

(Name of Project)

by
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S I S K

a screenplay by

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Story by Brian O'Malley

Winner of the Hartley-Merrill International Screenwriting Prize 2005.

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FADE IN:

1 INT/EXT. NEW YORK - DAY. 1

Apartment blocks. The top couple of storeys. We are looking out of a window.

A FIGURE, which we only see from behind, walks into shot, stops.

HOLD a moment, then -

FADE TO BLACK.

2 INT. BATHROOM - DUBLIN - DAY 2

DAVE ROURKE, early 50s, showers.

3 INT. TAXI (MOVING) - DUBLIN - DAY 3

JESSICA ROURKE, his daughter, late 20s, sits in the back seat, lost in thought.

4 INT. JFK AIRPORT - NEW YORK - DAY 4

HARRY SISK, early 50s, makes his way through the airport.

5 A STEWARDESS 5

checks HARRY's ticket and passport at the DEPARTURE GATE, then returns them to him and he moves to board his plane.

6 INT. BEDROOM - DAY 6

DAVE picks a shirt off his bed, then, moving to a full-length mirror, he puts it on, buttons it up, tucks it into his trousers.

7 INT. TAXI - DAY 7

Stops. The driver turns the meter off.

TAXI DRIVER

Now. That's seven seventy.

No answer. He turns to see JESSICA quietly crying.

JESSICA
Just give me a minute or two,
d'you mind?

TAXI DRIVER
No, not at all.

He turns again to face forward as JESSICA continues to cry.

8 INT. AIRPLANE - NIGHT 8

HARRY sits, staring out the window. An AIR HOSTESS appears.

HOSTESS
Your water, sir.

She hands him a glass of water and moves on. He brings out a vial of pills, takes a couple, washes them down.

9 INT. BEDROOM - DAY 9

DAVE has trouble knotting his tie. After several failed attempts, he gives up, stares at his reflection a moment, then smashes his fist into the mirror, breaking it.

WOMAN'S VOICE
(from downstairs)
Dave?

HOLD on DAVE. His jagged reflection, his bleeding hand. He begins knotting the tie again.

10 INT. FUNERAL PARLOUR - WAITING ROOM - DAY 10

PAUL ROURKE, DAVE's son, mid 20s, stands over a coffin. HOLD. JESSICA enters. He moves toward her.

PAUL
Hey, Jess ...

She smiles thinly.

PAUL
... Long time no see.

He kisses her. She doesn't respond. The FUNERAL DIRECTOR stands off.

11 INT. AIRPLANE - NIGHT 11

On HARRY as, over the intercom, we hear -

CAPTAIN

... little overcast, I'm sorry to say, as we begin our descent into Dublin. Temperature between twelve and sixteen degrees with a high possibility of rain. Hope you enjoyed flying with ...

12 INT. FUNERAL PARLOUR - CORRIDOR - DAY 12

Following DAVE, tie perfect, hand bandaged into -

13 INT. FUNERAL PARLOUR - WAITING ROOM - DAY 13

where JESSICA stands over the open casket, PAUL behind a little. DAVE nods to his son, then walks towards the casket and stops, looking down.

Inside lies the body of a middle-aged woman.

C.U: PAUL.

HIS POV:

THE BACK OF JESSICA'S HEAD

at an angle; an ear, part of her face visible; soft light on her hair - an odd moment.

ANGLE: DAVE and JESSICA.

PAUL joins them.

The FUNERAL DIRECTOR leaves.

TABLEAU

DAVE, PAUL, JESSICA from behind.

14 INT. CAR - DAY 14

HARRY drives.

15 EXT. CAR - DAY 15

Turns off the AIRPORT road and onto the motorway, accelerating away from us toward the city.

FADE TO BLACK:

A SINGLE TITLE APPEARS:

SISK.

16 INT. CAR - NIGHT

16

JOHNNY SUN (chinese, 20s) drives. PAUL rides shotgun, WEN, (chinese, 20s) in back.

JOHNNY SUN
He liked the idea ...

PAUL
You're jokin'!

JOHNNY SUN
... the two of them meet ... Why,
did you think he wouldn't? ...
They meet, they negotiate; that
way no-one has to sit in the
corner sulking. Says he wants to
meet you first, though ...

PAUL
Why?

JOHNNY SUN
... You up for it? I don't know.

PAUL
When?

JOHNNY SUN
Tomorrow morning.

PAUL
Man, I can't ...

JOHNNY SUN
Oh, fuck; the funeral, right.

PAUL looks out the window. They're in the Chinese quarter now. After a moment -

JOHNNY SUN
You don't seem too cut up about
it.

PAUL
We weren't that close, man. She
threw me out, I said, "Fuck it.
I'm out of your house, then I'm
out of your fuckin' life. Your
choice." And now she's gone, it's
like, Hey: she was as good as
gone in any case. So, you know,
I'll do the mass, whatever, the
funeral ...

JOHNNY SUN

... Go through the motions.

PAUL

Right. But don't expect me to fall down fuckin' weepin'. Jess, now ...

JOHNNY SUN

Who?

PAUL

Me sister, man. You met her on ...

WEN

(speaking for the first time)

That's a highly fuckable girl, that girl.

PAUL

(turning, staring)

Whyn't you shut your dirty fuckin' mouth!

WEN

What the fuck did you say?!

JOHNNY suddenly slams on the brakes at an intersection as a CHINESE GUY staggers in front of the car. His left hand holds his right arm which ends at the wrist, handless, blood pouring from the stump.

CHINESE GUY

(cantonese; subtitled)

Help me. Johnny ...

PAUL

You know him?

JOHNNY SUN

Not that well.

JOHNNY backs the car up a little, then swerves around the CHINESE GUY, driving away.

PAUL

The fuck are you doin'?

JOHNNY SUN

You wanna help him?

(stops the car)

Go ahead.

PAUL looks behind him, watches the CHINESE GUY still bleeding in the middle of the road. LONG PAUSE as he considers, then -

A car comes speeding in from the left, hits the CHINESE GUY with a devastating impact -

PAUL
Jesus Christ!

- sending him flying. The car screeches to a stop.

PAUL
You see that? Fuck!

As JOHNNY pulls away, PAUL's eyes remain riveted to the scene behind them; people approaching, screams, etc.

17 EXT. GRAVEYARD - MORNING

17

Funeral ceremony. A large group of people including JESSICA, PAUL and DAVE stand around a grave. A PRIEST eulogises.

PRIEST
... a hard existence, as did many of her generation. But whatever difficulties life presented her with, there were always those whose comfort she placed above her own; stoically and without complaint

One of DAVE's men, MARK, nudges him.

MARK
Who's that?

DAVE
(looks; then, to himself)
You're fucking joking me.

HARRY

standing off to one side. We stay with him now as he scans the gathering, sees -

VAL BREWER

a woman in her 70s. She catches his eye, smiles. He smiles back. The priest continues -

PRIEST (O.S.)
 ... and for this and countless
 other reasons, she was dearly
 loved by her husband David, her
 son, Paul, and ...

JESSICA (O.S.)
 No she wasn't.

Everyone turns to look at -

JESSICA.

JESSICA
 ... "Dearly loved." Are you out
 of your mind?

DAVE
 (putting his hand on her
 shoulder)
 Jessica ...

JESSICA
 (shrugs him off)
 Leave me alone. Fucking bullshit!
 (storming off)
 If you want to eulogise her, tell
 the fucking truth!

HARRY

watches JESSICA go as the PRIEST, unsure of what to do,
 continues the service.

PRIEST
 ... And, of course, her daughter
 Jessica, whose considerable - and
 understandable - upset today is
 evidence of ... of ...
 (sighs; beat)
 Let us pray ...

18 INT. INNER CITY PUB - DAY

18

Packed. Loud. CAMERA TRACKS, comes upon a conversation.

MAN 1
 ... An' what did you say?

MAN 2
 I said, "You're a very foolish
 man."

MAN 1
 Uh-huh.

TRACK continues, comes upon another conversation.

MAN 3
... You expect me to leave it?!

MAN 4
I wouldn't.

MAN 3
That's what I'm fuckin' sayin'.

TRACK continues, comes to a stop on DAVE and PAUL.

PAUL
... All I'm saying ...

A man in his 40s named GERRY appears.

GERRY
I'm gonna split, Dave.

DAVE
(shaking his hand)
Thanks for coming Gerry.

GERRY
Is Helen around? Wanna say ...

DAVE
She couldn't make it.

GERRY
Ah ... Well, say hello, yeah?

He goes.

PAUL
All I'm saying is meet them.

DAVE
Why?

PAUL
Well, see what they have to say.

DAVE
Fuck that.
(calling to another man,
indicating a pint of
the table)
This mine, Joey?

JOEY
Yeah.

DAVE
Cheers.

PAUL

Da ...

DAVE

(looks at PAUL; pause)

Had you any love for your mother
at all?

PAUL

Of course I did!

DAVE

Then why are you talking business
on the day of her funeral?

Pause. A sudden change of atmosphere in the room.

DAVE looks up and sees HARRY standing in the doorway.

HARRY spots DAVE, approaches.

DAVE

(mumbling; to PAUL)

Fuck off for a minute, will you?

PAUL moves off, eyeballing HARRY as he passes him.

HARRY stops at DAVE's table. Pause, then -

DAVE

What do you want?

HARRY

Just wanted to offer my
condolences.

DAVE

That's good of you.

HARRY

(pause, then)

Get you a drink?

DAVE

The funeral's over, Harry; if
you're not out of here tomorrow,
there'll be another one.

HARRY

(nods)

That's the way it is, huh?

DAVE

That's the way.

HARRY
 (indicates PAUL)
 That your son?
 (pause; no answer)
 Looks like you.

Pause. HARRY turns, exits.

DAVE, furious, takes a sip of his drink.

PAUL sits down.

DAVE
 Go after that fuck an' see where
 he's staying.

PAUL
 Why?

DAVE
 Cos I want to know where he's
 staying!

PAUL
 Who is he?

DAVE
 Just do what you're fucking told,
 will you? ... For once in your
 fucking life.

Simmering, PAUL gets up and goes.

DAVE nods to GARY who comes over, slips in beside him.

DAVE
 What did Nair say?

GARY
 Says he wants to talk to you.

DAVE
 He what?! All right ...

GARY
 He said ...

DAVE
 ... all right. We'll drop over
 tomorrow, yeah? Eileen!

This to a MIDDLE-AGED WOMAN who has appeared and takes his
 hands in hers.

EILEEN
 She was a wonderful woman.

DAVE

Thanks.

EILEEN

God bless you, son. God comfort you.

DAVE

Thank you.

DAVE is completely distracted.

19 EXT. ALLEYWAY - DAY. 19

CAMERA PULLS JOHNNY SUN, flanked by RICKY WONG and ELTON WOO, two mean-looking Chinese enforcers, down the alley. They come to a steel door and bang on it.

20 INT. CHINESE RESTAURANT - KITCHEN - DAY 20

A CHINESE MAN opens the door and they enter, CAMERA PULLING THEM across the kitchen and through another door.

21 INT. SMALL OFFICE - CONTINUOUS 21

GORDON LEE (Chinese, 40s) sits at a desk. As they enter, he leaps to his feet. (All following dialogue in Cantonese)

GORDON LEE

My friends, my friends. Sit down.

They sit down. RICKY puts a suitcase on the desk.

RICKY

Okay?

GORDON LEE

I'm afraid there's a problem.
Not a big one ...

RICKY

Tell us.

GORDON LEE

My supplier has been delayed for reasons far too complicated to

...

(off their threatening looks)

He's suffering from a massive hernia.

