

300,000

by
Aram S. Katz

Based on the Nanjing War Crimes Tribunal of 1945

Hierarchy Pictures, Inc.
LaMont Cain, Producer
Harvest L. Smith Exec. Producer.
9663 Santa Monica Blvd. Suite 441
Beverly Hills, CA 90210
ceo@hierarchypictures.com
+1.424.333.8471

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NOTE: All Chinese dialogue is spoken in Chinese. All Japanese dialogue is spoken in Japanese. For English audiences, subtitles are used.

FADE IN:

INT. HOTEL ROOM - MID MORNING

In a very minimalist hotel room, with very few decorations and nondescript brown wall paper peeling from the walls, a lone Anglo man, MORGAN WASSERMAN, 40 years old, above average build and light brown hair, stares at a typewriter with a blank white piece of paper inside it, a half burned cigarette in the ashtray near the typewriter and an open bottle of scotch next to the ashtray.

Legend: NANKING, CHINA 1946

Morgan looks tired, haggard and withdrawn. He stands and looks out the window, stares out at Nanking from his hotel room window, takes a drink of scotch, then sits back down.

He rifles through some papers, as though he is looking for something specific. Then he finds it, a crumpled, dirty, bloodstained piece of parchment paper. In his hand is a document in Japanese writing with the English translation under it. The writing is small and undecipherable.

Morgan sits up, places the piece of paper on the table and reads. He positions his fingers on the home keys of the typewriter and presses down on the first letter. Morgan types through his voice-over.

MORGAN (V.O.)

(typewriter)

On December 8th, 1937, the Japanese Army dropped thousands of this leaflet into the Chinese capital of Nanking, demanding surrender in 24 hours.

INT. PRISON CELL - MID MORNING SAME DAY

In a plain prison cell stands a broken, almost hopeless middle aged Japanese man looking out the window. Similar to Morgan, he looks tired, haggard and withdrawn.

CONTINUED:

He is dressed in a brown business suit, white top hat with a black rim and black loafers. This is TANI HISAO, General of the Imperial Japanese Army and death row inmate.

Tani looks out the window and stares at something distant and difficult to see. Suddenly, he hears his cell door opens. He looks in the direction of the noise and walks toward it automatically.

MORGAN (V.O.)

The Japanese Army, one million strong, has already conquered Changshu. We have surrounded the city of Nanking.

INT. PRISON CELL

Looking out into the hallway from the open door, six CHINESE PRISON GUARDS, dressed in the military uniform of Guomindang army soldiers, two armed with sidearms, four with automatic rifles, look in at Tani.

GUARD #1

It's time, Inmate Tani.

INT. PRISON HALLWAY

Surrounded by the six guards, Tani is escorted from his prison cell in handcuffs and chains. The two guards with side arms escort Tani arm in arm so he cannot escape, the four with rifles are on the sides, fingers on triggers in case of trouble. As Tani and the prison guards slowly walk down the prison hallway, Morgan continues typing:

MORGAN (V.O.)

The Japanese Army shall show no mercy toward those who offer resistance, treating them with extreme severity, but shall harm neither innocent civilians nor Chinese military who manifest no hostility.

EXT. NANKING AT DAWN - DECEMBER, 1937

ESTABLISHING city landscape over an eastern cloudless sunrise.

EXT. CENTRAL NANKING - NOON

Legend: NANKING, CHINA, DECEMBER 10, 1937

CONTINUED:

BEGIN FLASHBACK

Inside the Chinese capital of Nanking, a tense city sits knowing annihilation is coming.

The streets are almost empty. Only a passing dog or a person running to locate a place to hide can be seen. There is a thin layer of dusting snow on the ground and people can see their breath as they breath. The temperatures are freezing cold. . .much colder than usual with a gray, depressing and overcast sky.

The buildings are bombed out from intense aerial assaults. The rubble litters the streets. Piles of blackened wood, stone, mortar, clay and brick cover deserted streets.

EXT. XINJEKOU CIRCLE ON ZHONGSHAN LU

In the middle of a traffic circle in Xinjiekou, the city center of Nanking, stands a marble statue of Dr. Sun Zhong Shan, the Father of Modern China, on a pedestal smiling. Instantly, a bomb explodes, blowing the statue up, marking the beginning of the siege.

War has come to Nanking.

EXT. OUTSIDE THE ZHONGSHAN GATE

The Japanese army launches a full attack on the city. Mortar, tanks, aerial dive bombing and heavy machine gun envelop the city, blowing holes in the thick, gray, stone city walls that seal and surround the city. The full power of the Imperial Japanese Army descends on Nanking.

EXT. CITY WALL

From the top of the city wall, Chinese machine gunners spray the quickly advancing Japanese soldiers with massive machine gun fire, cutting them down as they advance. Hell has broken loosen.

EXT. GUANGHUA GATE

At the outer gate of the gray stone city wall, a thick, red door that can withstand a battering ram remains closed as the Japanese Army forces intensely fight to break the gate.

However, there is only one bridge across a 100 foot pond between the city wall and the advancing armies trying to breach the city, allowing the Chinese machine gunner easy targets to shoot from atop the wall.

CONTINUED:

One machine gunner, ZHOU FENG YI, a young boy of 16, aims down on the Japanese and fires, killing three or four advancing Japanese soldiers. On the Japanese side, light assault rifles continuously spray the city wall.

Being only an narrow walkway inside two thick stone walls at this section of the city wall, there is little protection from the bullets the Japanese fire.

EXT. CITY WALL AT GUANGHUA GATE

Inside the gate, weak Chinese resistance is met with slaughter and bloodshed.

Overwhelmed by superior numbers, military planning and munitions, the tacit resistance falls, and the Chinese defenders begin running as one last shell is fired into the Gate, blowing it open, killing most of the Chinese soldiers who have not begun a retreat. The defense has turned into a nightmare.

EXT. INSIDE GUANGHUA GATE

As the Japanese army swarms in, the remaining Chinese soldiers strafe them with machine guns, cutting them one by one. Soon, bodies of Japanese soldiers begin to pile on each other. Banzai charge after banzai charge of Japanese soldiers is repelled as the Chinese resistance holds amid dive bombings, light assault machine guns and tank shells.

INT. JAPANESE COMMAND

Inside the Japanese Central Command, PRINCE ASKAKA YASUKIHO and GENERAL MATSUI IWANE read dispatches about the battle. While happy, Asaka seems troubled.

ASAKA

The Emperor does not want another Shanghai.

IWANE

Nanking will fall soon, your highness.

ASAKA

Show no mercy. The Emperor has ordered it.

Iwane bows in respect as Asaka leaves. A soldier deep down, something inside Iwane shows apprehension. Iwane, tenses up and turns to Tani, standing straight.

CONTINUED:

IWANE

Order the siege commanders to take
no prisoners.

TANI

Yes sir.

EXT. INSIDE GUANGHUA GATE

Inside the Gate, the Chinese resistance has been surprisingly good, but cracks are beginning to show. The bombardments are taking their tolls. Large holes and craters crack the wall and the bodies of dead Chinese soldiers have begun to pile up. Blood drips to the ground.

EXT. ZHONGSHAN GATE

The Japanese soldiers have pushed deeper toward the wall, almost being able to touch the wall. However, as the Japanese advance, the Chinese begin throwing wood onto the ground. Suddenly, kerosene begins to fall on the wood, ground and invaders.

EXT. TOP OF THE GATE

A Chinese OFFICER begins to motion soldiers with flame throwers to come to the top of the gate.

OFFICER

Keep firing

The soldiers continues firing as the officer sees a dive bomber swoop down on the wall, dropping a bomb near the wall. He positions his soldiers, Zhou included, to aim at the wood and Japanese soldiers. The flames ignite the wood and kerosene immediately.

EXT. BOTTOM OF THE GATE

Japanese soldiers, pinned down by the Chinese machine gun fire, realize too late their doom. The wood ignites and they burst into flame. Panic ensues as Japanese soldiers burn to death. Cheers come from the Chinese as they begin to fire even more, reinforced by a small victory over the invaders.

OUTSIDE GUANGHUA GATE

Heavy artillery and tanks amass outside the gate. They concentrate their fire onto Guanghua Gate.

CONTINUED:

Shell after shell fired into the Gate increases the Japanese troop advancement.

EXT. INSIDE GUANGHUA GATE

The Chinese ability to repel the invaders starts to rapidly come undo. Their victories, however short-lived, become a living nightmare, as the shells blow holes in the Gate, killing scores of Chinese soldiers.

MORGAN (V.O.)

(typewriter sound)

It is our earnest desire to
preserve the East Asian culture.
If your troops continue to fight,
war in Nanking is inevitable.

Panic overtakes the soldiers. Most drop their weapons and run toward Yi Jiang Gate on the Chang Jiang, northwest. Zhou also drops his weapon and runs as fast as he can.

With retreating resistance, the Japanese shoot and kill any remaining Chinese soldiers. Those Chinese that surrender are cut down as they beg for mercy. The Japanese army shows there is no mercy for their traditional enemy.

EXT. GUANGHUA GATE

One last push and the Japanese finally break the Gate. They scale up and take position on the wall. Japanese soldiers begin to march and fire on any Chinese soldiers positioned on the wall. With this breach, the Chinese position is compromised. The Chinese soldiers begin to retreat as the Japanese on the wall fire machine gun spray fire on them.

EXT. NEAR THE GATE

In an alley, Zhou begins to remove his uniform in order to put on the civilian clothes he purloined. He panics and tries to hurry, but falls over his legs.

