

"Bonus"

by
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A hit man is trying to get out of the business, and needs to do
one more job before his bosses will let him go.

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IN BLACKNESS

(V.O.)

They say the first one is the hardest one. Compared to the last one, the first one is a walk in the park.

OPEN ON:

INT. CHEAP HOTEL ROOM - NIGHT

JOEY LIM, a grizzled looking late 30's Asian man, is sitting on the edge of the bed, leaning forward on his haunches, a lit cigarette in hand, the smoke spiraling up past his tired looking face.

JOEY (V.O.)

I made my first hit when I was fifteen. There was a gang of us. We took him out and hacked him to death with cleavers.

CUT TO:

EXT. ALLEY - NIGHT

We follow a group of five young Asian men, brandishing meat cleavers chasing a sorry looking thin old Asian man into the alley. The alley is blocked off at the end. The old Asian man has a terrified look on his face. Then from

OLD MAN'S POV

We see most the group looking pleased with themselves that they have cornered their prey. Then from

END OF ALLEY BEHIND THE GANG

We watch them move in slowly, raising their cleavers in menacing anticipation. First one falls, then another, then another, as they begin a hacking frenzy.

(CONTINUED)

CONTINUED:

JOEY (V.O.)

I may have not delivered the killing blow, but I delivered enough of them to make a serious difference.

CUT TO:

INT. CHEAP HOTEL ROOM - NIGHT

Joey rises from his seated position, and goes to the window, staring out at the street below.

JOEY (V.O.)

Mr. Chin promised me this would be my last job. After this, my debt to the organization would be paid.

We come around to see JOEY'S profile, then we push in on his face in ECU. We pull back, and reveal we are:

INT. CHINESE RESTAURANT - NIGHT

JOEY is standing in somewhat the same position as he was in the hotel room, with the same look on his face. A voice startles him out of his reverie.

CHIN (V.O.)

Don't know why you're giving up on the business. You're good.

We pull back further to reveal an older Asian man, 50s, sitting facing JOEY, with two rather large looking Asian men looming behind him.

JOEY

This is number 50. After this, you said I was free.

CHIN

You're good, Joey. Consider it like hockey. After 50 goals, you get bonus. After 50 jobs, bonus too.

JOEY

The bonus for me is getting out of the damned business. I'm tired of it. I'm tired of the killing. The blood. I just want out.

(CONTINUED)

CONTINUED:

CHIN

My best man has grown a conscience.

JOEY

I'm not your best man anymore,
either. You have Kang.

CHIN

Kang is young, impetuous. A show
off. He only kills to prove to me
he's as good as you.

JOEY

Make him my last job and I'll
finish happy.

CHIN laughs grimly.

CHIN

You know I can't do that. I owe
his uncle Loo, my boss.

JOEY

So who's the mark?

CHIN

The name is in an envelope, in a
post office box on Main Street.

JOEY

After this, no matter what happens,
I'm done. I'm finished.

CHIN

Yes. You are done. You are
finished.

JOEY (V.O.)

Then I would be a free man. I
would be able to walk away from the
business, no obligations, no
responsibilities. I could go
wherever I wanted, and no one would
be looking for me.

We move over to the window, and catch a neon sign flashing.
We focus in on it, and when we pull back, we are on:

EXT. MAIN STREET - NIGHT

JOEY emerges from a store front, with a white envelope in hand. He stares at it momentarily, then hastily begins to tear it open. He looks at the paper inside, and sighs. He takes it, folds it up, and pushes it into his pocket.

CUT TO:

INT. CHEAP HOTEL - NIGHT

JOEY now moves from the window to the closet, where he pulls out a suit and lays it on the bed. He moves into the washroom, where we hear the sound of running water. Moments later, the water stops. We hear a shower coming on.

QUICK FADE as we RETURN TO

JOEY emerging from the washroom toweling himself off. We pan across to a wall in the room, and watch a silhouette of JOEY getting dressed.

LATER

JOEY is readying himself to leave. He pulls the paper out of his pocket, looks at it momentarily, then pulls out his lighter and lights the corner of it. He watches it burn in his hands, then just when the flame starts to get close to his fingers, he drops it in the ashtray by the bed. JOEY then exits the room, closing the door quietly behind him.

CUT TO:

EXT. PENDER STREET ALLEY - NIGHT

JOEY is in an alley, watching people go by. He sits atop some wooden boxes, and begins to light a cigarette. We see his face eerily lit by the flame, as he takes a long drag of his smoke. There is a noise behind him, but JOEY doesn't move.

FROM POV OVER JOEY'S SHOULDER

We see someone emerging from the shadows.

JOEY
Hello, Kang. What are you doing
here?

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CONTINUED:

KANG, a late 20s early 30s Asian man comes forward into the light. He has an evil sneering look on his face.

KANG

Joey Lim. I should have known Chin would send you.

JOEY

This is my last job. You can have the town after it's done. I'm out of the business.

KANG

But you can't leave. My uncle would forbid it.

JOEY

I've already talked to your uncle. And it's because of him you won't be number 51.

As JOEY says this, he rises to face KANG. They look hard at each other. Just then, KANG whips out a gun, but JOEY is too fast, and he takes KANG'S wrist and twists the gun out of it, forcing his arm behind his back, and slams KANG face first into the wall.

KANG

Pretty good for an old man.

JOEY

So, why are you here, Kang?

KANG

My uncle wanted me to shadow you to make sure the job was done. He didn't want you to skip town without finishing your contract.

JOEY

Your uncle knows my work. He knows I wouldn't leave a contract unfinished.