ELTON

He all right?

GORDON LEE

Apart from the inside of his asshole is on the outside, yes, he's fine. But I won't have what you want for another day at least.

ELTON

Another day.

GORDON LEE

Maybe two. I know, I know, and I apologise. Perhaps we can reschedule?

RICKY

(long pause; then)

Yeah, you know what? Take the money now. Go ahead. I mean, what are you gonna do, not deliver, like you didn't with with Michael Hui, his retarded brothers?

(as GORDON's smile disappears)

Oh, we know about that.

GORDON LEE

Well ...

(clearing his throat)

... opportunities arise ...

RICKY

Of course they do, but they won't with us, will they?

GORDON LEE

No.

RICKY

Because if they did, you know what'd happen, don't you?

GORDON LEE

Yes.

RICKY

What?

GORDON LEE

(beat)

You would do things to us we wouldn't like.

RICKY

That's right. And so, with that in mind, why the hell wouldn't we trust you?

22

INT. PAUL'S CAR - EVENING.

22

PAUL drives. We see HARRY's car through the windscreen ahead. After a while, his phone rings. He answers.

PAUL

Yeah?

JOHNNY SUN (V.O.)

He wants to meet you tonight.

PAUL

You're kiddin'!

JOHNNY SUN (V.O.)

Meet me in Bettany's at eight,
all right?

Click - He's gone. PAUL drives on, reaching for a cigarette from a packet on the passenger seat. As he does so -

we see through the windscreen, HARRY's car come to a sudden STOP as if he's just slammed on the brakes, then -

CRASH! PAUL's car hits HARRY's, throwing PAUL forward, hitting his face off the dashboard.

He recovers, looks up to see HARRY approaching.

A knock on the window. PAUL rolls it down.

HARRY

How you doin'?

(PAUL says nothing)

Not talking, no?

(PAUL says nothing)

Why are you following me?

PAUL

Cos you're a faggot, man.

HARRY

Uh-huh.

(beat)

The Alexander, Merrion Square.

PAUL

What?

HARRY

(as he goes)

That's where I'm staying.

PAUL
 (calling after him)
I don't give a flyin' fuck where
 you're staying.

Through the windscreen, we see HARRY get into his car,
 drive off. PAUL tries to restart his car. The ignition
 doesn't catch. A couple more tries and it does. He makes a
 U-turn, drives away.

23 A FRONT DOOR IS OPENED 23

by VAL BREWER, who we saw at the funeral, revealing HARRY.
 Pause, then -

VAL
 Hi.

HARRY
 Hi.

Long pause. Suddenly, she steps out and embraces him. HOLD,
 then -

24 INT. LIVING ROOM - MOMENTS LATER 24

HARRY is sitting. VAL hands him a whiskey, then sitting
 down herself -

VAL
 You look good.

HARRY
 So do you.

VAL
 You think so? If I was a horse,
 you'd shoot me, Harry, melt me
 down for glue.
 (raises her glass)
 Fuck it.

HARRY raises his, they both take a sip, then -

VAL
 You talk to Dave?

HARRY
 Briefly. He told me to get out of
 town.

VAL
 Who is he, Jack Palance?
 (HARRY smiles)
 (MORE)

VAL (cont'd)
The man could always hold a
grudge.
(pause)
You going to?

HARRY
Maybe not straight away.

VAL
Gonna visit a couple of people
first, is it?

HARRY
Yeah.

VAL
... Or one at least.
(PAUSE)
You sure that's what you wanna
do?

HARRY
I don't know.

VAL
Well, it's your decision.

HARRY
(pause)
He doesn't look like he's doing
too well.

VAL
Dave?
(HARRY nods)
He's not.

HARRY
What happened?

VAL
What ever happens. Time passed,
he got older, made one too many
bad decisions, take your pick.
He's still top man over there,
but only for want of competition.
That'll change.

HARRY
I remember once he told me that
before he was forty he'd be
running Dublin.

VAL
Yeah, and I thought I'd be living
in Dalkey, three kids and a
coupla maids.
(MORE)

VAL (cont'd)
 (HARRY smiles)
 There's many a slip.

HARRY
 Thing is, I believed him.

VAL
 More the fool you, then. Probably
 believed you'd live forever too.

HARRY
 I did.

VAL
 Do you know better now?
 (HARRY laughs)
 What's so funny?

HARRY
 (pause)
 I'm dying, Val.

VAL
 What?!

HARRY
 Yeah, they found a big fucking
 tumour on my brain.

VAL
 Oh, Harry ...

HARRY
 What the fuck can you do?

WIDE ON: The two of them sitting, facing each other, then -

25 INT. GAMBLING DEN - NIGHT 25

Packed. Loud. JOHNNY SUN and PAUL walk through.

26 INT. A TINY CHINESE STYLE BAR - MOMENTS LATER 26

Empty except for a Chinese Bartender, CHOW. JOHNNY and PAUL
 enter, talking.

JOHNNY SUN
 ... calls the kid up to his flat,
 says he has something or other to
 show him, right ...?

As they sit, he calls an order to CHOW in Chinese. Then -

JOHNNY SUN (CONT'D)
... so once he's in, the fucker
makes him suck him off, whatever,
fucks him up the ass. The kid
tells his father and the father
goes to my uncle ...

PAUL
What's this with the "Uncle"
shit.

JOHNNY SUN
What?

PAUL
Wen calls him that as well.

JOHNNY SUN
A man we respect, one older than
us we call Uncle.

PAUL
Ah.

JOHNNY SUN
But he actually is my uncle.

PAUL
(beat; then)
Okay.

JOHNNY SUN
So he goes to my uncle who goes
to Ricky Wong who you'll meet in
a minute, and asks him to do
something, right ...? So, Ricky
and Elton Woo catch up with the
fucker and give him a choice: his
cock or his hand. He chooses the
hand, the result of which we saw.

PAUL
Man.

JOHNNY SUN
What would you pick?

PAUL
Shit.

Silence. PAUL thinks hard.

JOHNNY SUN
Yeah, it's a tough one, huh?

MR TANG, (50s) RICKY WONG and ELTON WOO (30s) enter. Also with them is WEN who we met earlier. They sit and RICKY shouts up an order in Cantonese, then -

JOHNNY SUN

Uncle, this is Paul, my friend.
Paul, Mr Tang, Ricky Wong, Elton
Woo. And you've met Wen of
course.

They all say Hello, then the CHINESE GUYS all start talking in Cantonese. This goes on for a while. PAUL looks around, sees that WEN is smoking, lights up himself, then -

PAUL

Listen, Wen. Sorry about the
other night an' all. We cool?
(WEN just looks at him)
You know, that shit about ...

MISTER TANG

Wen ...
(Cantonese)
Will you go get me a packet of
those chilli-coated nuts?

WEN nods, gets up. MISTER TANG turns to RICKY.

MISTER TANG

(Cantonese)
They give me nasty heartburn, but
I can't resist them.
(pause; then, to PAUL,
in english)
I look forward to meeting your
father.

PAUL

Hm? Oh, yes.

MISTER TANG

You will arrange it?

PAUL

Of course. Of course. He's
looking forward to meeting you.

MISTER TANG

Do you like women?

PAUL

Women?

HOLD on PAUL, a little confused by the question.

27 INT. PUB - NIGHT.

27

The POST-FUNERAL PARTY, now winding down. DAVE sits with GARY, MARK and a couple of others. They're all drunk.

MARK

... No, it was a Baretta nine-mil. Fuckin' beauty, man ...!

CAMERA SLOWLY ZOOMS toward DAVE. He's somewhere else, oblivious to the conversation.

MARK (CONT'D; O.S.)

... I asked would he sell it, you know what he wanted to charge me? Take a guess.

GARY (O.S.)

I dunno.

MARK (O.S.)

Take a guess. Go on. Fucker's out of his mind ...

28 INT. ROOM - NIGHT.

28

PAUL sits on a bed watching a beautiful CHINESE WHORE as she takes off her bra.

WHORE

He must really like you.

PAUL

Who must?

WHORE

Mr Tang.

She leans down and kisses him. He is deeply uncomfortable.

WHORE (CONT'D)

I like you too.

She plants little kisses all round his mouth, then goes down on her knees between his legs. He jumps up, knocking her aside.

WHORE

Hey!

PAUL

Listen: You know what? I've got to go. I'm sorry.

WHORE
You've got to go?

PAUL
I'm sorry. You see, I've got a girlfriend.

WHORE
So?

PAUL
Well, you see, I love her.

WHORE
So?

PAUL
So, what?

WHORE
(advancing on him)
Exactly, man. Lets do it.

PAUL
You don't ... Wait a minute.
(grabbing her, pushing
her away)
What's wrong with you?

WHORE
Hey!

PAUL
You don't fucking understand. I love her. I love her and she loves me, so you see, I'm faithful to her.

WHORE
That fucking hurt!

PAUL
Do you understand?!
(pause)
Ah, what the fuck would you know?

He goes. The WHORE swears loudly at the door in Cantonese.

29

INT. DAVE'S HOUSE - NIGHT

29

The front door opens and DAVE enters, a little worse for wear. He throws his keys on a table and CAMERA PULLS HIM down the HALLWAY and into the -

KITCHEN

where HELEN sits, morosely watching TV.

HELEN
How was it?

DAVE
(taking off his coat)
Fine. Any grub?

HELEN
There's a shepherd's pie in the
freezer.

DAVE
(exiting with the coat)
Stick it on for me, will you? I'm
goin' for a piss.

HELEN
Stick it on yourself.

Beat. DAVE returns without the coat.

DAVE
What?

HELEN
I said ...

DAVE
Helen ...
(beat)
... Don't start, all right?

HELEN
Start what?

DAVE
I gave you my reasons and we
agreed.

HELEN
No we didn't. We didn't agree,
you told me how it was gonna be.

DAVE
And I thought you understood.

HELEN
She was my friend.

DAVE
She was my fucking wife ...
Helen.
(going to freezer,
taking shepherd's pie
out)

(MORE)

DAVE (cont'd)
I wasn't gonna betray her memory
by bringing you.

HELEN
You betrayed her in life.

DAVE
(reading back of packet)
We did.

HELEN
... for years. What difference
now she's dead?

DAVE
(re: pie)
How long do you put this on for?

HELEN
What difference, Dave?

DAVE
(beat)
It wouldn't have felt right.

HELEN
And because of that I don't get
to say goodbye.

DAVE
You can do it tomorrow.

HELEN
Tomorrow? Fuck you!

DAVE
What's the difference?

HELEN
(leaving the room)
Fuck you, Dave!

DAVE
Where you going?

HELEN (O.S.)
To sleep on the couch.

DAVE
(after a moment; to
himself)
What's fuckin' new?

C.U: THE MICROWAVE

DAVE puts the shepherd's pie in, sets it, turns it on,
walks out of shot. CAMERA PULLS BACK SLOWLY as the
microwave hums and slowly turns. Then -

30 EXT. CORPORATION FLATS - MORNING

30

HARRY stands in the middle of a derelict playground, looking around at the flats which loom on every side. After a moment -

A VOICE

Hey ...

HARRY looks around to see a 6 year old GIRL looking up at him.

GIRL

... Who are you?

HARRY

Who are you?

GIRL

I live here.

HARRY

(beat)

Well, so did I once.

GIRL

No you didn't.

HARRY

I did, yeah. Years ago ...

GIRL

Before I was born?

HARRY

Before your mother was born, I'd say.

GIRL

Have you seen her?

HARRY

No. Sure, I don't even know her.

GIRL

(gives him a curious
look, then)Then how do you know when she was
born?