As he looks up, a JAPANESE SOLDIER stands over him, pointing his gun at the Chinese soldier. Knowing he is about to die, Zhou gets to his knees and begins to cry. He reaches behind him and the Japanese soldier opens fire three times, killing Zhou almost instantly.

The Japanese soldier spits on the body of the Chinese soldier. As the Japanese soldier leaves, Zhou's open hand shows the item he tried to show the Japanese soldier.

INSERT - ZHOU'S HAND

In his hand is a faded family picture of him, his father, mother. Slowly, the picture is covered blood.

INT. CHINESE COMMAND - MOMENTS LATER

Inside the Chinese Central Command, GENERAL TANG SHENG ZHI, sits, broken, listening to dispatches. He looks out the window to see the bombardment of Nanking, knowing the futility of defending an indefensible city.

CHINESE SUBORDINATE #1

Sir, we have lost Taiping, Zhongshan and Guanghua Gates. The enemy is swarming through the city.

Tang stands up and looks out at the window, watching his army being destroyed and the city falling into enemy hands.

TANG

Are my soldiers still fighting?
Silence.

CHINESE SUBORDINATE #2

Sir, Generalissimo took most of our communication equipment when he abandoned the city. We do not know.

Tang realizes the gravity of the situation.

CHINESE SUBORDINATE #1

If we continue this, we are allowing complete slaughter. What do you want me to do, sir?

Tang sighs, realizing the day is lost.

TANG

(quietly)
Order the retreat as best as you can. Nanking is lost. I will go to Generalissimo personally and take responsibility.

EXT. STREETS OF NANKING

Chaos ensues. Amid bombs, machine gun fire and an intense siege, Chinese soldiers drop their munitions, uniforms and guns in order to run even faster.

CONTINUED:

Some soldiers, not knowing the retreat has been ordered, watch their "deserting" Chinese comrades with disdain. A CHINESE SOLDIER turns and screams with venom. . .

CHINESE SOLDIER

(screaming)

Abandon the line, you abandon
China!

The Soldier then stands as he and his superiors turn to fire on the deserting soldiers, shooting some in the back. However, they are instantly cut in half by large caliber tank machine gun shells almost as soon as they stand.

EXT. NANKING STREETS

What should be an orderly retreat has turned into a rout and complete anarchy and chaos. Civilians, panicked, run with the soldiers, trying to save themselves. People loot stores to steal whatever they can use to survive.

Still, the Japanese bombardment on the streets continues. Mortar shells, bombs, grenades and arms from dive bombing planes reign down on those retreating. People are blown to pieces.

MORGAN (V.O.)

(typewriter sound)

The culture that has endured for a millennium will be reduced to ashes, and the government that has lasted for a decade will vanish into thin air.

Suddenly, from behind the routed Chinese, an armored Japanese jeep with a mounted high caliber automatic weapon turns down the street, jumps the curb and those inside see the Chinese running for their lives. They open fire on the unarmed civilians, cutting all of them down, then running over the bodies of the dead and wounded as it makes its way into the city.

The interior of Nanking has been breached!

Chinese people break into stores and loot food, clothing, anything they can use to escape the advancement of the invading Japanese army.

A shell explodes in the street, killing many people. The streets are lined with bodies and are coated with the red of Chinese blood. Nanking has turned into a Hell on Earth.

INT. JAPANESE COMMAND - MOMENTS LATER

CONTINUED:

Asaka is handed a dispatch. Iwane looks on, then is handed the same dispatch. He looks at Tani.

IWANE

Position the men at Yi Jiang Gate.
Cut off the retreat! Anyone who
surrenders, order soldiers to
accept. . .

Asaka is furious. He takes the dispatch.

ASAKA

General Iwane! You read the order
of the Emperor! Kill all captives.

Iwane sighs, knowing this is a mistake.

IWANE

. . .to not accept prisoners of
war from any Chinese soldier.

TANI

Yes sir!

Asaka smiles and shakes the hand of Iwane.

ASAKA

Loot all, burn all, kill all.

Iwane bows in respect and sighs.

END FLASHBACK

EXT. PRISON

BACK TO PRESENT

The soldiers exact a handcuffed Tani to a military troop transport truck.

CHINESE GUARD (O.S.)

Get into the truck, Prisoner Tani.

Two rifle armed guards enter the back of the truck. The two with only sidearms escort Tani into the truck. Finally, the last two rifle armed guards enter.

INT. TRUCK

As the truck pulls away, the Guards stare at Tani. If looks could kill, Tani would be dead.

Tani stares blankly out the window.

EXT. YU HUA TERRACE - AN HOUR LATER

As the truck stops, Tani is escorted to the street. Yu Hua Terrace's rolling hills and lack of trees are lined with most of the population of Nanking, those wishing to see the "Butcher of Nanking" executed for his crimes.

Some Chinese women cry, some men are quietly furious, but the mood for the Chinese is relative calm. The soldiers start escorting Tani toward his execution grounds, walking southeast from the truck.

EXT. EXECUTION GROUNDS - MOMENTS LATER

Tani stands on top of a treeless hill looking over the masses of Nanking residents there to watch him die. Tani is blank and emotionless.

GUARD #1

Move, Prisoner Tani.

Tani slowly starts walking down the hill. He looks around and hears the siege of Nanjing in his mind.

EXT. YI JIANG GATE - MOMENTS LATER

BEGIN FLASHBACK

The fleeing Chinese are trapped and surrounded. With only one narrow, two lane road (Zhongshan Bei Lu) leading toward the Yangtze River, hundreds of people run in full panic toward the three open doors at Yi Jiang Gate leading outside to the only way the Japanese have left the Chinese to pursue safety.

As they approach, machine gun fire from elevated positions rains down on them from their left, right and in front of them. The Chinese are now caught in an 270 degree crossfire. Japanese mortar shells explode on Zhongshan Bei Lu, blowing up and killing almost everyone on the street near the explosion.

Zhongshan Bei Lu has become a meat grinder and the Gate has become a detriment as it acts as a funnel for panicked people. Some fall to the ground and are trampled to death. Still, the bombardment does not end as more explosions and gunfire envelop the street from the Japanese.

MORGAN (V.O.)

(typewriter)

This commander-in-chief issues these to your troops on behalf of the Japanese Army. Open the gates to Nanking in a peaceful manner, and obey the instructions."

EXT. YIJIANG GATE - OUTSIDE THE GATE

Those that get through now have a kilometer of wide open land between the wall and the Chang Jiang. The Japanese on the wall rain down bullets from behind.

Bodies drop like flies.

EXT. ZHONGSHAN WHARF - MOMENTS LATER

Panicked people start jumping into the ice cold, rapidly flowing river in hopes of swimming to safety. More Chinese than can be counted begin to swim against a rapid, freezing current in order to find, what they hope will be, safety from the siege.

EXT. OPPOSITE OF THE RIVER

Suddenly, Japanese gunboats appear and take position on the opposite shore, cutting off the escape. The Chinese are surrounded and there is no hope left.

EXT. RIVER

From the river, the Chinese see the Japanese positions and guns staring at them. "Mercy," "We are not soldiers," "Do not kill us" and other calls for quarter are screamed and cried in panic from the river. Chinese children cry in terror and the adults scream in panic in the chaos.

All of the sudden, the Japanese begin to strafe the river with heavy machine gun fire. Screaming and the sounds of death and murder begin as bodies begin to pile up and wash down stream. The water begins to turn red with the blood of countless Chinese bodies.

EXT. RIVER DOCK

In the river, the USS Panay, flying an American flag in full, clear visibility, sits downstream from the bloodshed.

EXT. USS PANAY DECK

The sailors go about their daily routine and duties. Instantly, it falls under intense Japanese gunfire from the shore. Just as quickly, a Japanese dive bomber swoops down and drops a bomb onto the Panay. Suddenly, there is a loud explosion and the Panay begins to sink.

EXT. RIVER SHORE - CONTINUOUS

The Japanese on shore celebrate the sinking of the ship as they turn their attention upstream to the flood of Chinese being slaughtered, driving away.

One Japanese jeep stays, watching the Americans swim to shore. It opens fire on the Americans swimming and coming to shore.

JAPANESE SOLDIER

Every imperialist dies!

EXT. CHINESE SIDE OF THE RIVER

The Chinese who have not jumped into the river see the Japanese firing on those in the river. They turn to run back into Nanking. Suddenly, the advancing Japanese army begins firing on the crowd from ground level and the wall. The Chinese are caught in a crossfire.

Panic! Terror!

Chinese civilians and soldiers dressed as civilians begin falling to their deaths . . . on to the ground and into the river. The bombardment on the unarmed Chinese is unrelenting as the shores of the Chang Jiang become another meat grinder of a slaughter with machine gunning, a 360 degree crossfire, bringing the results of war: full on massacre.

A lone baby cries in terror and panic. Suddenly, there is one last gunshot and then perfect, unbroken silence.

MORGAN (V.O.)

(typewriter)

On December 10th, war came anyway.
The leaflet was a lie.

EXT. NANKING - MORNING (STOCK)

ESTABLISHING the fallen, nearly destroyed city of Nanking.

EXT. NANKING, THE NEXT DAY - ESTABLISHING

Nanking has fallen to the Japanese. A destroyed, broken city is silent.

EXT. ZHONGSHAN LU

On the street, victorious Japanese soldiers stand in line at attention, proud of a job well done as their leader, General Matsui Iwane, rides in, triumphant in his conquest of the Chinese capital.

As he rides past, soldiers cheer in Japanese military tradition. Iwane rides with his entourage. Tani rides next to Iwane.

