT TOWER.

AGENT BROWN AND JOHN LEE

What?

UNKNOWN COP

The only tower I know of in this
town that is on a hill by the sea
is COIT TOWER.

AGENT BROWN

Why would the chinese mafia hold
her in such a public place?

JOHN LEE

I don't know but there is alot of
artwork there that's on display by
several local artists. I learned
that in art class.

AGENT BROWN

I'm glad the money we shelled out
to pay your tuition has found a way
to pay for itself.

JOHN LEE

This time we have the upper hand.
Let's not make the same mistake
twice. Sakori's life depends on it.

AGENT BROWN

If that guy hadn't told us about
COIT TOWER we'd still be guessing
our way through this.

JOHN LEE

Where'd he go?

EXT. COIT TOWER IN SAN FRANCISCO - NIGHT

John Lee parachutes down and he lands on top of the tower.

INT. COIT TOWER IN SAN FRANCISCO - NIGHT

Lohm Zu enters the room. Sakori is seated on the floor with
her hands covering her face.

Her face is covered in tears.

LOHM ZU

I trust that you have had enough
time to make your decision.

SAKORI

It's obvious to me that the only
choice I have is the fact that I
have no choice.

LOHM ZU

You are a quick learner. I am
impressed.

An unknown man wearing all black bust in through the window.

He is standing right in front of Lohm Zu.

He takes the mask covering his face off.

He is John Lee.

JOHN LEE

If you want her you are going to
have to go through me.

Lohm Zu paces back and forth. He takes off his shirt.

We see a black dragon tattoo on his shoulder.

He signals to one of his goons.

A goon walks up and hands Lohm Zu a sword.

We see John Lee pull out a sword as well.

They both begin to pace around each other.

LOHM ZU

It is unwise for a hatchling to go up against a dragon, young one.

JOHN LEE

This ends tonight. Do you think that I am stupid enough to come alone. This place is surrounded. You are going down.

LOHM ZU

Do you think that I am stupid enough to leave myself defenseless against an unforeseen attack. If I die this place blows. If I survive the MAGIC FORTUNE COOKIE RESTAURANT will be one of the first of many unfortunate explosions to occur.

JOHN LEE

We are prepared for whatever you try to dish out, Lohm Zu.

Both men engage in a very intense battle with swords around the building.

The fight continues for several minutes.

Fight ends with John Lee piercing Lohm Zu's chest with his blade.

Lohm Zu falls to his knees.

He laughs.

LOHM ZU

My destruction will not be the end of TIAN DI HUI. You chop off a head and two will grow back in it's place.

Lohm Zu's lifeless body falls flat on the floor.

Sounds: we hear a BEEPING SOUND.

John Lee pushes Lohm Zu's lifeless body over to see a bomb strapped to him. It is counting down from 30 seconds.

JOHN LEE

We don't have much time. This place is about to blow sky high.

SAKORI

What are we going to do?

JOHN LEE

I want you to hold on to me. I am going to break your fall.

SAKORI

What?

JOHN LEE

We've got to jump.

John Lee takes Sakori by the hand. They run towards the window and jump out.

EXT. COIT TOWER IN SAN FRANCISCO - NIGHT

John Lee and Sakori fall out of the second story window.

John Lee grabs Sakori in midair and as they land he uses his body to break their fall.

The COIT TOWER explodes.

Several POLICE OFFICERS rush up and pull them out of the way of the exploding debris.

John Lee is placed in an ambulance as Sakori and her father are reunited.

INT. WAN'S LIVING ROOM - NIGHT

Sakori, Mr. Wan and Shen Lang sit together on their couch as Agent Brown stands in the living room with them.

AGENT BROWN

We will have your restaurant and home under 24 hour surveillance until you feel that things have returned back to normal. I must be leaving now.

Agent Brown begins to exit the room.

MR. WAN

What about John Lee? Is he alright?

AGENT BROWN

His condition is stable. We had to transport him to a hospital outside of city limits and his whereabouts must remain top secret for his safety and yours.

MR. WAN

How did you find my daughter?

AGENT BROWN

Would you believe that we were led to her by a fortune cookie that she wrote?