Beat. HARRY smiles. The GIRL smiles back and runs away.

31 EXT. FLATS - 2ND FLOOR WALKWAY - DAY 31

HARRY walks along, comes to a door, stands there, fist raised, about to knock. He hesitates, decides against it, takes a thick envelope from his inside pocket and, quietly, puts it through the letterbox.

32 EXT. CORPORATION FLATS - MORNING 32

HARRY is walking across the playground. He sees the little GIRL again, running to keep up with a WOMAN, her mother, a junkie-type in her 20s. The GIRL slows and calls something to HARRY we can't make out.

HARRY

What?

GIRL

Your nose is bleeding.

HARRY puts his hand beneath his nose and it comes away bloody.

THE WOMAN turns to see the GIRL lagging behind.

THE WOMAN

Get a fuckin' move on, will you?

The GIRL runs after her mother.

HARRY, a tissue pressed to his nose now, staunching the blood, watches her go.

33 EXT. BUSY STREET - DAY 33

JESSICA and two female work-colleagues exit a building -

VOICE (O.S.)

Jessica?

JESSICA turns. HARRY stands there.

HARRY

I was a friend of your mother.

JESSICA

Nice to meet you.

She turns and continues walking. Her friends giggle.

HARRY

My name's Harry.

She stops, recognizing the name. Turns. HOLD.

34 INT. CAFÉ BAR - DAY

34

HARRY and JESSICA are sitting at the bar. He's drinking whiskey; she, coffee.

HARRY
You're working.

JESSICA
Better than hanging around,
nothing to do but think.

HARRY
Suppose. You doing it long, the
advertising?

JESSICA
Since I left college, coupla
years.

HARRY
And where did you study?

JESSICA
DIT. Look, what is it you want?

HARRY
I just wanted to say hello.
Myself and Sandra were pretty
good friends in the old days. I
more-or-less grew up with Dave,
you know? So I knew your mother
since, well, since we were
teenagers ...

JESSICA
You were lovers.
(pause)
And we're no strangers either,
are we?

Silence.

At the bar, beside HARRY, are three YOUNG MEN in their 20s.
One of them says something and the others laugh.

JESSICA
So, why'd you come back?

HARRY
To pay my respects.
(beat)
To show her I didn't forget.

JESSICA

But you did forget, didn't you?
 (pause)
 And what do you want from me?

HARRY

I just wanted to see you.

JESSICA

Well, I appreciate the interest,
 but I've got a life and it's
 complicated enough without having
 to deal with this, with you, and
 to tell you the truth, I don't
 want to.

(beat)

I hate you for leaving her with
 him.

HARRY

I had no choice.

JESSICA

Of course you did. There's always
 a fucking choice and blood or no,
 I have a father, Mr Sisk, bad as
 he is, you know? I really don't
 need another one.

HARRY

(pause)

All right.

(as JESSICA gets off her
 stool)

Listen: I'm going back to the
 States tomorrow, so if you want
 to talk ...

JESSICA

I won't.

HARRY

Well, in that case just to
 indulge me, would you take my
 hotel number?

He scribbles on a card, holds it out to her. Pause. Their
 eyes meet. She takes it. He smiles.

JESSICA

What?

HARRY

You look like her.

JESSICA

Give me a break.

HARRY

I mean it.

JESSICA

And you're an old man I don't even know, so if we're finished here, my friends are waiting for me. Thanks for the coffee.

HARRY watches her go. As he turns back, his elbow catches off one of the MEN's pints and knocks it over.

HARRY

Shit, sorry!

MAN 1 stands up, annoyed. HARRY gestures to the BARTENDER.

HARRY

'Nother round here, yeah?

Seemingly placated, MAN 1 sits down. The BARTENDER puts the pints on the bar. HARRY pays him.

MAN 1

Thanks.

HARRY

Hey. Least I could do.

MAN 1

No it's not.

Beat. HARRY looks at him.

MAN 1 (CONT'D)

The least you can do is get the fuck out, man, before I kick you out.

Pause. All three MEN are now staring at HARRY.

35

EXT. CAFÉ BAR - DAY

35

HARRY exits the bar, stops outside, lights a cigarette.

36

INT. CAFÉ BAR, TOILET, CUBICLE - DAY

36

MAN 1 is snorting a line of coke off the cistern.

MAN 2 (O.S.)

Hurry up, will you?

AT THE URINALS

MAN 2 and MAN 3 stand, relieving themselves.

MAN 2 (CONT'D)

Greedy cunt!

The toilet door opens and HARRY enters. He stands behind the two men a moment, then without warning, BAM! BAM! the two men go down as he punches each one in turn on the back of the head. He turns just as the third MAN comes out of the cubicle and, BAM!, drops him with another punch, then exits calmly.

37

INT. RESTAURANT - DAY

37

It hasn't opened yet, so is empty except for DAVE and MR NAIR (Indian; 50s), sitting at one of the empty tables, and GARY and MARK, standing in the background. DAVE is smoking.

DAVE

I really hate having to come down here. I do, but this shit's getting way the fuck out of hand. You were spoken to several months back, am I wrong? And we made it clear that when you were up and running we'd be looking after you.

MR NAIR

I am not paying twice.

DAVE

What the fuck? Who the fuck is asking you to?

MR NAIR

The Chinese. They come in, they say pay protection. I pay them, I won't pay you as well.

DAVE

I don't fucking believe this!

(beat)

And sorry: why choose them over me?

MR TANG

They're charging less.

DAVE

Of course they are. But sometimes you should consider the quality of the service being offered, Mr Nair, as opposed to the price, yeah?

MR NAIR

What do you mean?

DAVE

You pay us more because if you
don't, we do more.

He flicks his cigarette away, then grabs MR NAIR across the table, picks up the ashtray and smashes it into his face, over and over -

38 EXT. A RESIDENTIAL STREET - NIGHT. 38

The rain is pouring down.

39 INT. JESSICA'S HOUSE - BEDROOM - NIGHT 39

JESSICA lies in bed, numbly watching TV. A knock on the front door startles her. She sits up. HOLD a moment, then -

40 DOWNSTAIRS HALLWAY 40

JESSICA, in a pair of pyjamas comes down and stops at the front door. Then, cautiously -

JESSICA

Who is it?

41 INT - JESSICA'S HOUSE, KITCHEN - NIGHT 41

JESSICA is in the kitchen making tea. PAUL stands to the side. His hair is wet.

PAUL

If I had've known I was gonna
wake you ...

JESSICA

Sugar?

PAUL

I'm sweet enough.
(she offers cup to him)
No, no, I'm messing. Two.

42 INT. JESSICA'S HOUSE, LIVING ROOM - LATER 42

PAUL sits on the sofa with his tea. JESSICA stands. The sound of rainfall loud. After a moment -

PAUL

Some shit at the eh ... the
funeral ...

JESSICA

Yeah.

PAUL

D'you wanna talk about it?

JESSICA

No.

PAUL

I know what you mean. I feel like it hasn't quite hit me yet, you know? Like shock or something, whatever, delayed reaction, you know what I mean? I just keep thinking, "What's the upside?" Is there one? And maybe it's that her going might, in terms of us
...

JESSICA

Come on!

PAUL

What?

JESSICA

... bring us closer together?
Jesus.

PAUL

Why the fuck not?

(pause)

We could make an effort is all I'm saying. To, you know, be civil at least, 'cos bad as things may be between us, we're the only ones who understand what the other's going through, you know?

(beat)

Do you not agree?

JESSICA

(beat)

Maybe. I don't know.

PAUL

Well ...

(his mobile phone rings)

Fuck!

(into phone)

Hello? ... What, now? ... All right, all right! Yeah, cool.

(hangs up, stands up; to
JESSICA)

Anyway ...

(MORE)

PAUL (cont'd)
 (long awkward pause)
 ... Some rain, huh?

JESSICA
 Yeah.

He smiles, leans in awkwardly to kiss her goodbye. She receives it, smiling, but then he holds it a little longer than is necessary. She shoves him away.

JESSICA
 What the fuck is wrong with you?!! Jesus!

PAUL
 What?!

JESSICA
 Just go, Paul.

PAUL
 What the fuck did I do?!
 (PAUSE; no answer)
 You're a fucking eejit, Jess, you know that?

Pause. He goes. HOLD on JESSICA.

43 INT. BEDROOM - LATER.

43

JESSICA sits in an armchair in darkness, smoking. Suddenly she bursts into tears. Her doorbell rings again. She freezes, then gets up quietly, goes to her window, separates the curtains, looks down. The bell rings again.

HER POV - THE STREET BELOW.

A figure walks away from her house, crosses the road in the rain. He stops, turns, looks up at the house.

It's HARRY.

He turns and walks away.

44 EXT. ANOTHER STREET - NIGHT.

44

PAUL gets out of his car and runs through pouring rain into a pub.

45 INT. PUB - NIGHT.

45

DAVE and PAUL sit.

DAVE
 ... And how do they know me?

PAUL
I told them about you.

DAVE
Told who?

PAUL
Johnny Sun. He's a mate of mine.

DAVE
Since when?

PAUL
A month or so. I met him in
Scullys, turns out his uncle's
this dude, this Mr Tang. He's a
cool guy.

DAVE
You met him?

PAUL
Briefly. Real polite fuck.

DAVE
Yeah? Not polite enough to stay
off my fucking turf.

PAUL
Which is, yeah, man, which is why
you should meet him.

DAVE
(long pause)
All right, so. Set it up. We'll
see what they have to say for
themselves. Did you see where
Sisk was staying?

PAUL
Yeah, The Alexander, Merrion
Square.

DAVE
Well, you go out there tomorrow
morning, take Gary and Mark along
with you. If he's gone, then
good; if he's not, I want you to
give him a hiding he won't
forget.

PAUL
(beat)
What did he do to you?

DAVE

None of your business. You gonna do it or what?

PAUL

Yeah, yeah. Absolutely.

(pause; looking out window)

I just hope this fucking rain stops by then.

THE RAIN

through the window, spilling down.

46 REFLECTIONS OF RAIN 46

on a ceiling.

JESSICA

lies in bed, staring up at it.

47 EXT. STREET - MORNING. 47

Sunshine on the wet ground. The rain has stopped.

48 INT. HARRY'S HOTEL ROOM 48

HARRY takes some pills, washes them down.

HARRY packs.

49 EXT. HOTEL - MORNING 49

HARRY comes out, stops, seeing PAUL, MARK and GARY standing in front of him.

PAUL

You were told to get out of here.

HARRY

Does it look like I'm staying?

PAUL

(as they crowd HARRY)

It looks like you're gettin' a beatin', fuckhead.

Silence. Then suddenly, HARRY head butts GARY, cracking his nose as PAUL and MARK move in.

HARRY fights both of them; messy punching and grappling which goes on a moment or two before HARRY scores with a combination of punches, followed by a kick in the balls to PAUL which drops him, then a stomp to MARK's knee which makes him scream, followed by another punch which knocks him down.

HARRY turns back to GARY only to receive a whack from a pistol he's now holding.

Blood flows, HARRY falls. GARY kicks him down the steps.

The three men, all the worse for wear, follow him down, stand over him. Pause. Then -

PAUL
Have a nice flight.

SMACK! PAUL kicks HARRY in the side of the head. HARRY shouts out with the pain, curls up, holding his head. His attackers stroll off.

A PORTER come hesitantly down the steps.

PORTER
I'll call the Guards.

HARRY
No, please. No. Just let me use your bathroom.

50 UNDERWATER 50

looking up. We can see the blurred form of HARRY standing over the sink, his shirt off. He dips his head in. The blood on his face quickly turns the water murky.