TANI

It is a shame the Prince could not see this.

IWANE

(torn)

The Emperor called him back to Tokyo. I am sure the Emperor will be pleased with the report.

Tani looks at his soldiers and smiles.

TANI

What do you need from me, sir?

IWANE

(direct)

I am leaving you in charge of the mopping up efforts, General.

TANI

Thank you for the honor, sir.

Iwane looks at Tani and a cold look comes over his face.

IWANE

Anyone who misconducts himself must be severely punished.

Tani bows his head, acknowledging the order, as Iwane rides on. The cheering continues from the soldiers.

END FLASHBACK

INT. OFFICE OF JIANG JIE SHI - DAY

Legend: CHUNGKING, CHINA, 1946

GENERAL JIANG JIE SHI, current President of China, sits in a well decorated office. He is far from happy. A calm anger builds in him as he reads papers and looks at a newspaper.

MORGAN (V.O.)

I never thought I would go to
C h i n a .

(MORE)

CONTINUED:

MORGAN (V.O.) (CONT'D)

It wasn't on my bucket list, but when the Chinese government demanded justice for what happened in their capital, my life changed forever.

INT. DESK

Jiang sees the headline: "Tribunal Convicts General Matsui Iwane; Sentenced to Death." There is a picture of the general included with the article.

BACK TO SCENE

Jiang is beside himself with fury. He flings the newspaper across his office and sits in his chair, looking out the window. He reaches onto his desk and pulls up a file folder to read. As he thumbs through it, Jiang's unhappiness grows and grows. A knock comes to his door.

MAN (O.S.)

Mr. President?

Jiang walks over to the door and opens it, then returns to his desk.

MAN (CONT'D)

Sir, is this an improper time?

Jiang shakes his head and looks up, disgusted and annoyed with something.

JIANG

They abandoned us. They gave those monsters immunity.

Man understands and sits down in a chair in front of Jiang, uneasy. He knows he has to choose words wisely to avoid seriously consequences.

MAN

Sir, maybe the Americans felt it was necessary to. . .

Jiang stands up, ready to explode.

JIANG

(calm anger)

China will have her moment. To hell with the Americans. They gave me that bastard Stilwell. They want to subjugate China! They are no different than Japan.

CONTINUED:

Jiang turns and looks out the window. He smiles and looks to his left. A side door opens and a rather attractive woman stands. This is SONG MEI LING, sister-in-law to Sun Zhongshan and current first lady of China. She walks in and looks at the underling.

SONG

You're excused.

The Man stands up and quickly exits the room after saluting Jiang and bowing to Song.

SONG AND JIANG

Song sits down and looks at Jiang staring out the window.

SONG

You know you caused this misery in China.

Jiang ignores her.

SONG (CONT'D)

You had to give the Americans the excuse they needed to control us. You needed to demand Joseph Stilwell be removed from China.

Jiang turns and looks at his wife.

SONG (CONT'D)

They did it. Now, they control our lives. Now, they robbed us of our moment to seek justice.

JIANG

What do you want me to do, Song Mei-Ling?

Song stands. She walks over to Jiang and looks out the window.

SONG

There is another war coming. My sister says we need to work with the Communists, not fight them.

JIANG

(venom)

I would rather see China burn than work with those Communist bastards.

Song shrugs her shoulder.

CONTINUED:

SONG

Then you need to show the people
of China you want what's best for
them.

Jiang looks at his wife then sits at his desk. He picks
up his phone.

JIANG

We'll bring those Japanese devils
here.

Jiang pulls out a file folder.

JIANG (CONT'D)

(on the phone)
Prepare to move the government
back to Nanking.

EXT. MIDTOWN MANHATTAN - MORNING (STOCK)

ESTABLISHING New York City.

EXT. THE NEW YORK TIMES BUILDING - MORNING

Early morning activities occur outside the New York Times
Building. It is a typical busy New York City street, with
the typical activities of a New York City street. Morgan
walks up to a newspaper stand in front of the New York
Times building, dressed in a business suit.

EXT. NEWSPAPER STAND

Morgan picks up the newspaper and opens to the Op-Ed
section. Headline: "Nazi War Criminals Get Off Easy With
Execution" by Morgan Wasserman.

Morgan smiles and pays for the newspaper, nodding his
head at the news stand attendant, who nods back. Morgan
walks inside the building.

INT. NEWS ROOM - MOMENTS LATER

The elevator opens and a flood of people walk out, one of
them Morgan. As he walks through the room, he gives and
receives perfunctory greetings of the day.

INT. MORGAN'S DESK - MOMENTS LATER

Morgan sits down in his chair and opens the newspaper to
his article. Just as he is about to read:

CONTINUED:

JESSICA (O.S.)
 Good article, Morgan. As always.

Morgan rolls his eyes puts the paper down. He forces up the fake politeness and puts down the newspaper.

MORGAN
 Thank you, Jess. It's just how I feel.

Jessica, 27, attractive, sits down on his desk, holding coffee and smiling. She sips her coffee and remembers something she forgot.

JESSICA
 (remembering)
 Oh! Chief wants to talk with you.

He stands up and walks rudely away from Jessica, completely ignoring her.

JESSICA (CONT'D)
 (calling out)
 Good luck.

Morgan refuses to listen or even acknowledge her as he walks toward his boss' office.

INT. OUTSIDE CHIEF'S OFFICE - MOMENTS LATER

Morgan knocks on the door.

CHIEF (O.S.)
 Come in!

Morgan sighs and opens the door.

INT. INSIDE CHIEF'S OFFICE - CONTINUOUS

Morgan walks in and doesn't wait to acknowledge the Chief. He sits down in the Bureau Chief's guest chair, crossing his legs. The Bureau Chief doesn't acknowledge Morgan's entrance and continues reading.

CHIEF
 (matter of fact)
 I'm sending you to China.

Morgan is instantly incensed.

MORGAN
 The hell you are.

Chief slams his pencil down and looks up.

CONTINUED:

CHIEF

Look, the chinks are pissed because we didn't execute the nips' royal family, so they are going to kill some Japs for themselves.

MORGAN

What the hell does this have to do with me?

CHIEF

You lived among them for a while.

Morgan shakes his head in disgust.

MORGAN

Excuse me? I never lived in China. I lived in Korea.

CHIEF

(shakes his head)

Korea, China? Who the hell cares? Just get me a story about the Chinese problems with what we did for them!

Morgan stands up, disgusted.

MORGAN

I don't speak Chinese.

CHIEF

You didn't speak German in Nuremberg either.

Morgan shakes his head and looks at the ground.

CHIEF (CONT'D)

(indifferent)

Don't worry. The Chinese office got you an assistant. Some broad who wants to learn English. Just do what you're told.

Morgan walks to the door, begins to turn the knob, then turns around and looks at Chief.

MORGAN

(resolute)

Then consider my story my resignation!

Morgan looks at Chief. His hatred for Morgan subsides into sympathy

CONTINUED: (2)

MORGAN (CONT'D)

You sent me to watch those trials in Germany. I watched and saw things I'll never forget and you're sending me to another war zone.

Chief looks at him, genuinely concerned. But he will not waver.

CHIEF

(soft)

Just get me one story. Take your time. Everything's taken care of here. You did well telling the Jewish story. Tell their story with that passion.

MORGAN

I saw what the Japanese did to Koreans when I lived there. I know this will be no different.

CHIEF

(nodding)

You're probably right. But I know no one better to do it than you.

Morgan looks at the Chief, who smiles as Morgan opens the door and walks out.

MORGAN

(walking away)

I stand by my resignation.

Chief sighs and closes the door behind him.

INT. MORGAN'S APARTMENT - NIGHT

Morgan sits with a glass of Scotch in his hand staring into blank space. He stands up and walks to his bookshelf. He picks up his diary and reads it. Stock footage of what Morgan is reliving through the montage.

MORGAN (V.O.)

I listened to a Jewish survivor. .
 .torture. . .watched a movie of a
 Nazi beating a child to death. .
 .Nazis laughed as they liquidated
 a ghetto. . .Survivor told of
 Nazis slaughtering Jewish
 children. . .these people are
 animals. . .they all deserve to
 die. . .I'm lucky. I was in
 America.

INT. BEDROOM

Morgan stares at the ceiling, wide awake.

He closes his eyes wanting to get off the ride. He covers his ears to drown out the sound of file footage of Nazi war crimes against the Jews from pounding into his head. Suddenly he screams and the spinning and the noise stops. He breathes heavily, almost out of breath.

MORGAN

Why was I so lucky?

INT. BEDROOM - NEXT MORNING

A half rested Morgan packs his bags. He looks at his suitcase and throws a Chinese/English dictionary onto his clothing. He looks at the dictionary and sighs.

MORGAN

(to himself)

You can always back out.

Morgan shakes his head, closes his briefcase and looks in the mirror. He tries to smile, but it comes out fake and forced. He picks up his briefcase and suitcase walks to the bedroom door.

SERIES OF SHOTS

A) Leaving his apartment building

B) Getting into a taxi

C) Getting to Idlewild Airport

D) Boarding his plane.

E) Taking off

F) Landing in Shanghai

LEGEND: SHANGHAI, CHINA

INT. TERMINAL - MOMENTS LATER

Morgan hands his passport to the Chinese immigration official, who checks it, looks at the visa and stamps it. He hands it back to Morgan as Morgan walks through.

POLICE OFFICER (O.S.)

(command; Mandarin)

Hey! Foreigner!

Morgan doesn't stop as the police officers speaks in Chinese. He doesn't know the man is talking to him.