JOEY releases KANG, and hands him his weapon. KANG looks tentatively down at the gun being offered him, and grabs it back, stowing it under his coat.

JOEY (cont'd)

I suggest you go home. You wouldn't want to be killed incidentally by 'friendly fire'.

(CONTINUED)

CONTINUED: (2)

KANG sneers, then turns hastily and retreats.

POV ON KANG WALKING TOWARD CAMERA, JOEY IN BACKGROUND

KANG
Just finish the job.

KANG rounds a corner and disappears. We push in on JOEY, who returns to the boxes he was sitting on. Moments later, a door opens in the alley with light flooding into the darkness, ever widening. A small Asian man dressed in cook's gear emerges with a small bag of garbage. JOEY emerges from the shadows, and just as the cook dispenses with the trash, JOEY is on him, with a gun to his neck, whispering something just below our hearing, as we see the fear in the man's eyes growing. He nods, looking very scared.

CUT TO:

INT. DIFFERENT CHINESE RESTAURANT - NIGHT

POV FROM WINDOW IN KITCHEN DOOR

We see KAM LEE, 50s, another Asian gangland boss is dining at the back of the restaurant. It is empty otherwise. He is flanked by two rather evil looking henchmen, who stand at attention, while he eats. Then from:

POV LOOKING TOWARD KITCHEN

We see the face of JOEY LIM framed by the small square window looking on.

CUT TO:

INT. DIFFERENT CHINESE RESTAURANT KITCHEN - NIGHT

JOEY turns away from the door, and extracts his gun from inside his coat. He attaches a silencer to the barrel. As he does so, we catch a hint of relief. He then returns to the kitchen door, and enters the main part of the restaurant, as we:

CUT BACK TO:

INT. DIFFERENT CHINESE RESTAURANT - NIGHT

As soon as JOEY enters, the henchmen react. They begin to pull out their weapons. But before JOEY can even get off a shot, they are both aiming their attention toward the front entrance. We then angle on:

POV OF FRONT ENTRANCE

Where we see KANG rushing in, gun blazing. We see from

KANG'S POV OF KAM LEE'S TABLE

That KAM LEE is taking a couple of bullets, and one of the henchmen also takes a bullet. The other henchman, gun now out, takes a shot back at the attacker. We see

JOEY STANDING IN FRONT OF THE KITCHEN DOOR

As he watches in stunned horror. Then from

JOEY'S POV

We see KANG take a bullet in the chest, and fall backward from the impact of the shot. We then CUT BACK TO

JOEY

shooting the standing henchman, as we:

SEE THE HENCHMAN TAKING A COUPLE OF BULLETS

and fall backward hard into the wall behind. We then return to:

JOEY

Standing in front of the kitchen door looking very stunned. He rushes over to KANG, who is bleeding profusely from his wound and props him up against a chair.

JOEY

Why, Kang? Why?

KANG

Now you can't leave. Now you have to stay.

(CONTINUED)

CONTINUED:

KANG laughs grimly, as he convulses in pain.

JOEY

Not if I save your life. Then your
uncle will owe me.

KANG

Don't bother. I'm already dead.

As these words escape his lips, his eyes close. JOEY rises, and looks down at KANG. He then looks around the room at the carnage. He shakes his head, and pulls out his cell phone and begins to enter a number. We hear the ringing on the other end.

FADE TO BLACK

OPEN ON:

INT. CHINESE RESTAURANT - NIGHT

CHIN is sitting at his table, flanked by two henchmen, different than the ones prior. JOEY is standing before him, almost like he is awaiting judgement. CHIN looks up with a hard look. It broadens to a smile.

CHIN

Well done, Joey. Well done. You
are now released. You are free.

JOEY

Thank you.

CHIN

Why did Kang try to meddle I
wonder?

JOEY

He wanted to take out the mark
before I could. Then I'd have to
stay and do one more. How's he
doing, by the way?

CHIN

He'll live. He was lucky that you
were there to save him. His uncle
will not be pleased. But it cannot
be helped. The young. Ai.

CHIN shakes his head. JOEY smiles thoughtfully, as he pulls out two weapons.

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CONTINUED:

JOEY

Here. I won't be needing these
ever again.

He hands CHIN a pair of guns, his own and the one that
belonged to KANG.

CHIN

If you ever reconsider ...

JOEY

No thanks. I'm going somewhere
where no one can find me.

JOEY turns to leave.

CHIN

Where?

JOEY

If I told you, you'd be able to
find me.

JOEY begins to walk toward the door. We see CHIN return to
business at hand, looking over some papers.

CUT TO:

EXT. MAIN STREET - NIGHT

We see JOEY walking down the street thoughtfully. A smile
creeps across his face.

JOEY (V.O.)

Freedom. It wasn't how I wanted it
to end, but the end result is the
same. No more killing. No more
blood. No more guns. Just peace
and freedom.

JOEY pulls out a smoke, lights it, and continues on. As JOEY
passes an alley entrance a shot rings out. JOEY stumbles and
lurches forward, landing on the ground face down. One of
CHIN'S original bodyguards emerges from the alley. He pulls
out his cell phone and presses a few buttons, as he stands
over JOEY'S body.

HENCHMAN

Mr. Chin? Tell Mr. Loo the job's
done.

(CONTINUED)

CONTINUED:

The HENCHMAN hangs up his cell phone and moves quickly down the street.

HENCHMAN (cont'd)
(to himself)
That's number 23.

We focus in on JOEY, lying in a pool of blood. We push in close on his face. He has a look of peace.

FADE TO BLACK