51 INT. DUBLIN AIRPORT, DEPARTURE GATE - AFTERNOON 51

HARRY sits, his face cut and bruised. Then -

PUBLIC ANNOUNCEMENT
Would Mr Harry Sisk traveling to New York please go to the nearest courtesy phone. Mr. Harry Sisk to the nearest phone please.

52 INT. DUBLIN AIRPORT, COURTESY PHONE - AFTERNOON 52

Harry, phone to his ear.

WOMAN'S VOICE
One moment sir.

Harry waits. Then -

JESSICA'S VOICE

Harry?

53 EXT. JESSICA'S HOUSE - DAY 53

FRONT DOOR opens, revealing JESSICA. She gasps, seeing HARRY's damaged face.

JESSICA

Oh, God! What happened?!

54 INT. JESSICA'S HOUSE - KITCHEN - DAY. 54

HARRY and JESSICA sit at her kitchen table.

JESSICA

I heard your name a lot when I was growing up; mostly when she was fighting with Dave, you know? Comparing the two of you, finding him wanting. Her trump card. Used to send him into rages.

HARRY

Did he ever hit you?

JESSICA

No, he'd Paul for that. I may as well not have been there.

HARRY

What about Sandra?

JESSICA

No, with mom it was more psychological, like not letting her go out, you know? ... see her friends; deciding shit for her, cheating on her, checking on her, cutting her off whenever she opened her fucking mouth. He wore her down, Harry. He wore her down for twenty something years and then he left her.

(beat)

Then he left her, then she got sick and then she died and once that fucker came to visit. Once. And every day, she'd ask for him. How fucking stupid is that?

(beat; crying now)

How fucking delusional?

(MORE)

JESSICA (cont'd)
All she wanted in those last few weeks was to see him.

A long silence as she pulls herself together, then -

HARRY
Why did you decide to call me?

JESSICA
You called to my place last night.

HARRY
You were in?

JESSICA
That's right. What was it? One last try?

HARRY
I suppose.

JESSICA
(pause)
Why did you leave in the first place?

HARRY
Dave found out.

JESSICA
That's what I thought. And, what, he gave you an ultimatum?

HARRY
Yeah.

JESSICA
"Get out or get fucked."

HARRY
Something like that. Things had pretty much soured between us anyway.

JESSICA
Why?

HARRY
Ah, we did some shit. Forget it.

JESSICA
What shit?
(pause)
What shit, Harry? Don't think I don't know what Dave is.

HARRY
Or I am?

JESSICA
You said it, not me.

HARRY
(smiling, shaking his
head)
Nah, it's not something I really
wanna go over, you mind?

JESSICA
No, not at all.
(pause)
Did you love her?

HARRY
(pause; then simply)
Yeah.
(pause)
... And you're right. The biggest
mistake I ever made was leaving.

They sit there in silence a while, then -

JESSICA
So, what next?

55 INT. RESTAURANT - DAY

55

PAUL sits in a corner booth, with JOHNNY SUN and MR TANG.
His face is a little bruised from the fight with HARRY.
Silence. MR TANG says something to JOHNNY in Cantonese.
JOHNNY replies, then -

JOHNNY SUN
Five more minutes, Paul.

PAUL nods, then looks up with a smile at -

DAVE, who has just entered with MARK and GARY. He comes
over to the booth and sits. MARK and GARY sit a few tables
away from them.

PAUL
Dad, this is Mister Tang and
Johnny Sun.

DAVE nods at them.

JOHNNY SUN
Thank you for this meeting Mr
Rourke. Mr Tang is grateful and
wishes ...

A WAITRESS appears.

WAITRESS
Something to drink?

DAVE
Not for the moment, no.

JOHNNY SUN
(as she goes)
... And wishes to make a proposal
which he feels will satisfy you
both.

DAVE
Will it satisfy Daniel Nair?

JOHNNY SUN
I think so. We plan take control
of that entire area. Anything
else is yours. What's not yours,
you get a generous cut of as soon
as we start making money.

DAVE
How much of a cut?

JOHNNY SUN
Fifteen percent.

DAVE
What you're talking about is
investment, which, whatever way
you look at it, is risk, am I
wrong?

(pause)
What else are you fellas into?

JOHNNY SUN
Well, our undertakings are small
as of yet.

DAVE
What undertakings?

JOHNNY SUN
Prostitution.

DAVE
Gambling, yeah?

JOHNNY SUN
Of course.

DAVE
What else?

JOHNNY SUN
Narcotics.

DAVE
And you wanna muscle in on us
there, too?

JOHNNY SUN
Since you're not selling to
Asians, no. We keep all of our
dealings within the community.

DAVE
Right. And keep our dealings out.

JOHNNY SUN
That's right. Which is where we
have this problem regarding
protection, you see.

DAVE
(long pause)
Ambitious fuckers, aren't you?

MR TANG
Aren't you, Mr Rourke?

DAVE
Jesus! Garbo speaks! What I'm not
is a gambler, motherfucker. Or a
pushover. And I'm not gonna give
you yellow pricks a fuckin' inch.

He stands up. MISTER TANG watches calmly as he exits,
followed by GARY and MARK. Pause.

PAUL
I'm really sorry Mister Tang. His
... My mother died, you see, and
he's only just ...

MR TANG barks something at JOHNNY in Cantonese. They stand
up and walk toward the door. As they do, JOHNNY looks back
and catches PAUL's eye sympathetically, then is gone.

56 INT. DAVE'S HOUSE (HALLWAY) - DAY.

56

A suitcase stands just inside the door. HELEN sits on the
stairs, coat on, smoking a cigarette, waiting.

A key in the lock, she jumps. The door opens, DAVE enters,
looks at the suitcase, looks at HELEN -

DAVE
What the fuck is this?

HELEN

What does it look like?

DAVE

It looks like you're fuckin'
leavin' me.

HELEN

That's right. I was hoping to be
gone again you got back.

DAVE

So you wouldn't have to confront
me.

(no answer)

Well, I'm here now, so you do.

HELEN

It's just not working, Dave.

DAVE

Is this about Sandra?

HELEN

No ...

DAVE

... The funeral?

HELEN

That was just the final straw.
I'm sick of the closeting, Dave,
the controlling ...

DAVE

What "controlling"?!
(pause)

All right, all right, so now an'
again, I get a bit ... Who
doesn't? ... A bit above myself,
or ...

HELEN

Many people don't ... all right?
I won't be another Sandra.

DAVE

What the fuck is that supposed to
...?!

HELEN

Look: ... all right? I really
don't want to get into it now. I
need to be away from you for a
while, I need some space to think
...

DAVE
Helen ...

HELEN
No, Dave. No, I do, so if you'll
just ...

A car beeps offscreen. Beat.

HELEN
That's my taxi.

She makes to go. And as DAVE puts his hand out -

DAVE
Helen ...

- she flinches slightly.

DAVE
What the fuck? You think I'm
gonna hit you? When have I hit
you?

HELEN
Dave ...

DAVE
When have I ever?!

HELEN
Dave, I'm gonna go.

DAVE
How dare you?! Go, then! Who the
fuck is stopping you?!!

Beat. HELEN picks up her suitcase and CAMERA PULLS her -

DAVE
I should fuckin' hit you!!

- out of the house

57 EXT. DAVE'S HOUSE - CONTINUOUS

57

- and down to the waiting taxi. The driver puts her bags in
the boot, closes it.

HELEN looks at the house, at DAVE standing in the doorway.

Beat. He closes the door.

HELEN gets into the taxi and we -

PAN RIGHT with it as it pulls away, then -

PAN LEFT as HARRY enters frame. We FOLLOW him into DAVE's garden, up to his front door. He knocks. Waits.

DAVE opens up.

HARRY punches him in the face, knocking him back, then steps in, closing the door on us.

58 INT. DAVE'S BEDROOM - DAY. 58

HARRY searches the room. He opens an underwear drawer, rifles through it, finds two clips from an automatic pistol. He pockets them, then continues his search, looking in closets, more drawers, under the bed ... Nothing. He stops, thinks a moment, lifts a pillow to reveal an automatic pistol.

59 INT. DAVE'S HALLWAY - DAY. 59

DAVE is sitting on the floor, bruised and battered, trying to get up. HARRY appears.

HARRY

I'm gonna stick around awhile, is that all right with you?

(beat)

That all right with you, Dave?

DAVE

Whatever.

HARRY

(of pistol)

I'm borrowing this as well. You can't be too careful out there, can you?

He goes. HOLD on DAVE.

60 INT. PUB - EVENING. 60

ANGLE FROM BEHIND

PAUL sits alone at the bar, drowning his sorrows.

JOHNNY SUN

sits at a table behind PAUL, unseen, watching him.

JOHNNY'S P.O.V

PAUL looks to his right. Light hits his hair, the side of his face - another odd moment like the one earlier in the funeral parlour with JESSICA.

JOHNNY gets up, walks over to PAUL. Sitting up beside him -

JOHNNY SUN
Man, you know how to mope, don't
you.

PAUL
(beat)
You're talking to me?

JOHNNY SUN
Why wouldn't I be? Oh, the fact
you embarrassed me, yourself, my
uncle ...

PAUL
I'm sorry.

JOHNNY SUN
Hey ... Don't you think our
friendship might go beyond what
we had planned?

PAUL
Well, I hoped it would. You wanna
drink?

JOHNNY SUN
I've a thing or two to do.
(beat)
You wanna come?

61 INT. CAR (MOVING) - EVENING.

61

JOHNNY SUN drives, PAUL shotgun. It's raining.

PAUL
... I mean, he agreed to the
fuckin' meeting ...

JOHNNY SUN
Yeah, as an opportunity to insult
my uncle.

PAUL
And was he insulted?

JOHNNY SUN
Well, he won't be giving you any
more fucking freebies. Speaking
of which ...

PAUL
Man, don't. ... all right? I
wasn't into her.

JOHNNY SUN
That's a lie. You told her you
had a woman.

PAUL
I didn't want to hurt her
feelings.

JOHNNY SUN
Yeah?
(stops the car)
Well, either way, you did. Come
on.

They start to get out of the car.

62 STEEL SHUTTERS 62

are pulled up with a crash by GORDON LEE, the man we saw
ELTON and RICKY do drug business with earlier. JOHNNY and
PAUL enter -

63 INT. CHINESE RESTAURANT - KITCHEN - NIGHT 63

- now extremely busy. COOKS rushing back and forth, etc.

JOHNNY SUN
Wait here.

JOHNNY and GORDON disappear. COOK 1 steps forward.

COOK 1
You hungry? You like Chinese
food?

PAUL
Sure.

PAUL watches, bemused, as COOK 1 goes back to work.

64 INT. ITALIAN RESTAURANT - NIGHT. 64

Swanky. Busy. HARRY sits with JESSICA.

JESSICA
... Carol, and then there's
Rachel; nice enough the both, but
Carol has a kid now, Rachel's
getting married ...

HARRY
Well, that's the way it goes.

JESSICA

That's true. But you get so you wanna talk about something other than ... well, the shit that follows. You had many?

HARRY

What, relationships?

JESSICA

Yeah.

HARRY

A couple. Not for a while.

JESSICA

And why did they end?

HARRY

Various reasons. Mostly because I was just too set in my ways; you reach a certain age, I suppose, you become unadaptable ...

JESSICA

Right.

HARRY

... or selfish. One or the other. You?

JESSICA

I had a few, but nothing that lasted; once they found out whose daughter I was, you know? ... that's all she wrote. Although there were one or two were turned on by that, which was worse.

HARRY

One day, huh?

JESSICA

Yeah.

(pause)

So, I was wondering: how did you know to come back?