CONTINUED:

Suddenly, a hand touches Morgan's shoulder. Morgan turns around and sees a Chinese POLICE OFFICER looking at him.

MORGAN
(confused)
Yes?

POLICE OFFICER
(Mandarin)
You dropped this on the floor.

The police officer hands Morgan his note pad. Morgan looks at him, takes it and smiles.

MORGAN
Thank you?

Morgan bows his head, thinking it is a sign of respect as it was in Korea.

POLICE OFFICER
(smiling; Mandarin)
Please keep better care of your property. Good day.

The police officer walks away, but the encounter unnerved Morgan.

INT. TERMINAL PLAZA - MOMENTS LATER

Morgan steps through the custom's office and into the reception area where people are waiting with signs. Since most of the people getting off the plane are Chinese, the signs are written in Mandarin. Morgan looks around, but does not see his contact. Around his neck is a camera.

MEI-HUA (O.S.)
(Chinese accent;
softly)
Mr. Wasserman?

From behind, barely heard, Morgan peers his head but doesn't turn.

MEI-HUA (O.S.) (CONT'D)
(a little louder)
Mr. Morgan Wasserman?

Morgan turns and waits for the people to move out of his way. He looks to see a rather tall for Chinese women, thin and petite Chinese woman with a beautiful face and a very attractive figure, with long black hair.

Her name is WEI MEI-HUA, 23 years old. She is intensely shy. Morgan looks at her and smiles in relief.

CONTINUED:

MORGAN

I'm Morgan Wasserman.

Mei-Hua lowers the sign as Morgan walks up to her. She did not expect Morgan to be as tall or as big as he is and his size scares her, making her step back a little. Morgan does not notice.

MEI-HUA

(like reading a
speech)

I am your layson, Wei Mei-Hua. I
am here to make easy for you.

Morgan sighs in disappointment and extends his hand to shake, but Mei-Hua stands, confused. Morgan recoils.

MORGAN

Okay, fine. Just stay out of my
way and do what I tell you.

Morgan begins to walk with his bags, takes a few steps and notices Mei-Hua is not with him. He turns to see Mei-Hua standing nervous, looking at the ground.

MORGAN (CONT'D)

(annoyed)

What the hell are you doing?

MEI-HUA

I sorry. You say stay out way. I
am.

Morgan closes his eyes in disgust.

MORGAN

(venom)

Show me where I am staying please!

Mei-Hua runs over to him and walks with him, looking at the ground. Morgan watches as she walks next to him, rolling his eyes.

MORGAN (CONT'D)

(angry, under his
breath)

I know how you got this job,
toots.

EXT. OUTSIDE THE TERMINAL

Mei-Hua and Morgan stand looking for a rickshaw. Mei-Hua looks around with an apologetic nature. Morgan shows nothing but disgust and scorn for everyone and everything. A ram-shackle taxi pulls up and both get inside.

INT. CAB

Mei-Hua looks out the window and then back at the driver.

MEI-HUA
(to the driver)
Train Station please.

The driver doesn't respond. He looks back and sees Morgan looking out the window. The driver is intrigued by this foreigner, as he has never seen one up close.

CABBIE
What is the foreigner doing in
China?

Mei-Hua smiles.

MEI-HUA
(quiet)
He's writing something on the
Japanese aggression at Nanjing.

The driver's face turns sour. This is a very sore topic for him.

DRIVER
Those devils killed my grandfather
and grandmother. I hope he is
respectful to us.

Morgan looks at the driver's dour face staring at him in the rear view mirror. He turns to Mei-Hua.

MORGAN
(whispers)
What did I do to make him angry?

MEI-HUA
Nothing. He want you be honest to
China.

Morgan nods and touches the Driver's shoulder.

MORGAN
(speaking to a child)
Don't worry. I will be honest
about who you people are.

The driver looks at Morgan's hand with a confused look. He then looks straight ahead.

DRIVER
Why is he touching me and talking
so slow? Does he think I am
foolish?

CONTINUED:

MEI-HUA

No. Just say thank you. He likes you.

The driver smiles and nods his head.

CABBIE

(to Morgan)
Thank you.

MORGAN

(to Mei-Hua)
What is he doing?

MEI-HUA

(lying a little)
He happy you tell our story.

Morgan rolls his eyes and sneers.

EXT. OUTSIDE TRAIN STATION - AN HOUR LATER

Morgan gets out of the taxi and looks around.

TRAIN STATION PLAZA

The burnt out, shelled out remains of the once glorious and vibrant city of Shanghai softens Morgan a bit. While he has seen this before when he was in Germany with little sympathy for the Germans, the images of Shanghai are overwhelming to him.

Morgan lifts up the camera to start taking shots.

CAMERA POV

SERIES OF SHOTS

- A) forlorn old Chinese woman whose spirit is nearly broken
- B) half naked children playing in bombed out filth
- C) a woman collecting water on the street for cooking.
- D) a family of six living in a bombed out building
- E) a older Chinese man with an arm missing.

BACK TO SCENE

Morgan takes in this carnage in stride. He sees the misery of Post War China and shakes his head.

CONTINUED:

He feels a tug on his arm. He looks down to see an old Chinese woman begging. Morgan tries to get away.

OLD WOMAN

Please. We're starving!

Morgan releases himself from her grip, only to see another beggar, a Chinese man walk up to him. Morgan begins to realize the gravity of the situation. He is looked at as wealthy and the people are desperate.

MORGAN

(nervous)

Mijo!

He doesn't remember how to pronounce her name. Morgan looks around to see too much misery. He walks toward the train station and feels the world swirl around him like he did in bed that night. Suddenly, the images of the trials of the Nazis resonates in his mind:

MONTAGE

- A) Holocaust footage
- B) Auschwitz footage
- C) Crematory footage
- D) Starved survivors footage

BACK TO SCENE

Morgan feels the weight of the world on his shoulders and on his back. There is nothing he can do to stop it. The starving Chinese beggars surround him and he feels helpless to stop it. He wants to run, but his legs won't move.

MEI-HUA (O.S.)

Mr. Wasserman.

EXT. OUTSIDE TRAIN STATION

Morgan snaps back to reality. The lone beggar has left his side and walks away down a bombed out street.

MEI-HUA

Mr. Wasserman. Nanjing train leave
half past. We go now?

His out of body experience over, Morgan takes in the destruction of Shanghai as best as he can. Morgan sighs and picks up his bags.

CONTINUED:

A few Chinese beggars rush to help him, seeing an opportunity to earn some money, but Morgan shakes his head and Mei-Hua shoos them away.

MORGAN

Please. Let's go.

Mei-Hua and Morgan walk into the train station, leaving Shanghai behind.

INT. TRAIN CAR - AN HOUR LATER

Safely inside the train, Morgan sits staring out the window. He sees China's bare bones exposed, the pain of total war cast upon them by invaders. Not a building goes by without some evidence of Japanese attack, not a person is seen without some emotional scar of the war.

MORGAN

Morgan takes out a pad and starts writing down what he sees.

MORGAN (V.O.)

I had been in China for less than five hours and I just wanted to go home. I wanted all of it to be over.

EXT. OUTSIDE THE TRAIN - CONTINUOUS

The Train pulls into Suzhou station and passengers load and unload. War torn scenery can be seen in the background.

BACK TO SCENE

Mei-Hua sits reading a newspaper, Morgan writing in his diary. Suddenly, a slow-walking ELDERLY MAN with a hunched back and a limp walks into the room and sits down across from Morgan. He stares out the window, then looks at Morgan. The train jerks forward and then continues toward Nanking.

INT. TRAIN CAR - CONTINUOUS

Morgan realizes the man is staring at him. The rudeness of being stared at begins to bother him, so Morgan shifts in his seat. Morgan rolls his eyes as the man continues to stare at him, then Morgan slams down his pen into his diary. Mei-Hua jumps in fright by the sudden and unexpected noise.

CONTINUED:

MORGAN
 (to the man)
 What!?!

Mei-Hua looks up and sees the old man and Morgan's very annoyed face.

MEI-HUA
 Mr. Morgan. What wrong?

MORGAN
 This person keeps staring at me.

Morgan looks at the old man.

ELDERLY MAN
 (perfect British
 English)
 I meant no disrespect.

Morgan is surprised the man can speak English.

ELDERLY MAN (CONT'D)
 I have not seen American so close
 before. Most foreigners I knew
 were British.

Mei-Hua stands to the side as the Elderly Man takes off his cap, a serious, dour look on his face.

ELDERLY MAN (CONT'D)
 (gently)
 You are American?

MORGAN
 (sarcastic)
 Black South African.

Elderly man smiles.

ELDERLY MAN
 I know your sarcasm. British
 professors at my college in Harbin
 did the same thing.

MORGAN
 Student?

Elderly man shakes his head.

ELDERLY MAN
 Head master of the English
 Department. Why are you in China?

Morgan rolls his eyes and ignores the question.

CONTINUED: (2)

MORGAN

(seething)
I'm sorry. That's my business
only.

ELDERLY MAN

You may find that you are not
welcome here.

Morgan stands up and walks away from the Elderly man. Mei-Hua is shocked.

ELDERLY MAN (CONT'D)

(calm)
Why do you dislike me?

MORGAN

(just as angry)
It's sundown.

Morgan stands up and gets his Jewish prayer book and Yarmulke. Elderly Man stands up, a new found respect for Morgan.

ELDERLY MAN

(to Mei-Hua)
I know that hat. He is. . .

Elderly man grabs Morgan's hand and turns his arm over to see a number tattoo on Morgan's forearm with the letters "R.I.P." under the numbers.