Mr. Wan looks at his daughter in surprise. He looks at Agent Brown with a smile on his face.

MR. WAN

Yes, I would.

AGENT BROWN

Good night, Mr. Wan.

Agent Brown exits the room.

Their television set is on. A female reporter is reporting the news about the events that have taken place recently.

FEMALE REPORTER ON T.V.

My sources tell me that the people behind the kidnapping of Sakori Wan, the girl that writes MAGIC FORTUNE COOKIES and the explosion that has taken place tonight were all connected with the chinese mafia. Several people have come forward since this incident and have given first hand accounts from fortune cookies that they have bought at THE MAGIC FORTUNE COOKIE that have led to the arrest and capture of several other members of this notorious gang.

Mr. Wan turns off the television in disgust.

He looks at his daughter with tears in his eyes.

MR. WAN

I know that you are angry with John for deceiving you but it is not him you should be mad at. I should have thought things through more carefully. If I had we would not be in the mess we are in now.

SAKORI

Dad, it's okay. It is not your fault.

MR. WAN

From this moment forward there will be no more magic fortune cookies. The public will be disappointed to know that you have retired from the fortune telling business.

SAKORI

But dad, what about our business?

MR. WAN

I don't think that the good people of San Francisco will let their beloved MAGIC FORTUNE COOKIE restaurant go bankrupt.

SAKORI

Are you sure?

MR. WAN

I've had enough excitement in the past few weeks to last me a lifetime. I would like to be able to go to bed at night knowing that you are safe.

SHEN LANG

You two should get some rest. Sakori has school tomorrow.

MR. WAN

If you want to skip class tomorrow I think your teacher will understand.

SAKORI

My teacher?

MR. WAN

Yes, he called to apologize for not being able to make it to our grand opening.

(MORE)

MR. WAN (CONT'D)

One of your classmates got kicked out of one of the galleries they went to for accidentally destroying an antique vase.

SAKORI

Really? How much was it worth?

MR. WAN

It was priceless and a one of a kind.

SAKORI

What happened to the student? Was he or she kicked out of school?

MR. WAN

Would you believe that the gallery has asked the student to display his work there next week?

SAKORI

No way!

MR. WAN

If and when you see your friend, John, tell him that I am grateful that he has helped to return my daughter to me safely. Good night.

INT. CLASSROOM - DAY

The art class is filled with the same students except John Lee's desk is empty.

Sakori is in class but she looks disappointed.

Everyone except her laughs and jokes around.

Mr. Mayers walks in the front door of the classroom. He walks to the front of the class and sits down at his desk.

Everyone stops joking immediately.

MR. MAYER

It would seem that our Ms. Sakori Wan isn't the only lucky dragon in this class.

(MORE)

MR. MAYER (CONT'D)

Who would have thought that the student that I gave an F to would turn around and accidentally step into having a very famous art gallery exhibit his work after he destroys one of their priceless antique vases. This has been an exciting semester. JAMES, I'd like you to stand up and show us a picture that you will be displaying.

James stands up and everyone applauds him.

He walks to the front of the class holding a picture in his hand.

His hair is combed and he is carrying himself with an air of self confidence that he didn't possess initially.

The picture he is holding is a picture of a home that looks brand new but is falling apart. It is sitting on a cliff and there is a tornado with the word foreclosure written in bold letters heading towards it.

JAMES

I call this HOMEOWNERS BEWARE. I wanted to create something that feels the pain of the American homeowner.

MR. MAYER

And how long did you work on this portrait?

JAMES

I started and finished it last night. Once it was started I couldn't leave it uncompleted.

MR. MAYER

Even though I gave you an F on your first assignment for finishing so quickly I find myself as the student and you are the teacher. I have learned that in the world of art there is no right and no wrong. Only opinion. You have found a style that works for you so who am I to tell you to change it to please me. Congradulations, James, you have earned an A in my class.

Everyone applauds again as James sits back down in his chair.

Mr. Mayer stands up and paces in front of the class.

MR. MAYER (CONT'D)

Ladies and gentlemen, I have been given the honor and privilege of being able to watch a film that was just completed by a former student of mine. I would like to show it to you before I introduce him to the rest of the class.

The lights in the classroom grow dim as a large television screen comes to life at the front of the class.