HARRY

You know Veronica Brewer?

(off her nod)

We kept in touch when I left ... Well, she did, really, wrote me once every coupla months ...

JESSICA

For twenty-seven years?

HARRY
Committed, huh?

JESSICA
And was it her that told you
about me?

HARRY
What about you?

JESSICA
Being your daughter ... God, that
sounds weird, doesn't it?

HARRY
Say it again.

JESSICA
(beat)
Me being your daughter.

HARRY
No, it doesn't sound weird at
all.

He smiles, she smiles. HOLD.

65 INT. JOHNNY'S CAR (MOVING) - NIGHT.

65

JOHNNY driving. PAUL has a paper bag on his lap out of
which he takes some Chinese food.

PAUL
Nice of them, huh?

JOHNNY SUN
Not really.
(off PAUL's look)
Just because those guys do
business with us doesn't mean
they like us. You eat that,
you're liable to swallow ten
different types of ejaculate.

PAUL looks at JOHNNY a moment, then, disgusted, he
scrunches the bag up, throws it out the window.

JOHNNY SUN
... Unless you like the taste.

PAUL
Fuck you! What's in the package?

JOHNNY SUN
Open it.

PAUL leans into the back seat, comes back with a large package, tears part of it open, takes out a sheet of pills.

PAUL
What is it, E?

JOHNNY SUN
One way to find out.

JOHNNY smiles, daring PAUL. PAUL pops one in his mouth, smiles back.

JOHNNY SUN
Give me one.

PAUL takes another one out, pops it in JOHNNY's mouth.

66

INT. ITALIAN RESTAURANT - NIGHT

66

HARRY and JESSICA. Their meal has been served and they talk as they eat.

HARRY
... took me in when I was eleven,
twelve ... My dad had kicked me
out ...

JESSICA
Why?

HARRY
Ah, he was a drunk, you know?
Wanker. Didn't want me around.

JESSICA
Okay.

HARRY
... and I suppose I repaid her by
breaking her heart I don't know
how many times. She never gave up
... She should've; God knows I
gave her plenty of cause to, but
no.

(beat)
Whatever little good is in me,
though, I know where it comes
from.

(beat)
How's your food?

JESSICA
Good. Yours?

HARRY
 (mouth full)
 Mmm.

JESSICA
 So, tell me about New York.

HARRY
 What about it?

JESSICA
 What you do there ... You know,
 your life.

HARRY
 Jesus. I live on fourteenth and
 sixth and have done for fifteen
 years, a small apartment, but
 nice. I own half a bar which
 gives me a pretty reasonable
 income ...

JESSICA
 And what do you do to relax?

HARRY
 What does anyone do? Drink? Watch
 TV?

JESSICA
 Do you have any hobbies?

HARRY
 Drink? Watch TV?
 (she laughs)
 No, I like to walk, you know?

JESSICA
 To walk?

HARRY
 Mm-hm. I've been down, I'd
 imagine, every single street in
 Manhattan. And more than once.
 Even after all this time, the
 place still kinda fills me with
 awe, you know?

JESSICA
 I've never been.

HARRY
 You're kidding! Oh, man, you
should. What the hell?! In fact
 you should come with me.
 (off her bemused look)
 All right, you're right.
 (MORE)

HARRY (cont'd)

Forget I asked.

(pause, then)

Actually, don't. You know what? If you wanted to come, I want you to know that I'd want you to as well. If you don't, that's fine, I mean, why the hell would you? But I couldn't let the night go by and not ask. That's all.

JESSICA

Okay.

HARRY

All right. Now, lets move on to another topic. What's your favourite colour?

JESSICA

Black.

HARRY

Movie?

JESSICA

Rebecca.

HARRY

Food?

JESSICA

You're looking at it. You?

HARRY

You're looking at it.

They laugh, continue to eat.

67

INT. JOHNNY SUN'S APARTMENT - NIGHT.

67

The package on the sofa. JOHNNY sits in an armchair, smoking a cigarette. PAUL holding a bottle of beer, dances to some Chinese soft-rock. His movements are languid, his speech is slurred.

PAUL

... it's like, your life's a series of little steps, only sometime soon's gonna be a jump, you know? A giant one, but you're blindfold, man, and you don't know where you're gonna land ...

He looks at JOHNNY. PAUSE. Both of them have a bout of sniggers, then ...

PAUL

Seriously, though. This is the feeling I've been having for weeks.

JOHNNY SUN

That's understandable.

PAUL

You reckon? Throw us a smoke there.

JOHNNY SUN

Yeah, I reckon. You're on the verge of something, right?

PAUL

Well, that's what I'm saying.

JOHNNY SUN

Something conscious, though. A decision.

JOHNNY throws a cigarette to PAUL who fails to catch it.

PAUL

Fuck! Like what?

JOHNNY SUN

Well, I don't want to say.

PAUL

Why not?

JOHNNY SUN

Well, you may not be ready to know what it is.

(lights a cigarette)

Although I suspect you already do.

PAUL

Don't get all inscrutable on me, Johnny. Keep it simple.

JOHNNY SUN

(standing up)

I think you want to do something, but you're unable to do it on your own.

PAUL

I need help?

JOHNNY SUN
(putting cigarette
between PAUL's lips)
You need a push.

PAUL
And who's gonna push me? You?

JOHNNY SUN
If you want.

PAUL
Man, you're so fuckin' cryptic,
aren't you. How are you gonna
give me a push?

JOHNNY SUN
Like this.

He removes the cigarette from between PAUL's lips and kisses him. PAUL, still high, lets him, getting into it himself.

JOHNNY pushes him down onto the couch. They continue to kiss.

JOHNNY's hand goes down, begins opening PAUL's belt.

PAUL finally realizes what's happening. Pushes weakly at JOHNNY.

JOHNNY SUN
It's all right.

PAUL
Get off me, Johnny.

JOHNNY SUN
It's fine. Let it happen.

PAUL
Johnny ...

JOHNNY SUN
It's fine, it's all right.

PAUL
... JOHNNY, GET THE FUCK AWAY
FROM ME!!!

But JOHNNY has him pinned.

PAUL, now in a rage, smashes his beer-bottle against the coffee table and jabs it into JOHNNY's throat.

JOHNNY steps back, puts his hand to his neck.

Blood begins to jet from between his fingers, the jugular severed.

PAUL
Oh, Johnny! Oh, fuck!

JOHNNY staggers back, sits into an armchair, still conscious, still bleeding all over his front. After a moment ...

JOHNNY SUN
Do you not like me?

PAUL
... Oh, no!

PAUL paces, panicked, making sure not to look at JOHNNY.

JOHNNY SUN (O.C.)
Do you not like me, Paul?

PAUL
... No. No. No. No ...

JOHNNY SUN (O.C.)
Paul?

PAUL
... No. No. No. No. No. No ...

After a moment, he stops pacing and takes a look.

JOHNNY is dead.

He grabs his jacket, quickly puts it on, begins looking for anything that might prove he was there. His cigarettes, his lighter - he grabs them off the table, what else ...?

His gaze comes to rest on the LARGE BROWN PACKAGE on the coffee table, now spattered with JOHNNY's blood.

68 INT. TAXI (MOVING) - NIGHT 68

JESSICA sits, staring out the window, lost in thought.

69 EXT. JESSICA'S HOUSE - NIGHT 69

JESSICA's taxi pulls up and she gets out. It pulls away and she walks toward her front door.

A VOICE
Jessica?

Beat. She turns to see DAVE standing there.

DAVE

Where were you? I waited here all evening.

JESSICA

I was out.

DAVE

With him?

(no answer)

And, what? You're gonna play daddy and Jessie now, are you? Go to the fuckin' zoo an' feed the gorillas? Gimme a fuckin' break!

JESSICA

What's your problem?

DAVE

He didn't raise you!

JESSICA

So?

DAVE

I did!

JESSICA

You call what you did "raising"?

DAVE

I kept you clothed and fed; I paid for your education ...

JESSICA

You bullied us.

DAVE

Jessica ...

JESSICA

... Me and mam; you abused fucking Paul!

DAVE

"Abused?!" Come on!

JESSICA

What the fuck do you call it, Dave? Tough love?

DAVE

(pause)

I don't wanna lose you, Jess.

JESSICA

Since when did you give a fuck?

DAVE

Since always.

JESSICA

No. Since fucking Harry arrived.
This isn't about you and me. It's
about him taking what you think
is yours, but I'm not yours,
Dave.

DAVE

(as she turns to her
door)

I love you, Jess.

(pause. she turns back)

That's about the best I can do.

JESSICA

(pause)

Well, it's not enough.

She turns away again, opens her door, steps inside. He
moves forward and grabs it.

JESSICA

What are you doing?!

DAVE

You listen to me: all right?
You're spending time with a
fucking dead man. You think I'll
put up with this shit again? I'm
gonna break every bone in that
motherfucker's body, then I'm
gonna cut his fucking head off.
You want it?

JESSICA

Fuck you!

DAVE

I'll fuckin' send it to you!

He lets go the door and it shuts with a bang. His mobile
rings. He answers.

PAUL'S VOICE

(distressed)

Da ...?

70

INT. HOTEL - NIGHT.

70

A different one to where HARRY last stayed. The night-
receptionist, on the phone, looks up as HARRY enters.

RECEPTIONIST
He's just walked in.

HARRY walks to the desk, takes the phone.

HARRY
Yeah?

71 INT. JESSICA'S HOUSE - LIVING ROOM - THAT MOMENT. 71

JESSICA on the phone, hand over the mouthpiece. She's crying.

HARRY'S VOICE
Jessica?

Steeling herself so her tears won't be heard, she removes her hand from the mouthpiece.

JESSICA
Is the offer still open?

HARRY'S VOICE
Of course it is.

JESSICA
Can we leave tomorrow?

HARRY'S VOICE
Sure. There's a flight at one.
(beat)
Are you okay?

72 INT. HOTEL ELEVATOR - NIGHT 72

HARRY heading up to his room. Pause.

HARRY (V.O.)
... Jessica?

JESSICA'S VOICE (V.O.)
(beat)
Thank you, Harry.

We hear the click of her hanging up. HOLD on HARRY.

73 INT. DAVE'S HOUSE - NIGHT 73

PAUL curled up on the sofa, head buried in his forearms.

DAVE (O.S.)
... Does anyone know you were there?

PAUL
No! It was just the two of us!

DAVE (O.S.)
Are you sure?

PAUL
Yes! Jesus!

DAVE (O.S.)
Fuckin' idiot!

DAVE sits at the kitchen table. Beat.

DAVE (CONT'D)
I dunno. I thought I could beat
some fuckin' sense into you,
Jesus, teach you somethin' about
fuckin' somethin'! What the fuck
was I thinkin'?!

PAUL
I'm sorry.

DAVE
What?

PAUL
I'm sorry I'm stupid.

DAVE
That's not gonna fuckin' undo
what you've done, now, is it?

PAUL
(silence, then)
Where's Helen?

DAVE
She left me! All I have now is
you, you believe it?

PAUL
And Jessica.

DAVE gives him a look, then gazes at something O.C. Pause,
then -

DAVE
Man, blood'll spill over this. I
fuckin' guarantee you.

SLOW ZOOM in on the ecstasy-filled package which sits atop
the counter, then -

74 STEEL SHUTTERS 74

fly upwards with a CLATTER revealing RICKY WONG, ELTON WOO and WEN. They walk into -

75 INT. CHINESE RESTAURANT - KITCHEN - MORNING. 75

where several MEN including GORDON LEE hang out at a table drinking coffee and counting money.

They head straight for GORDON, grab him, drag him through the kitchen.