Elderly Man changes his attitude, realizing that this foreigner is just like him. Elderly Man runs his hand over it.

ELDERLY MAN (CONT'D)

Why are you here?

MORGAN

(flat)
Nanking.

Elderly Man nods, understanding. He looks at Morgan's arm tattoo and smiles hurt. Mei-Hua is confused.

ELDERLY MAN

(sincere)
I know of your people. I know what
happened to you. I know you mean
China no harm.

Elderly Man takes out a photograph.

CONTINUED: (3)

ELDERLY MAN (CONT'D)

I went to Harbin to teach. My son fought against the Japanese in Jiangsu. I am sure those Japanese devils killed my son in Nanking. You understand that pain.

Elderly Man leans back and wraps himself in his jacket.

ELDERLY MAN (CONT'D)

I am returning home now to find out.

Elderly Man closes his eyes like he's falling asleep.

ELDERLY MAN (CONT'D)

He was only 16.

MORGAN

How old are you?

Elderly man smiles. Morgan sees teeth are missing.

ELDERLY MAN

Unit 731 aged me, but I'm only 53.

The Elderly man falls asleep instantly. Mei-Hua smiles hurt and sits down across from Morgan, not believing the man is that young. Morgan looks at his prayer books and stands up.

MEI-HUA

What you do now?

Morgan closes his eyes. He closes his book and walks to the door.

MORGAN

Every week I talk and pray to God. And every week he doesn't listen.

MEI-HUA

(confused)

Mr. Wasserman? Why pray?

Morgan puts his book down and looks up, like part of him has left his body and he's lost.

MORGAN

(quietly)

Exactly.

Morgan walks out of the room slowly. Mei-Hua stands up and walks to the open door, looking out.

INT. TRAIN HALLWAY

Morgan walks slowly, his head down. The train jerks and starts up again.

EXT. BETWEEN CARS - MOMENTS LATER

Morgan smokes a cigarette, staring at his Yarmulke. He looks up, pleading almost. His discontent is impossible to hide. He makes a fist and is about to throw his Yarmulke off the train, but suddenly, reconsiders. He puts it back on his head and sits down. Morgan puts his head in his hands and sits quietly, depressed.

MEI-HUA AND MORGAN

From behind, Mei-Hua has watched everything, but still does not understand. She smiles again and walks over to him. Morgan looks up.

MEI-HUA

(quietly)
Should I leave?

MORGAN

(almost silent)
Please don't.

Mei-Hua looks down at Morgan, who motions her to sit next to him. She obeys. Instantly, Morgan puts his head on her shoulder and sighs gently.

MORGAN (CONT'D)

Why am I still alive? Why me?

EXT. TRAIN - NIGHT

The train continues down the track, into the night under a cloudless sky and a bright full moon.

INT. HOTEL ROOM - A FEW HOURS LATER

The door opens. Mei-Hua turns on the lights walks into a very minimalist room with few decoration and burn marks on the walls and ceiling. Morgan follows, with his brief case and his suitcase. He puts them down and falls into bed.

MEI-HUA

I come back Monday. You sleep now,
Mr. Wasserman.

CONTINUED:

But Morgan is already asleep. Mei-Hua smiles, closes the door and leaves.

INT. HOTEL LOBBY - MOMENTS LATER

Mei-Hua walks up to the COUNTER MAN, who is falling asleep.

MEI-HUA

Hey!

Counter Man groans.

MEI-HUA (CONT'D)

Wake up!

Counter Man looks up.

COUNTER MAN

Oh, the woman with the foreigner.

MEI-HUA

I will be here at 9:00 on Monday.
Please give me a key.

The man obeys, then puts his head down. Mei-Hua begins to walk out of the hotel.

COUNTER MAN

(calling out)

Haven't we seen enough invaders in
Nanjing? Do you need to bring
another one here?

Mei-Hua stops and closes her eyes, annoyed. She walks out into the night.

INT. MORGAN'S ROOM - LATE MORNING

The room is empty, a light on in the bathroom. Morgan's bed is made, his clothing on the bed ready to be worn. Morgan is in the bathroom.

He turns the faucet off and walks out, shivering from a cold shower, wearing a towel around his waist. He can see his breath. There is a knock on the door.

MEI-HUA (O.S.)

Mr. Wasserman?

Morgan looks up and shakes his head. He looks at his watch:

INSERT - MORGAN'S WATCH

9:04

BACK TO SCENE

Morgan laughs, amused at the punctuality of Mei-Hua. He sits on the bed, trying to dress as quickly as possible.

EXT. HOTEL - MOMENTS LATER

Mei-Hua talks to Morgan. She is dressed professionally, elegant and beautiful. Morgan is high casual: slacks, white button down shirt, no tie, black shoes. The contrasts between the two indicates a cultural difference are obvious: Chinese proper, American relaxed.

EXT. STREET FROM HOTEL - CONTINUOUS

The Chinese on the street stop and stare at Morgan as he walks by; not a hostile stare, but a stare of curiosity. Most have never seen an American up close, so they are truly interested in this strange looking foreigner. A SMALL CHILD plays around his MOTHER'S legs, then falls down at Morgan's feet.

Small Child looks up to see Morgan looking down and instantly gets scared, runs to his mother's legs, buries his face and screams in terror. Mother smiles embarrassed and looks apologetic to Morgan, who smiles.

MEI-HUA

Please forgive baby.

MORGAN

I lived in Asia before. I know the routine.

EXT. STREETS OF NANKING

Morgan and Mei-Hua walk down the bombed out streets of Nanking. The city is in complete ruins. Suddenly, the sound of a gunshot fills the air. Mei-Hua jumps. Morgan looks around to see a military truck backfire again. He looks at Mei-Hua.

MORGAN

Think you're going to be attacked?

MEI-HUA

(apologetic)

I very scare loud noise.

CONTINUED:

MORGAN

That's understandable.

Morgan laughs, then stops and looks around. The complete destruction of the city is beginning to affect him.

MORGAN (CONT'D)

When will they begin to rebuild?

MEI-HUA

(moment of fire)

Soon I hope.

The two walk down another street. They continue speaking in pantomime.

EXT. ZHONGSHAN HOTEL - MOMENTS LATER

Mei-Hua and Morgan walk up steps into a building where people are hurrying in. The Chinese look at Morgan still as a curiosity figure. Some point and whisper to themselves. Morgan looks around at this and tries to pay attention to his job, but he feels like a freak.

MEI-HUA

(quietly)

I cannot Japanese. I can just Chinese.

MORGAN

I lived in Seoul for seven years.
I learned Japanese there.

Mei-Hua smiles in relief and points toward the Zhongshan Hotel, which will serve as the courthouse. Morgan shakes his head and follows Mei-Hua inside.

INT. OUTSIDE THE BALLROOM - MOMENTS LATER

In pantomime, Mei-Hua and Morgan walk into the ballroom, which is the courtroom, with Mei-Hua talking Morgan's ear off and Morgan barely listening.

INT. COURTROOM - MOMENTS LATER

The head of the tribunal, SHI MEIYU, sits at the judge's desks between four other Chinese justices, SONG SHUTONG, GE SHAOTANG, LI YUANNING and YE ZAI ZENG. They look humorless, dressed as Generals in the Chinese Kuomintang Army. Shi bangs his gavel and the spectators sit.

CONTINUED:

In the defendant's area are four Japanese men: Tani, CAPTAIN GUNKICHI TANAKA and LIEUTENANTS TOSHIAKI MUKAI and TSUYOSHI NODA, all sitting next to a myriad of attorneys, the lead being SATO OMURA, a Japanese American.

In the prosecutor's area are a number of military attorneys in officer's Class A uniforms, sitting in front of Chinese men in business suits. The lead attorney is CHEN GUANGYIN, General of the Chinese Army.

The Courtroom is packed with most of Nanking's population. It is standing room only. At ground level, bailiffs stand armed with sidearms watching over the crowd. On the balcony stands armed bailiffs eight feet apart armed with rifles. They all have live ammunition in the magazines.

SHI

(formal)

We will come to order.

The Japanese defendants put on earphones in order to listen to the Chinese being translated.

SHI (CONT'D)

The first Nanking War Crimes Tribunal will come to order. Mr. Chen, please proceed with your opening statement.

Chen stands up and walks to a lectern. He places his folder on the lectern and looks at the judges.

CHEN

(passionate)

Your honors. In 1937, the Japanese invaded, attacked, bombed and conquered our capital of Nanjing. We, the prosecution, will not attempt to prosecute the unprovoked war of aggression against China. However, what followed in the weeks after the fall of Nanjing could only be described as calculated genocide against a broken, unarmed and defenseless civilian population. We will prosecute that.

Chen looks at the defendants with growing disgust with each passing word.

CONTINUED: (2)

CHEN (CONT'D)

We will show the following things: That defendant Hisao Tani was derelict in his duty to control his men's behavior and actions; that prisoner Gunkichi Tanaka encouraged his men to conduct the brutality in the weeks that followed the fall of Nanjing and that prisoner Mukai and Noda turned the killing of defenseless civilians into sport with the documented "Contest to Kill 100 By The Sword."

Chen stops to compose himself.

CHEN (CONT'D)

We will produce witnesses, evidence and statements from the defendants and their government that the actions the defendants are accused of committing were part of a sanctioned "submission through terror" campaign. The defendants are accused of overseeing mass killings, mass rapes, mass torture and even infanticide, arson, looting and wanton destruction all in the name of their Emperor.