TELEVISION SCREEN - FULL VIEW

We see a blue sky and an occasional cloud. We see a single drop of rain form and descend from the clouds. SUPER: "Be water, my friend." Bruce Lee.

NARRATOR (V.O.)

In the way we see a drop of water descend upon the Earth from the heavens sometimes we are blessed to meet some extraordinary people and see some extraordinary places. It is said that all great things that are quite complex have roots in simplicity, which, in fact are anything but simple.

We see the drop of water land on a leaf then fall to the ground. It joins other drops of water and is transformed into a small stream.

This small stream is running slowly and it looks as if white smoke is flowing over the shaded landscape.

NARRATOR (V.O.)

We are all tiny drops of water, we come together and form streams that flow with what seems to be a mighty purpose but some see no purpose as the only purpose that makes any sense in a world filled with destruction, death and chaos.

We see the small stream fall over a steep edge in a forest creating a waterfall. There is a small fire near the streams edge that is put out by the burning fire. The steam rises up into the clouds. We see the earth from space and several clouds blend together and form a hurricane.

NARRATOR (V.O.)

In times of chaos and anarchy we must remember that even in chaos there is a natural order and an unseen meaning behind all things. We must remember to come together to shelter ourselves from the storms of life and have the strength and courage to forgive the tiniest raindrop for it's chaotic and destructive ways for it is also the bringer of life and happiness to all.

We see a single raindrop fall from the hurricane cloud to the ocean. We see a mighty wave form. We see a surfer gliding on the wave as it journeys toward a beach shore.

As the wave approaches the shore we see a dolphin fly up out of the water and do a flip before going back into the sea.

NARRATOR (V.O.)

When we face the darker realities of life our faith in everything comes into question and we find that sometimes there is safety in having faith in absolutely nothing at all. This is when we find ourselves without purpose or reason. May all of your days flow as peacefully as a running stream. May you feel the excitement of riding a wave that is about to crash upon the shore.

We see day turn into night and we see a young couple making out on the beach in the middle of a thunderstorm.

NARRATOR (V.O.)

May you feel the rush of making love in the middle of a storm...

ALL STUDENTS (O.S.)

Oooooohhhh!!!

Everything turns dark. We see a sunrise at the beach from previous scene. We see the same couple holding on to a baby and kissing one another.

Sounds: we hear everyone in class go ' awww!!!"

NARRATOR (V.O.)

May your love divide and expand exponentially forever and ever.

We see a dove fly over the new family and disappear into the sky. SUPER: THE END.

INT. CLASSROOM - DAY

The lights turn back on as the television is turned off.

MR. MAYER

Well, what did you think?

JULIE

It was bold, spiritual,
philosophical, natural and poetic
without sugarcoating all the bad
shit that happens. It was awesome.

LARGE MALE STUDENT

The way that bird flew up in the
air at the end kinda reminded me of
Forrest Gump.

Everyone laughs.

MR. MAYER

Sakori, what did you think of it?

SAKORI

It was very interesting. I like how
the film used nature to express the
bigger picture that we lose sight
of so easily.

MR. MAYER

How would all of you like to meet
the creator of this spectacular
film?

The classroom door opens. We see John Lee hobble up on
crutches to the front of the class.

Everyone applauds.

Sakori jumps up out of her desk and runs up to John Lee. She
embraces him in a kiss.

ALL STUDENTS

Oooohhh!!

MR. MAYER

Alright, you two, divide and expand
exponentially on your on time. I'm
trying to teach a class here.

LARGE MALE STUDENT

Yeah! Get a room!

Everyone laughs and we see John Lee and Sakori blushing and laughing along with them.

MR. MAYER

That isn't your typical Hollywood ending when the hero kisses the girl and rides into the sunset but it will do.

JOHN LEE

Who says it's over?

John Lee takes Sakori by the hand. They leave the class.

EXT. CALIFORNIA COAST - LATE AFTERNOON

We watch them from overhead as they cruise the coast.

We see the screen fade as the sun sets in the horizon.

LARGE MALE STUDENT (V.O.)

That's how it ends, beeyootch!

FADE OUT.

THE END.

(CONT'D)