TWO MEN try to intervene. The first receives a kick in the balls from ELTON who then points a gun in the second one's face. He backs away, hands raised.

76 INT. SMALL OFFICE - DAY 76

GORDON, sittin in a chair, receives a punch in the face.

ELTON, RICKY and WEN stand before him, WEN and ELTON holding pistols. (all following dialogue Cantonese, subtitled)

RICKY

What happened?

GORDON LEE

Nothing! He came here, we gave him the shit and that's it.

RICKY

And after?

GORDON LEE

After, nothing!

RICKY

(punches him again)
Who killed him?

GORDON LEE

(beat; shocked)
What?!

RICKY

Who killed him, who took the shit?

GORDON LEE

Ricky, listen ...

RICKY

Who took the shit if not you, you
fuck!

(another punch)

Who knew he had them?

(another punch)

Who's done it before?

(another punch)

Who's greedy enough?

And as he's about to punch him again, the DOOR bursts open and three Chinese GANGSTERS burst in pointing guns.

WEN and ELTON point their own guns back - Mexican standoff.

ELTON

Drop them.

GANGSTER 1

You fucking drop them!

And on it goes, both sides shouting at each other in Cantonese. Panic rising, tension increasing until -

GORDON LEE

There was a boy with him.

This gets everyone's attention. Beat, then -

RICKY

What?

GORDON LEE

An Irish boy.

RICKY

Are you sure?

GORDON LEE

Of course I'm sure.

He smiles grotesquely through bloody teeth, makes a jacking-off gesture.

GORDON LEE (CONT'D)

We gave him the House Special.

RICKY

(beat)

And what was his name?

GORDON LEE

He didn't say. He had close-cropped hair, good ...

RICKY
 (to ELTON)
 That's ...

ELTON
 Uh-huh.

GORDON LEE
 ... good-looking boy. I don't
 know. They all look alike to me.

RICKY
 (long pause, then
 rummaging in his
 pocket)
 All right. Well, listen, sorry,
 Gordon.

GORDON LEE
 Fuck you!

RICKY
 (throwing him a note)
 Here's a twenty. Get your teeth
 fixed.

GORDON LEE
 Fuck you!

Both sides keep their pistols on each other as RICKY, ELTON
 and WEN leave, CAMERA FOLLOWING them into the KITCHEN and
 through it as RICKY speaks into his mobile.

RICKY
 Uncle? Yes, we're just leaving
 now ...

As they exit, ELTON leaps up, grabs the shutters -

RICKY (CONT'D)
 ... Well, there's been a
 development ...

and brings them down in our face with a CRASH.

77 EXT. GRAVEYARD - DAY 77

HARRY sits in front of SANDRA's grave. Eventually, he
 stands up and leaves.

78 INT/EXT. CAR/STREET - MORNING 78

HARRY drives onto a residential street, then pulls in and
 parks. We FOLLOW him out of the car, then up the street to
 a house. He rings the doorbell.

79

INT. VAL'S HOUSE (LIVING ROOM) - MORNING

79

HARRY sits across from VAL. SILENCE, then -

HARRY

I wanted to thank you.

VAL

For what?

HARRY

For it all. And to apologise for

...

(sighs)

... I don't know, for ...

VAL

(dismissive)

Accepted. Now, tell me how it
went with Jessica.

HARRY

Good. She's gonna come back with
me. I don't know for how long,
but ...

(off VAL's stare)

What?!

VAL

Have you told her how sick you
are?

(silence; no response)

You haven't thought this through
at all, Harry, have you? What's
she gonna do when you get there?
Take care of you? Suffer another
parent's death? She's just been
through one!

(pause; then, soft)

And, I understand, I do; the
confusion, that maybe you're
scared, whatever ...

HARRY

Of what?

VAL

I don't know. Of being alone at
the end or ...

HARRY

Jesus. Talk about fucking morbid!

VAL
 You're dying, Harry, you want me
 to dance a jig? It's a morbid
 fucking subject.

HARRY
 (pause, then)
 Yes.

VAL
 What?

HARRY
 Yes. I am scared.

VAL
 And that's your cross and I
 couldn't be more sorry, believe
 me, but don't be imposing on her
 that responsibility.

HARRY
 (long silence, then)
 I love her.

VAL
 I know.

HARRY
 I've missed so much. I just
 wanted to fucking ...
 (sighs; long pause;
 then)
 But you're right. Veronica's
 always right.
 (pause)
 Man, if I had've listened to you
 way back when, huh?
 (silence)
 Anyway ...

He stands up. So does VAL.

VAL
 Do I not get a hug?

HARRY hugs her.

HARRY
 (a whisper)
 Goodbye.

VAL
 (she's crying)
 Goodbye, love.

The embrace continues, neither willing to let go.

80 EXT. HARRY'S CAR - MORNING

80

HARRY approaches his car, getting his keys out, then -

VOICE

Hey ...!

turns to see a furious looking MARY LYNCH, the middle-aged woman he observed earlier, approach. She carries an envelope.

MARY LYNCH

... Did you put this in my letterbox?

HARRY

Mary ...

MARY LYNCH

... Fucking money?! Who the fuck do you think you are? Hm? What do you think this is worth to me?

HARRY

(beat)

I ...

MARY LYNCH

Nothing!! That's what!

(throws envelope in his face)

Fuck off back where you came from!

She storms off. HOLD on HARRY.

81 INT. JESSICA'S HOUSE (KITCHEN) - DAY.

81

JESSICA is bustling about making coffee.

JESSICA

... then, of course, there's the question of what do I take, what do I leave ...

HARRY sits at the table. He's distant. She puts a cup in front of him, then, sitting down herself -

JESSICA (CONT'D)

... I called work half-an-hour ago, and they were like, "What?!" They couldn't believe I ...

(stops, noticing his distraction; beat)

Are you okay?

(MORE)

JESSICA (CONT'D)

(no answer)

Harry ...

HARRY

You can't come with me, Jessica.

JESSICA

What?!

HARRY

I'm really sorry, love.
Something's come up and ...

JESSICA

What's come up? Jesus. You only
invited me last...

HARRY

Jess ...

JESSICA

... last fucking night! What
could have come up since then?

Pause. HARRY looks down at his coffee-cup, preparing himself to tell her.

C.U: HARRY'S COFFEE.

Something drips into it. Beat. Another drop.

CU: HARRY.

He looks up. A trickle of blood from his nose. He touches it.

HARRY

Shit ...

And suddenly, the trickle becomes a fountain, bursting from his nose, spilling all over the floor.

82

INT. BATHROOM - MOMENTS LATER

82

HARRY throws water on his face. From outside -

JESSICA (O.S.)

Harry ...?

HARRY

I'm fine.

His face contorts as he's hit by a wave of pain.

83 INT. KITCHEN - THAT MOMENT. 83

JESSICA is on the floor, cleaning HARRY's blood up.

JESSICA

You sure?

The doorbell rings. She looks up.

84 INT. BATHROOM - THAT MOMENT. 84

HARRY, in agony, takes out his pills and, with shaking hands, fumbles the cap off. Then, hearing a SCREAM -

HARRY

Jess ...?

he drops the bottle, pills spilling all over the floor.

Another SCREAM, this time HARRY's name.

He runs out of the BATHROOM, into the KITCHEN, through the HALL, and out the OPEN DOOR to see -

85 EXT. JESSICA'S HOUSE - CONTINUOUS 85

- JESSICA being bundled into a car by the CHINESE.

HARRY keeps moving toward them. The only one still outside the car now being WEN, who looks around and sees him.

HARRY staggers, regains his footing, staggers again, holding his head -

WEN looks confused at this.

HARRY takes another step or two, falls.

JESSICA sees this, screams his name.

HARRY in great pain, gets to his hands and knees.

WEN starts walking toward him, then, from the car -

RICKY

Come on, come on!

He stops, goes back to the car, gets in and the car peels.

HARRY collapses onto his back, lies there, breathless.

86 INT. JESSICA'S HOUSE (BATHROOM) - MOMENTS LATER.

86

HARRY sits against the wall, puts a couple of pills in his mouth. HOLD on him there, sweating, his face a grimace, waiting for the agony to subside. We hear the muted sound of a phone ringing.

VODKA

is poured into a glass. The ringing is louder now.

GO WIDE TO REVEAL

HARRY in JESSICA'S KITCHEN. Now looking a little better, he takes a drink. The phone continues to ring. Eventually, HARRY picks up.

DAVE

Jessica?

HARRY

Dave ...

DAVE

Put her on.

HARRY

(pause)

... I think you and me need to have a chat.

87 INT. BUSY CAFE - DAY.

87

HARRY and DAVE across a table.

HARRY

So, who are they?

DAVE

None of your business.

HARRY

I can help.

DAVE

Who needs you?

VOICE

Can I give you a menu?

HARRY

(turning to a WAITRESS,
distracted)

Thank you.

He takes the menu, the WAITRESS goes.

DAVE
Why'd you have to come back?

HARRY
You know why.

DAVE
Things were goin' so well.

HARRY
Were they really, Dave?
(pause)
I met Steve Lynch's wife this morning.

DAVE
Yeah? She happy to see you?

HARRY
Not particularly.
(pause)
You ever think about what we did to him, Dave?

DAVE
We did what we had to do.

HARRY
That's what you believe.

DAVE
That's the way it is. Fuck comes to us ... Gimme a break, man, he's lookin' for more money than we ...

HARRY
I know, but ...

DAVE
Hang on, now. ... than we fuckin' agreed? We say, "Ten," he says, "Fine," then it's, "Gimme Thirty ...?" No, no, no. ... Or he's gonna give us up?

HARRY
He was our friend.

DAVE
Not from that point on he wasn't. I don't give a shit; from that point, all he was was some cocksucker tryna rip us off.
(beat)

(MORE)

DAVE (cont'd)
"Do I think about Steve ...!"
Hardly fuckin' ever.

HARRY
(pause)
I do.

DAVE
And what d'you think?

HARRY
Even now, I can't believe you did
what you did.

DAVE
Crazy, huh? And yet still you
went and fucked my wife.
(pause)
Have you nothing to say to that?

HARRY
I didn't mean it to happen.

DAVE
Yeah, well it did, but you know
what the thing of it is? You know
what turned me against you? It
wasn't her. Fuck her. I mean, it
hurt, no doubt, but it wasn't
that.

HARRY
What was it?

DAVE
The fact you stopped answering
your fucking phone; that you
became so "unavailable" all of a
sudden; that after all those
years, the shit we'd been through
together, overnight I became
nothing to you, scum, some kind
of fucking animal.

HARRY
No.

DAVE
Man, don't deny it. I saw it in
your fucking face. I saw it.

HARRY
It's not true, Dave.

DAVE
No? What was I, then?

HARRY
 (long pause, then)
 Someone it was best to keep away
 from.

DAVE
 Yeah, well keep that in mind
 regarding my daughter.

HARRY
 Where is she?

DAVE
 Are you fucking deaf?! She's
 mine, you understand? I love her.
 You don't even know her.
 (beat)
 ... fuckin' come back here ...

HARRY
 Who are the chinks?

DAVE
 They're dead an' so will you be
 next time we run into each other.
 Public place or not.

HARRY
 Fair enough.
 (stands up; beat)
 Until then.

DAVE
 That's right.

HARRY goes. HOLD on DAVE, his bottled-up rage.

88 INT. ROOM - NIGHT. 88

SLOW DOLLY IN ON JESSICA, sitting against a wall,
 terrified.

89 INT. DAVE'S HOUSE - LIVING ROOM - NIGHT 89

SLOW DOLLY IN ON DAVE, sitting on his sofa, waiting, his
 phone on the armrest.