COURTROOM

Morgan sits as Mei-Hua translates. He cannot believe the words Chen is saying. He stares at Mei-Hua, who closes her eyes while translating. Morgan begins to see the faces of those he saw at the Nuremberg trials. The faces of the defendants morph into German faces. Chen's face morphs into Robert Jackson's, while the courtroom morphs into the Nuremberg courtroom.

MEI-HUA (O.S.)

(quiet)

Mr. Morgan.

Morgan comes back to reality. He puts his head in his hands.

MORGAN

(hurt)

The same argument.

CONTINUED:

CHEN (O.S.)

The People of China will show that the defendants' actions and inactions led to the deaths of over 300,000 innocent and unarmed Chinese POWs, civilians, women, children and old people. We ask for justice for the victims. Thank you.

Morgan smiles weakly at Mei-Hua.

MORGAN

Is this going to be difficult?

MEI-HUA

(confused)

Difficult? I speak English.

Morgan shakes his head. Mei-Hua retreats a little. She shows too much emotion to this foreigner and tries to pull back, almost successfully.

MEI-HUA (CONT'D)

(angry)

This my country. Men there hurt it. I am a proud Chinese!

Morgan smiles and nods. He puts his hand on her hand gently. She removes it and gives a very uncomfortable smile.

MORGAN

(weakly)

If this is too hard, please tell me.

INT. COURTROOM

Shi looks at the Japanese lawyers as Chen sit down.

SHI

The defense will please give their opening statements to the tribunal.

Sato stands and looks at the tribunal. The flavor of the spectators change. When Chen spoke, the courtroom was sympathetic and embracing. With Sato, the courtroom is cold and hostile.

As Sato speaks, the Chinese in the courtroom put on earphones to hear a translation.

CONTINUED:

SATO

(sincere)

I am not here to defend Japan. I am not here to defend their actions, even though in their eyes, their actions were self-defensive against imperialism by outsiders looking to destroy Japan, such as the Europeans and Americans. I am here to defend four soldiers who were--

MORGAN

Morgan writes and mouths the next three words as if he's heard them before.

SATO (O.S.)

. . .just following orders. . .

Morgan rolls his eyes.

BACK TO SCENE

SATO

You cannot hold these soldiers who performed their duties as soldiers accountable for the orders they were forced to obey. Soldiers cannot say no to orders. Added to that fact is that there was no formal surrender. The Chinese army after Yi Jiang Gate, showed evidence of an army looking to regroup and counter attack the Japanese Army. The dead Japanese soldiers are proof of that, as no Japanese soldier or officer ever observed a white flag of surrender. We intend to show this, as well as proving that the prosecution's case against these defendants is legally inadmissible, based on ex-post facto laws, illegal evidence and the revenge of victor's justice. Thank you.

Sato sits. The crowd is very hostile toward him. Shi coughs as a way of hiding his disagreement with Sato's assessment.

SHI

Mr. Chen, please call your first witness.

CONTINUED:

Chen rises.

CHEN

The prosecution would like to call
as its first witness: Dr. Robert
O. Wilson.

INT. WITNESS ROOM DOOR - CONTINUOUS

A BAILIFF opens the door and ROBERT WILSON, an old 40 year old man, emerges. He looks perpetually tired and almost broken in a sad, pathetic way. As Wilson walks toward the witness chair, the reverence and respect given to him by the Chinese in the audience cannot be understated. Men stand up, look to the ground and remove their hats, women fall to their knees in reverent adulation.

Some near the walkway reach out to grab his hand. Each time, Wilson smiles weakly and touches those who reach out.

MEI-HUA AND MORGAN

Mei-Hua smiles and sits down when Wilson passes. Morgan looks at Mei-Hua's reaction and then at his fellow countryman. He takes out his pen and flips to a blank page in his notebook.

MORGAN

(quietly)
Who is he?

MEI-HUA

(composure regained)
Good doctor. American. He save
many Chinese.

BACK TO SCENE

Wilson walks to the witness chair. The Bailiff walks over to Wilson and Wilson raises his right hand.

BAILIFF

This is to pledge that you will
tell truth and only the truth at
this court as a witness and will
never hide, modify, increase or
decrease anything. Do you affirm?

WILSON

I do.

CONTINUED:

Chen stands and walks to the lectern to begin his examination.

CHEN

Dr. Wilson, what capacity did you fill when you lived in Nanjing at the time of the Japanese invasion?

WILSON

I was a foreign resident doctor at Nanking Hospital.

CHEN

Were you present during the invasion and subsequent siege of Nanjing?

WILSON

I was.

CHEN

At the time of and after the invasion of Nanjing, did you become familiar with any of these prisoners?

Wilson points to Tani.

WILSON

General Tani, because of my work in the International Safety Zone of Nanking.

CHEN

(clears his throat)

Did you, at any time, observe the Japanese soldiers under General Tani's command commit any acts of aggression against the civilian population of Nanjing?

Wilson inhales and looks at Tani, resolute. He does not take his eyes off of Tani as he says:

WILSON

Absolutely.

EXT. NANKING STREET IN DECEMBER - MORNING
BEGIN FLASHBACK

Japanese soldiers march at the quick step with Chinese people barely clothed being force marched next to them soldiers.

CONTINUED:

All action coincides with Wilson's testimony in pantomime. Noda and Mukai lead the soldiers. It is a very cold morning as everyone can see their breath.

YUE YA HU DOCK

Wilson sits on a dock, fishing in the lake, a moment's respite from his long work as a surgeon. Wilson looks to his left.

EXT. YUE YA HU - MINUTES LATER

Next to a half frozen lake just outside the Nanking city wall, the Japanese soldiers stop the Chinese civilians. The officer orders them to take their clothing off. Wilson stands up and puts his fishing pole down.

WILSON (V.O.)

The Japanese said they wanted fresh fish and ordered the terrified Chinese to get into the lake.

One civilian resists and fights back, but he is quickly knocked to the ground, shot and stabbed twice with a bayonet.

DOCK

Wilson runs off the dock and down the shore after the execution.

YUE YA HU

Noda sees Wilson coming toward them. One orders a soldier to intercept Wilson. Wilson walks up and the soldier blocks Wilson's advance with his rifle.

WILSON

You can't do this!

Noda walks over to Wilson, smiling

NODA

You do not belong here.

Wilson points to the people.

WILSON

This is not that we agreed to when we met with your Generals.

CONTINUED:

NODA

(anger)
Agreed?

Noda pulls out a gun and points at Wilson's face. Wilson stares without flinching.

NODA (CONT'D)

I could kill you now and nothing will happen to me.

WILSON

Do it, then!

The Chinese watch Wilson stand his ground. Noda cocks back the pistol's hammer.

MUKAI (O.S.)

Soldier, get that foreigner out of here.

Wilson tries to get passed the soldier, only to be struck with the butt of the rifle in his stomach. Wilson falls to a knee. The soldier grabs Wilson and starts pulling him away with Noda following.

WILSON (V.O.)

The others began shooting at the ground.

EXT. LAKE INSIDE NANKING - CONTINUOUS

The Chinese run into the lake as the Japanese start shooting at them with their rifles. Terrified, the unarmed dive into the freezing water in order for the hope of escaping the bullets fired.

WILSON (V.O.)

And as we know, humans cannot survive long in freezing temperatures.

LAKESHORE

Wilson is pushed passed the dock. He looks to see the Chinese in the water. Noda grabs him and pushes Wilson to a further location.

NODA

Go home! You saw nothing!

Wilson looks over their shoulders. The suffering Chinese shiver and beg for mercy.

CONTINUED:

NODA (CONT'D)

This is a Japanese Imperial Army
issue. Go back to your hospital,
"doctor."

The two soldiers turn and walk back to their comrades.

WILSON

(shouting)
People will know about this!

Noda turns around. He smiles.

NODA

No one will care what happens to
miserable Chinese dogs. Leave!

Noda turns back around and walks, with the soldier, back to the lakeshore. Wilson, helpless to stop it, watches until he sees the Japanese point at him. He then turns and walks away.

EXT. LAKE SHORE INSIDE NANKING - AN HOUR LATER

The Japanese soldiers are laughing and playing cards, drinking and eating. One points into the lake and the rest pick up their guns.

EXT. LAKE INSIDE NANKING - CONTINUOUS

The half frozen bodies of the Chinese people dying in the lake float to the surface.

EXT. BUSH NEAR THE LAKE - CONTINUOUS

As the Japanese laugh and begin firing their rifles into the lake, a Chinese BOY of 12 watches the horror, almost unable to contain his emotions.

WILSON (V.O.)

I could do nothing. And I will
live with that for the rest of my
life.

BACK TO PRESENT

END FLASHBACK

Wilson takes out a handkerchief to wipe his eyes. The defendants are completely unmoved. Most of the spectators are emotional.

CONTINUED:

WILSON

A young boy related this story to me as he lay dying in the hospital after a distraught woman flagged me down. He had been burned.

Sato rises.

SATO

(instantly)

Objection. Hearsay.

CHEN

This is a deathbed statement, Your Honor.

SATO

Your Honor, this child, if he did exist, was not a medical expert and could not know if he were dying.

CHEN

(quickly)

The boy may not have known he was dying, but his physician would have known.

Shi bangs for order then looks at the two attorneys.

SHI

Overruled.

Chen looks at Sato, pleased.

CHEN

No more questions.

Chen sits down. Instantly, Sato stands and begins his impassioned cross-examination.

SATO

(fiery)

Dr. Wilson, did you witness what this unnamed boy observed?

Wilson looks down and shakes his head.