90 INT. HARRY'S CAR - NIGHT 90

SLOW DOLLY IN ON HARRY, watching a house down the street.

91 INT. DAVE'S HOUSE - LIVING ROOM - NIGHT.

91

CONTINUE SLOW DOLLY INTO CU: DAVE. His phone rings. He answers.

VOICE
(accented)
Mister Rourke?

DAVE
Yes.

VOICE
Do you know what this is about?

DAVE
Don't you fuckin' hurt her.

VOICE
That's a "Yes," then; and only
you can ensure we don't.

DAVE
Just tell me what you want.

VOICE
Two things; the second depends on
the first.

DAVE
Go ahead.

VOICE
We want you to think about which
of your children you love the
most ... or rather, whose death
you could bear the least.
(pause)
Are you doing that?
(pause)
Now, if the answer is your
fucking scumbag son, then hang up
now because we've nothing more to
talk about.
(pause)
Hang up, Mister Rourke.
(pause)
You haven't hung up.

DAVE
That's right.

VOICE
So we do have more to talk about.
(DAVE doesn't answer)
Mr Rourke?

DAVE
What's the second thing?

92 INT. BEDROOM - NIGHT 92

SLOW DOLLY IN ON PAUL asleep in bed. As DOLLY moves closer, DAVE walks into shot, stands over him.

Silence. He punches PAUL, hard. PAUL wakes, in pain and confusion.

PAUL
... Dad ...?

DAVE punches him again and again and again until PAUL is unconscious.

93 INT. DAVE'S CAR (MOVING) - NIGHT 93

PAUL is sprawled across the back seat, bloody, unconscious. DAVE drives. After a while, he picks up his mobile, dials a number, waits, waits, waits, then -

HELEN'S VOICE
Dave ...

DAVE
Hi.

HELEN'S VOICE
... I'm busy. If you could ...

DAVE
Gimme a minute, Helen, could you?

HELEN'S VOICE
(beat)
Are you all right?

DAVE
I'm sorry.
(beat)
I'm sorry I treated you badly,
it's ... You know why it is? It's
because I'm a Bad Man.

HELEN'S VOICE
Dave ...

DAVE
No, wait, now, I'm bad and, God
Help Me, Helen, I'm gonna do
somethin' bad tonight, somethin'
... fuck, man ...

94 INT. LIVING ROOM - THAT MOMENT.

94

HELEN sits on a sofa on the phone. Something in DAVE's voice is scaring her.

DAVE'S VOICE (CONT'D)
... somethin' really bad, and I
just rang because I wanted you to
know ... to know, uh ...

HELEN
Dave ...?

DAVE'S VOICE
... to know that I love you ...

HELEN
What are you going to do?

DAVE'S VOICE
... that I love you and that
everything I did, I was trying to
do good. I swear ...

HELEN
Dave, please ...

DAVE'S VOICE
... do you hear me, Helen? I
tried as hard as I could, but I
just wasn't able.
(beat)
An' I'm not able now.

HELEN
Dave, listen to me. All right?
Just listen, now where the hell
are you ...?
(a CLICK)
Dave ...?

95 INT. DAVE'S CAR - NIGHT

95

DAVE wipes tears from his eyes, looks back at PAUL, still unconscious in the back seat ... His son.

96 INT. HARRY'S CAR - NIGHT

96

HARRY drives. Through his windscreen, we see DAVE's car which takes a left and we follow.

97 EXT. ANOTHER STREET - NIGHT. 97

Some drunks about. DAVE's car passes, followed by HARRY's.

98 INT. HARRY'S CAR - NIGHT. 98

Once again, DAVE's car ahead through the windscreen. He approaches an intersection and passes through just as the lights go red. HARRY accelerates to follow anyway, then brakes when he sees -

a POLICE CAR coming the other way, which also stops at the lights.

In the distance, DAVE's car takes a right and disappears.

After a while, the lights turn green and HARRY moves through the intersection. He takes the right that DAVE did and continues on, looking down every street he passes, seeing no sign of DAVE's car.

99 INT. SMALL COURTYARD - NIGHT. 99

Standing against a building are RICKY and ELTON. DAVE's car pulls up in front of them. They walk over, holding pistols. DAVE's window comes down.

RICKY
How're you doing?

DAVE
Where is she?

RICKY
Come in for a chat.

DAVE
Fuck that.

ELTON shoots DAVE in the leg. DAVE screams.

RICKY
You think I'm asking you,
motherfucker?

A GROAN makes ELTON and RICKY look to the BACK SEAT where PAUL lies. He opens his eyes, confused, looks up at them.

PAUL
What's up, man?

100 INT. LIVING ROOM - NIGHT. 100

MR TANG sits watching a CHINESE MARTIAL ARTS SOAP OPERA on T.V. A knock on the door, and WEN pokes his head in. Then, in Cantonese -

WEN
They're here.

101 INT. CORRIDOR - NIGHT. 101

MR TANG and WEN walk toward a door in front of which stand two GOONS. One of them opens the door and MR TANG and WEN enter -

102 INT. OFFICE - NIGHT. 102

- where DAVE and PAUL sit at one side of a desk; it's evident that they've both been beaten. Also present are ELTON and RICKY. MR TANG sits across from DAVE and PAUL. Pause, then -

MR TANG
Johnny was ...
(beat)
... well, he was the only actual relative I had. I have others back home, of course, many, but when am I going to see them?
(pause)
I cared a great deal for him. I did, I loved the boy, but now he's gone ...
(beat)
Now he's gone.
(pause; then, to PAUL)
Why did you do it?
(beat; no answer)
Why did you kill my nephew?

PAUL
He was a faggot.

MR TANG
(beat)
That's it?

PAUL
Man, what the fuck are we doin' here?

MR TANG
(beat; to DAVE)
He doesn't know!
(MORE)

MR TANG (cont'd)

(to PAUL)

Well, Paul. Tonight, I called your father and gave him a very difficult choice. I told him that because of Johnny's death, or murder, rather, one of his children would have to die. The choice, which should be obvious, was which one.

(beat)

Who do you think he chose?

PAUL

To live?

MR TANG

If you like.

PAUL

(pause)

My sister.

MR TANG

That's right. So he brought you here in exchange for her. Wen?

WEN comes forward, bends over, putting his ear to MR TANG's mouth. In a low voice, Cantonese, subtitled -

MR TANG

... Would you get me some more of those chilli-coated nuts?

WEN

(beat)

Uh ... Sure.

DAVE

(as WEN goes)

What is this?

MR TANG

I'm sorry?

DAVE

This! What's the fucking point of it? Get my daughter and ...

MR TANG

Where are my drugs?

DAVE

(beat)

They're hidden.

MR TANG

Why?

DAVE
Collateral, man. What else?

MR TANG
Against what?

DAVE
Against you going back on your
word, you fuck.

MR TANG
Well, I suppose I'll just have to
accept it's loss, Mr Rourke,
because I am going back on my
word. You see, both of your
children are going to die
tonight.

Silence. DAVE goes for MR TANG, but is grabbed by ELTON and RICKY who beat him to the ground, then pick him up and sit him back in his chair.

MR TANG
You remarked once that I was an
ambitious man, Mr Rourke. Well,
you were right. I intend to
expand as far as I can in this
city, not only among the Chinese
people, and to make that happen,
I must eliminate any impediments,
yes? To my progress. Now how do I
do this?

DAVE
Fuck you!

MR TANG
With a warning. You ...
(beat)
... will be that warning. You
see, I'm a strong believer in
example. And once it is seen what
became of you and your family,
then all ... Well, maybe not all -
The world is full of idiots,
isn't it - lets say most of those
impediments will disappear. The
rest we can deal with. Now ...

He nods to ELTON who goes to the door, opens it and two GOONS enter. They grab PAUL, lift him out of his chair, struggling with him a while, then -

DAVE
WAIT!

MR TANG gives a signal and everyone stops. Beat.

DAVE
She's not my daughter.

DAVE and PAUL lock eyes, shockwaves passing between them.
PAUL knows he's telling the truth.

MR TANG
And what difference could that
possibly make?

He looks at PAUL, sees the way he's staring at his father,
asks -

MR TANG
Do you want to say anything to
your father before you go?

PAUL continues to stare dully at DAVE. Moments pass, then -

PAUL
No.

MR TANG nods again and the GOONS take PAUL out of the room.
ELTON shuts the door after them and everyone turns back to
look at DAVE. Pause.

MR TANG
So she's not your daughter.

DAVE
Let her go. Please ...

MR TANG
Why, then, did you come for her?
Why bring your true blood, why
give him this fate? Seriously, Mr
Rourke. This confuses me.
(long pause; no answer;
then, sympathetically)
You're a very troubled man,
aren't you, Mr Rourke.
(pause)
Well ... I only hope that
whatever burdens you carry with
you will lift with the pain you
are about to endure.

103 INT. ANOTHER ROOM - NIGHT.

103

JESSICA as before. The door opens and PAUL is thrown
inside, to the floor. The door closes again.

JESSICA
Paul?

104 INT. HARRY'S CAR - NIGHT. 104

HARRY's still driving around, moving slowly, looking for any sign of DAVE's car. Suddenly, he sees -

WEN coming out of a 24 hour Spar, carrying MR TANG's chilli-coated nuts. He crosses the road in front of HARRY's car, begins walking up the street.

105 INT. ROOM - NIGHT. 105

JESSICA and PAUL. Silence, then -

PAUL
Who's this dude, Harry?

JESSICA
What?

PAUL
What's going on between you an'
the fucker?

JESSICA
(pause)
He's my father.

PAUL nods as if he already knew the answer, then -

PAUL
They're gonna kill us ...

JESSICA
... kill us ...?

PAUL
That's what they said ...
(approaching her)
... which is why, at this stage,
it doesn't really matter what we
do ...

JESSICA
What d'you ...?

PAUL
... does it?

JESSICA
What d'you mean?
(as he grabs her)
What are you doing, Paul? Stop it
...

PAUL
Jess ...

JESSICA
... Stop it, Paul ...

PAUL
Jess, what the hell do we have to
lose?

As he levers her to the floor, kissing her forcefully, she
begs through tears -

JESSICA
... Paul ... Paul ... please
don't ... Please don't, Paul ...
Please ... Please ... Please ...

106 EXT. CARPARK - NIGHT.

106

There is a knock on a large metal door as WEN waits for
someone to answer. Then, from behind the door -

VOICE
Who is it?

WEN
Me.

As we hear the sound of the locks opening we move around
WEN to reveal -

HARRY beside him, gun to his head and -

BANG! - HARRY pistol-whips WEN, dropping him just as the
door opens, revealing a fat CHINESE GUY.

HARRY puts the pistol in his face. The GUY backs up,
allowing HARRY to enter. The door closes.

107 INT. CORRIDOR - CONTINUOUS

107

HARRY pistol-whips the GUY and he goes down. HARRY hits him
a few more times til he's out, then walks carefully down
the corridor.

108 INT. OFFICE - THAT MOMENT.

108

As MR TANG watches, DAVE is being viciously beaten by ELTON
and RICKY.

- 109 INT. GAMBLING DEN - THAT MOMENT. 109
Crowds of CHINESE gambling. Smoke, shouting, etc.
HARRY enters, makes his way through the mass.
A Chinese guy in a GREY SUIT spots him, stands up as HARRY disappears through another door which leads to -
- 110 INT. STAIRWELL - CONTINUOUS 110
There is a door to HARRY's left. He opens it, sees it leads to the outside, closes it again.
As he turns away, GREY SUIT comes through the door and hits him hard.
HARRY flies back against the wall, dropping his pistol, then springs forward at GREY SUIT.
They fight. GREY SUIT with the upper hand, eventually gets HARRY on the floor. He puts his thumbs in HARRY's eyes and presses hard.
HARRY's hand flails for his pistol, finds it. He puts it under GREY SUIT's chin and fires it, taking the top of his head off.
- 111 INT. GAMBLING DEN - THAT MOMENT. 111
Everyone freezes.
- 112 INT. STAIRWELL - THAT MOMENT. 112
As HARRY pushes GREY SUIT off him, another GOON comes running down the stairs. From his lying position, HARRY puts a couple of rounds in his knees. The GOON topples down the stairs, HARRY gets over him, points the gun at his chest and -
- 113 INT. GAMBLING DEN - THAT MOMENT. 113
The gunshot. Everyone still frozen.
- 114 INT. STAIRWELL - THAT MOMENT. 114
HARRY gets to his feet, heads up the stairs.

115 INT. GAMBLING DEN - THAT MOMENT. 115

A couple of seconds pass, everyone waiting for another shot which doesn't come. Everybody unfreezes, resumes gambling.

116 INT. OFFICE - NIGHT. 116

DAVE, bleeding, broken by his beating, is slumped in the corner. MR TANG sits watching him, RICKY to his right. ELTON stands with his back to us at a bench.

He turns and we see that he has an AXE in his hands.

DAVE shakes his head, saying "No," repeating it over and over -

117 INT. FIRST FLOOR CORRIDOR - NIGHT 117

HARRY is moving down the corridor, trying doors. Those that open reveal pissed-off WHORES and CLIENTS. Those that don't, he bangs on, shouting JESSICA's name.

A WHORE emerges from a room he's already tried. It is the same one Paul visited earlier. She follows HARRY, moving in front of him, shouting in his face in Cantonese. He shoves her against the wall.

A PIMP-TYPE emerges from another room, barechested, zipping up his flies, approaching HARRY, shouting aggressively.

HARRY kicks him in the balls. He goes down.

HARRY grabs the WHORE.

HARRY
Where's the girl?!!!

WHORE
Fuck off ...

HARRY
Where is she?!!!

WHORE
Fuck you!

HARRY punches her in the face. She spits blood in his face, laughs as he wipes it off.

He looks around, sees the PIMP-TYPE writhing on the ground, releases the WHORE, who slides down the wall, and approaches the PIMP-TYPE. But before he even gets to him -

PIMP-TYPE
Upstairs! Upstairs ...

HARRY looks up.

118 INT. ROOM - THAT MOMENT. 118

PAUL on top of JESSICA, kissing her, tearing at her clothes. She scratches his face and he screams.

119 INT. SECOND FLOOR CORRIDOR - NIGHT 119

The two GOONS outside MR TANG'S OFFICE spot HARRY as he comes up the stairs.

GOON 1 draws his pistol.

GOON 2 is too slow. HARRY puts two bullets into him.

GOON 1 opens fire, forcing HARRY to duck behind the bannisters.

120 INT. OFFICE - THAT MOMENT. 120

DOLLY IN ON MR TANG.

MR TANG
(Cantonese, subtitled)
What was that?

DOLLY IN ON RICKY and ELTON, blood on their faces, looking up.

DOLLY IN ON DAVE who's eyes are dead. Pause. He lets out a little manic titter and all three turn to look at him.

121 INT. SECOND FLOOR CORRIDOR - THAT MOMENT. 121

HARRY ejects his magazine, inserts another one, then throws the first one high along the corridor, distracting GOON 1. HARRY then pops up and puts several bullets into GOON 1.

As he begins to move forward again, he staggers, dizzy, suddenly in great pain.

HARRY
Oh no ...

He holds his head, braces himself against the wall, whispering -

HARRY (CONT'D)
Fuck! Fuck! Fuck it!

Finding the strength somehow, he pushes away from the wall, staggers forward, fighting the pain, roaring -

HARRY
WHERE IS FUCK IS SHE!!!?

122 INT. ROOM - THAT MOMENT. 122

JESSICA stops struggling and freezes. PAUL hears it too, pausing momentarily.

123 INT. SECOND FLOOR CORRIDOR - NIGHT 123

HARRY begins striding towards MR TANG's office.

The door opens and ELTON comes out.

HARRY, without breaking his stride, puts bullets into him.

CAMERA FOLLOWS HIM to the OFFICE DOOR and in -

where he is met with the AXE being swung toward his head by RICKY.

It lodges in the doorframe, inches from his head.

HARRY shoots downward, hitting RICKY in the leg.

RICKY drops to his knees with a scream, HARRY grabs his hair, pulls it back, making RICKY look at him, then puts the gun in his face and pulls the trigger - BLAM!

HARRY steps further into the room, keeping his gun trained on MR TANG who cowers in the corner. He accidentally kicks over a wastepaper bin, glances down, sees -

A SEVERED HAND among the bloodspattered rubbish.

HARRY looks up, shock in his face, spins to his left, sees -

DAVE sitting at the desk. He gives another little titter. His eyes are glassy, insane-looking.

PAN DOWN TO REVEAL a bloody stump where his hand used to be, huge amounts of blood still gouting across the table.

MR TANG makes a run for the door.

HARRY turns, shoots him in the leg. He falls.

HARRY goes over, puts the gun in his face.

HARRY
Where is she?

MR TANG

Across the hall and to the right!
She's in the second room! She's
safe, she's with her brother!
Please don't ...!

But HARRY has already turned away. He pulls the axe from the doorframe, walks over to DAVE.

They look at each other. Silence.

DAVE smiles regretfully. HARRY smiles back, then drops the axe on the desk -

HARRY

I'll see you, Dave.

- and leaves the room.

SILENCE. DAVE gets to his feet, picks up the axe with his one remaining hand and, slowly, limps towards MR TANG.

124 INT. SECOND FLOOR CORRIDOR - NIGHT. 124

HARRY approaches the closed door to the room JESSICA is in. He rests his hand on the door, leaning in to listen.

125 INT. ANOTHER ROOM - NIGHT. 125

PAUL puts his hand over Jessica's mouth as, from the other side of the door, we hear -

HARRY

Jessica?

She frees her mouth from under his hand and screams -

JESSICA

DADDY!!!

A GUNSHOT.

126 INT. SECOND FLOOR CORRIDOR - NIGHT 126

HARRY spins around and shoots at WEN, the bullet going wide.

WEN shoots, the bullet slamming into the wall beside HARRY's head.

HARRY shoots again, twice, both shots hitting WEN in the chest, dropping him.

He puts his hand to his lower back. It comes up bloody.

He turns to the door, shoots the lock, kicks it in,
entering -

127 INT. ANOTHER ROOM - NIGHT 127

to see PAUL who now stands at a distance from JESSICA. She gets up, runs into HARRY's arms. HARRY looks at her, the state she's in, then PAUL, his shirt open, the scratches on his face, and understands immediately.

He lurches at PAUL, pins him against the wall. He shoves his gun under his neck and squeezes on the trigger.

JESSICA

No!

Beat. HARRY looks at her.

JESSICA

... Please.

Long pause, HARRY stares at PAUL.

After a moment, he lowers the gun and, passing JESSICA, takes her hand -

HARRY

Lets go.

PAUL watches them leave.

128 INT. STAIRWELL - NIGHT. 128

HARRY and JESSICA make their way down.

129 INT. SECOND FLOOR CORRIDOR - NIGHT. 129

PAUL comes out of the room and walks toward MR TANG's office. Bodies on the floor, a dropped pistol. PAUL picks it up, continues on into -

130 INT. OFFICE - NIGHT 130

- where he sees DAVE, axe in hand, standing over MR TANG's dismembered body, blood all over him, the walls.

PAUL

Da ...?

DAVE looks up, smiles tenderly -

DAVE

Paul ...

PAUL

Fuck you for what you made me!

- and PAUL shoots him in the face, three times - BANG!
BANG! BANG! - that fast, then jams the gun in his own mouth
and -

131 INT. STAIRWELL - NIGHT.

131

A distant BANG as CAMERA FOLLOWS HARRY and JESSICA, coming
down to the ground floor now, the entrance at the bottom of
the staircase. Stopping there -

HARRY

You okay? Can you make it?

JESSICA

Uh-huh.

HARRY

You sure?

JESSICA

Lets go. Lets go. Lets go.

HARRY takes her hand, pushes the DOOR open, they step
through into the darkness -

132 EXT. DUBLIN STREET - NIGHT

132

HARRY's car flies past.

133 INT. HARRY'S CAR - NIGHT

133

HARRY driving, JESSICA shotgun. After several moments of
this, HARRY slows the car, pulls over, stops.

JESSICA

What are you doing?

He looks at her, sweat beading all over his face. She looks
down, sees his hand pressed into his side, bloodied.

JESSICA

Dad ...

HARRY

I'm sorry.

JESSICA

Oh, my God.

HARRY

I'm sorry, love. You're gonna have to ...

JESSICA

No!

HARRY

... to, listen ...
 (a spasm of pain)
 Unh! ... to leave me here ...

JESSICA

No, please ...

HARRY

Now, listen! ... Look at me, I'm fucked!

(beat)

I'm fucked, I'm not gonna make it ... Now ...

He opens the glove compartment, takes out the envelope MARY LYNCH refused, throws it in her lap. She's crying now.

HARRY

... My bag's in the back. Take it, go to the airport, do what we planned to do ... All right? Get out of this fucking place ... Will you do that?

(beat)

Will you do that, Jessica?
 (she nods, but he sees something in her face)
 What is it?

JESSICA

Why didn't you want me to come?

HARRY

Oh, man ...
 (shakes his head; a little laugh)
 Oh, man, where the fuck do I start?

JESSICA

(a sob)
Why, daddy?!

HARRY

I'm sick.
 (beat)
 I got sick, you see, and they found this great big fucking tumour ...

JESSICA

No.

HARRY

That's right. And it was gonna
kill me.

(with a smile)

I beat it, though.

JESSICA

You should've told me.

HARRY

(shakes his head)

I couldn't put you through that
again.

JESSICA

I would've come.

(beat)

Dad ...? I would've come anyway.

HARRY

Man ...

(a weak smile)

... Gimme your hand.

(she does; he holds it;
after a moment)

It was a real nice dinner we had,
wasn't it?

JESSICA

Yeah.

HARRY

Good chat.

JESSICA

Uh-huh.

They just sit there a while, JESSICA crying hard, HARRY's
breathing laboured. Eventually -

HARRY

Now, go on.

JESSICA

I don't wanna go!

HARRY

You have to.

JESSICA

We didn't have any time!!

HARRY
 We had enough.
 (beat)
 Jessica ...

She looks at him. They stare at one another for what seems like a long long time, then, through her tears -

JESSICA
 Goodbye, Daddy.

and, quickly, she reaches into the backseat, takes HARRY's bag, gets out of the car and walks away.

SLOW TRACK in on HARRY's face as her footsteps recede and disappear.

Time passes. His breathing starts to become laboured, ragged, loud.

He coughs a couple of times, slowly takes his last few breaths; in, out, in, out, in -

SLOW TRACK STOPS ON CU: HARRY dies.

134

A TABLE

134

sunlight shining across it. We hear a door open and close. Footsteps.

THE ENVELOPE

is dropped on the table. Some money spills out.

APARTMENT BLOCKS

Through a window. Top couple of storeys, recognisably New York, identical to the opening shot of the film.

A FIGURE

which we only see from behind, walks into shot and stops, looking out the WINDOW.

HOLD a while, then -

FADE OUT.