SATO (CONT'D)

Let the record show the witness answered with a silent "no." Dr. Wilson, the person who "told" you of this. . .is this person alive?

Again, Wilson shakes his head.

CONTINUED: (2)

SATO (CONT'D)

Dr. Wilson, is this a fabrication
in order to damage Japan's
reputation?

Wilson looks at Sato, offended.

WILSON

(resolute)

I only wish it were a fabrication.

Sato looks at Chen, then back at Wilson.

SATO

In this instance that you say was
told to you, did your dead witness
see the defendants commit or order
these acts?

WILSON

(sighs)

I don't believe he did.

Sato sits down. Chen stands up.

CHEN

(quickly)

Redirect, your Honors.

SHI

(impatient)

Quickly.

CHEN

Dr. Wilson, were you in charge of
the hospital?

WILSON

Yes, during the siege, I was one
of the only doctors there.

CHEN

If someone made a mistake on your
watch, were you responsible, being
the one in charge?

WILSON

Yes, I was ultimately responsible.

CHEN

Even if you were nowhere near the
hospital at the time.

WILSON

As President Truman says, "the
buck stops here."

CONTINUED: (3)

Chen takes out a piece of paper and hands it to the bailiff.

CHEN
This is the death certificate of
the child who told you this story?

Bailiff hands the paper to Wilson, who examines it after putting on his reading glasses.

WILSON
(looks at the paper)
Yes.

CHEN
How soon after his statement did
he die?

WILSON
A couple of days, but he fell into
a coma the night he told me this
story. He never woke up.

Chen sits down. Sato stands up.

SATO
Recross! Dr. Wilson, have you ever
been brought up on murder charges
if someone died in your hospital?

Wilson thinks for a second.

WILSON
No, I have not.

SATO
Are you not responsible for the
death?

WILSON
(resolute)
Only if my actions or the actions
of someone in my charge was the
cause of the death.

INT. COURTROOM - AFTERNOON

The court room is quiet. Shi bangs his gavel. Chen stands up and walks to the lectern.

CHEN
We call Mr. Zhang Yingjie.

INT. WITNESS ROOM - CONTINUOUS

A COURT OFFICER opens the door and calls for a Zhang Yingjie.

INT. COURTROOM - CONTINUOUS

The witness, ZHANG YING JIE, 46, walks into the court. He sees Tani and the three other defendants. He sits in the witness chair and is sworn in.

CHEN

(blunt)

Please state your name for the record.

ZHANG

Zhang Yingjie.

CHEN

Did you live in Nanking during the time the accused occupied the city?

SATO

(instantly)

Objection! The accused never occupied the city. Their soldiers and subordinates did.

CHEN

(responding)

As the commanding officer, General Tani was in charge, therefore was in the city even if he was not physically there.

SHI

(thinking for a second)

Please restate your question.

Chen scowls, then looks at Zhang.

CHEN

Did you live in Nanking when the soldiers of the accused occupied the city?

ZHANG

Yes, sir. I did. I lived in the city.

Zhang looks at Tani sitting stoic. Tani exudes no emotion.

CONTINUED:

CHEN

You stated you knew of a place where the Japanese soldiers would execute people. What is the name of this place?

ZHANG

The 10,000 corpse ditch.

CHEN

Explain the "10,000 Corpse Ditch" to the tribunal.

Zhang looks over the defendants, then back at Chen.

ZHANG

I wanted to see a Japanese soldier close up. I was told the Japanese looked like us. I had never seen a foreigner before.

CHEN

Where were you hiding?

ZHANG

My basement. We'd been down there for at least a week.

CHEN

We?

ZHANG

My friends and I. They begged me not to go, but I had to see the devils myself.

Sato flies out of his chair.

SATO

Objection! The witness's opinions of the defendants is irrelevant to the case. Strike it from the record.

SHI

(after a second)

Sustained. Remove the witness's last statement from the record.

Zhang darts his head around, terrified. That exchange unnerved him.

ZHANG

Did I do something wrong?

CONTINUED: (2)

CHEN

(calm)

No. Please continue. What did you see when you came out of your shelter?

EXT. NANKING STREET - AFTERNOON

BEGIN FLASHBACK

Zhang gets out and hides behind a burnt out barrel. He sees no one on the street. Disappointed, he stands up and steps back toward his safety area's entrance. He pulls on the door of his basement, but the door is locked behind him.

ZHANG

Open the door, it's me.

ZHANG FRIEND 2 (O.S.)

Get out of here. They'll find us.

Instantly, Zhang hears spoken Japanese and turns to see three soldiers pointing at him. One pulls out a whistle and starts blowing. Two others start running towards Zhang.

JAPANESE SOLDIER

Another Chinese soldier. Get him!

Zhang sees them running toward him. Terrified, he runs away, with the Japanese in pursuit. In the background is a Japanese propaganda poster of a Japanese soldier handing a Chinese child candy with the caption, in Chinese: "Japanese Imperial Army: China's most loyal friend."

STREETS OF NANKING

Zhang runs through the streets of Nanking, trying to find a place to hide, or at least escape his would-be captors.

However, he finds no safe place to hide. All doors are locked and all streets are bombed out with little cover to hide.

Zhang hears gunshots and realizes he's caught. He continues running down the streets in hopes of out running the Japanese. He turns down an alley.

BRICK WALL

Dead end.

CONTINUED:

Frantically, he tries to jump the wall, but he is too short. He turns around and sees two Japanese soldiers running toward him. Zhang puts his hands up and falls to his knees, surrendering. The Japanese soldiers stop and hold their guns to Zhang.

One lifts his gun to pistol whip Zhang and suddenly. . .

DARKNESS

EXT. NEAR THE CHANG JIANG - AN HOUR LATER

A line of Japanese soldiers march up next to ten lines of shackled, handcuffed Chinese men: beaten, broken, hungry and scared. Next to the men is Mukai, sword in hand. Zhang is in the second line of men.

EXT. MIDDLE OF DITCH

When the men get to the middle of the ditch, Noda turns around and puts a sour look on his face.

MUKAI

(stern)

Halt!

His men halt. The Chinese do too, following the lead of their Japanese captors. Mukai looks, with contempt at the Chinese captives. He walks down the line.

At least 100 Chinese "POWs" are shackled and standing looking down, terrified. Mukai tries to look into the eyes of the Chinese, but the Chinese look down, avoiding eye contact. This infuriates Noda.

MUKAI (CONT'D)

(harsh)

You cannot look at us in the eyes.

Mukai quickly takes his sword and kills a Chinese man, who then falls into the ditch, body shaking and squirting blood everywhere. Mukai picks up the severed head and holds it up for his men to see. His men let out a loud, enthusiastic chorus of support as the Chinese men look at the blood drip from the severed head. Mukai raises his bloody sword.

Mukai shouts three words. Before the Japanese fire, the Chinese beg for mercy in terror. Then they open fire.

Zhang stares at the ground and listens to the machine gun fire. He shakes.

CHEN (V.O.)

Did defendant Mukai give a reason
for his actions?

CONTINUED:

ZHANG (V.O.)

No. He just killed people.

The next line of men walks up. Zhang is in this line of men. Noda, having just cleaned his sword of blood, walks to the beginning of the line and lifts his sword over his head.

ZHANG

Zhang realizes he is about to die. He tries to stand proud, but all he can do is look toward the ground. He hears the sound of the sword cutting flesh and the body fall into the pit. Zhang looks up and sees something different occur. Mukai has become fatigued. He is huffing and puffing.

BACK TO SCENE

Mukai continues down the line until he gets to the man next to Zhang. Mukai slashes the man's throat and the man falls into Zhang before falling into the pit. Sensing a small opportunity at survival, Zhang falls into the pit with the man and quickly hides his head so Noda can't see. Noda moves on to the next man and his bloody body falls on Zhang, hiding him effectively, but covering Zhang's body in blood.

ZHANG (V.O.)

Each time the line was finished, the soldiers would rush the pit and stab the bodies. For some reason, they missed me.

CHEN (V.O.)

Did you observe an explanation for this?

ZHANG (V.O.)

They told us we were marched to die that there was not enough food to keep us alive.

This action is performed as Zhang speaks it.

INSIDE THE DITCH

Zhang hides under the bodies on top of him. He doesn't move a muscle. He listens to the gunshots, the screaming of Chinese people and the laughing of the Japanese soldiers.

EXT. THE DITCH

Mukai stares at the Chinese prisoners of war being executed.

CHEN (V.O.)
How long did this go on?

ZHANG (V.O.)
For a long time. It seemed like forever.

10000 CORPSE PIT - NIGHT

Silence.

Perfect, unbroken, peaceful silence.

In the pit, some of the bodies begin to move. Zhang crawls out, covered in dirt and blood. He stares at the horror around him and begins to cry.

Suddenly, he hears voices calling his name. He looks and sees his two friends searching for his body. Zhang stands up and runs to them. The three run away, trying to put the hell they live out of their minds.

ZHANG (V.O.)
Never had I been so happy to see friends before.

BACK TO SCENE

END FLASHBACK

Tani, Mukai, Noda and Tanaka sit unflinching. There are sobs in the audience. The tribunal looks at the defendants with a very hostile look. Chen stands speechless.

INT. COURTROOM

Mei-Hua clenches her fists. Morgan sees this and grabs her free hand, causing Mei-Hua to jump and look up.

MEI-HUA
(quietly)
Please. Do not.

Morgan releases her hand and looks at his notes. He picks up his pen and begins to write again. Zhang is beside himself. He looks at the four defendants.

CONTINUED:

ZHANG
(pleading)
We did nothing to you.

SATO
(rising furiously)
Objection!

SHI
The witness will not address the
accused.

CHEN
No more questions.

Sato stands as Chen sits. He looks at Zhang, who takes an earphone to listen to a translator.

SATO
(angry, Japanese)
At any time, did you see General
Tani order anyone to execute any
hostile Chinese soldiers?

ZHANG
(after a short pause)
I never saw that man anywhere.

SATO
Did you know the people executed
were hostile soldiers who killed
Japanese soldiers?

ZHANG
Some were my friends, who were not
soldiers. I have never fought.

There is a buzz in the courtroom at this revelation. Chen looks up at Zhang, not realizing this was the case. Sato, realizing his error, retracts for a second.

MEI-HUA AND MORGAN

Morgan writes the testimony word for word. He looks at Mei-Hua and shakes his head.

MORGAN
(under his breath)
Disgusting.

MEI-HUA
(not understanding)
I sorry if I am, Mr. Morgan.

CONTINUED:

MORGAN

(annoyed with her)

Not everything is about you!

Mei-Hua looks down, shamed, and walks out of the courtroom. Morgan sees this and tries to stop her, but she resists his hand holding her back.

Morgan looks helplessly at the trial, knowing his translator has just walked away. He stands up and follows Mei-Hua, determined.

Note: Subtitle Sato since Morgan can understand that. Chen's, Shi's, and Zhang's dialogue is not understandable, so no subtitles should be used for the rest of the scene.

SATO (O.S.)

You ran away from soldiers ordered to search for Chinese soldiers in plain clothes. How could these men know you were not a soldier offering hostility toward them?

ZHANG (O.S.)

You will have to ask them. I do not know.

SATO (O.S.)

Nanking was under Japanese control, Mr. Zhang. You were supposed to heed all Japanese orders at the time. Your actions made them suspicious you were a soldier. Do you agree?

CHEN

(rising)

Objection!

Morgan opens the courtroom door and walks out as Shi says:

SHI

The witness will answer the question.

INT. OUTSIDE COURTROOM

Morgan opens the door and looks around to see Mei-Hua sitting on a bench, her head down. Morgan is furious and stalks over to Mei-Hua.

MORGAN

(firm)

What the hell is wrong with you?

CONTINUED:

MEI-HUA

(quiet)
Mr. Morgan, please.

MORGAN

Please my ass! I don't know what the hell they are saying! Don't walk away from me!

Mei-Hua keeps her head down, not looking at Morgan.

MEI-HUA

Please, Mr. Morgan. Do not yell.

MORGAN

(beside himself)
You are supposed to be near me all the times and this is what you do to me?

Mei-Hua's self loathing comes out. She nods furiously, in agreement, knowing what Morgan means.

MEI-HUA

(self loathing)
I know. I no good. I no good. I leave.

As Mei-Hua begins to stand up, an older Chinese police officer, HU BO, sees Morgan standing over Mei-Hua aggressively and walks over to them. Morgan sees him and steps back, deferring to authority.

Hu sits next to Mei-Hua. He motions for Mei-Hua to resume her seat. She does, still looking at the ground.

HU AND MEI-HUA

Hu exudes gentleness and a calm nature as Mei-Hua looks up at him, hurt and shamed.

HU

(quiet)
Why are you upset, young lady?

MEI-HUA

I work for this monster and he hates me.

HU

Why do you call him a monster?

MEI-HUA

I am trying my best for him and he yells at me all the time.

CONTINUED:

Hu takes Mei-Hua's hand and holds it. He looks at Morgan's arm and sees the tattoo. He nods his head and looks up at Morgan, acknowledging he knows what that tattoo means.

HU

Have you tried understanding this man?

MEI-HUA

He's American. They are all the same.

Hu shakes his head.

HU

Not this one. Talk to this man. We have plenty in common with him.

Hu stands up and looks down at Mei-Hua with a sour look on his face.

HU (CONT'D)

(shouting)

Now get up and do your job, woman! Stop embarrassing yourself in front of this foreigner.

Hu looks at Morgan and smiles, then walks away. Mei-Hua stands up, but does not look Morgan in the eyes.

MEI-HUA

(sincere)

I sorry for running away. Please forgive me. I mean you no insult.

Morgan softens a bit but is still angry.

MORGAN

Please do not do that again.

Morgan walks to the door and opens it. He looks at Mei-Hua, still sitting. He glares at her. She looks up at Morgan and shakes her head.

MEI-HUA

I need time. Please go in. I am there soon.

Morgan looks at Mei-Hua, then reconsiders what he wants to say and listens to her, turns around and walks into the courtroom.

Mei-Hua goes into her purse and pulls out a necklace with a locket. She opens it and stares at the picture inside. She looks at the ground. Then she puts the locket around her neck, stands up and walks back into court.

MORGAN AND MEI-HUA

Note: Subtitle the Chinese into English. Mei-Hua is with Morgan again.

Mei-Hua sits back down quietly. She looks at Morgan's angered face and looks down, nodding in agreement.

MEI-HUA

Please. I need my way. You need understand me.

Morgan shakes his head and picks up his pen. Mei-Hua sits closer to translate.

SHI (O.S.)

Mr. Chen, call your next witness.

INT. MORGAN'S HOTEL ROOM - NIGHT

Morgan stares out the window of his hotel. He looks to see people on the street hungry and living in near hovel conditions.

EXT. OUTSIDE THE HOTEL

As beaten as the Chinese are, they are happy: Happy to be alive, happy to be in China, happy the war is over and happy they are among friendly faces. They play cards, chess, cook noodles in makeshift kitchens and mai-jiang on the street.

While the city is broken, the spirit of the Chinese never is. This is evident in every aspect of Chinese life on the street, in the faces of the elderly and the infants.

EXT. OPEN AIR SEATING

Morgan sits watching the daily life of Nanking in mourning and rebuilding while writing in his diary. A small Chinese Child, XU ZEMIN, comes up to Morgan looking curiously at Morgan, like he has never seen a foreigner before.

Morgan does not notice Zemin until Zemin removes the pen from Morgan's hand. Morgan looks up at Zemin and watches. Zemin takes the pen and starts imitating Morgan as if he could write. Morgan watches and smiles. He's never seen a person act like the child.

MOTHER (O.S.)

Xu Zemin? Come home! It's supper.

Zemin looks at Morgan's arm hair. He touches it. Zemin giggles. Zemin touches his arm.

CONTINUED:

ZEMIN

(Chinese)

Why are you so furry? You're like
a panda bear.

Zemin runs his hand up and down Morgan's arm. Morgan smiles and shakes his head.

MORGAN

You and Koreans are the same.

Zemin looks at Morgan, confused. Then, he grabs one of Morgan's arm hairs and pulls it out. Morgan jumps in pain. Zemin laughs.

ZEMIN

Funny foreigner!

Morgan rubs his arm in pain, shaking his head.

MORGAN

(sighing)

Yeah. The same.

MOTHER (O.S.)

Xu Zemin! Don't make me tell you
again!

ZEMIN

(innocent)

Coming mama!

Zemin smiles and looks at the pen he took from Morgan, like he wants to keep it.

ZEMIN (CONT'D)

(to Morgan)

Foreigners are real!

Morgan looks confused because he doesn't understand Chinese, but assumes the child wants money. Morgan pulls out his wallet and hands Zemin a couple of bills from his wallet. Zemin looks strangely, then takes the money. His eyes brighten and he turns to run away.

ZEMIN (CONT'D)

Momma! The funny foreigner gave me
a lot of money. I'm rich!

Morgan watches the child run into the night. It is at that moment that Morgan realizes the child stole his pen and he cannot write in his diary. Exasperated, but strangely at peace, Morgan stands up and walks into the hotel.

EXT. CITY STREET

From the shadows of the distance, Mei-Hua watched the entire exchange between Zemin and Morgan. She tugs on the locket wrapped around her neck as she turns and walks down the darkened alley.

INT. MORGAN'S HOTEL ROOM - NIGHT

Morgan picks up his glass of scotch and watches the Chinese interact with each other on the street. He shakes his head and sits down at his desk at his typewriter.

INT. NANKING JAIL - DAY

Inside of individual jail cells, Tani, Tanaka, Mukai and Noda sit reading. Their cell watchers watch them like hawks. The prisoners cannot breathe without the watchers knowing.

INT. TANI CELL - DAY

Tani puts his book down and stands up. He looks at his watcher.

TANI

(quiet)

I was not in the city when what your people say happened occurred.

No reaction or response.

TANI (CONT'D)

(shakes his head)

I don't believe the honor of the Imperial Japanese Army could allow such things.

No reaction or response.

TANI (CONT'D)

Captain?

Tanaka stands at attention.

TANAKA (O.S.)

Yes, sir!

TANI

(firm)

Did any of what they are accusing us of doing actually occur?

CONTINUED:

Silence.

TANI (CONT'D)
 (off put)
 Did we do anything of what they
 said?

Again, no response.

TANI (CONT'D)
 Noda! Mukai!

Noda and Mukai snap to attention.

NODA MUKAI
 Yes, General! Yes, General!

Tani is annoyed with his men in jail. He wants a response.

TANI
 (firm)
 Did you have a contest to kill 100
 Chinese by the sword?

Silence. Tani is furious!

TANI (CONT'D)
 Answer me!

NODA
 Sir. . .we. . .

MUKAI
 Only to raise morale of the
 troops.

Tani, horrified, sits down. He realizes what his men did under his watch. He puts his head in his hands and looks at the ground.

WATCHER
 (hissing)
 You can only die once, old man!

Tani looks up, not understanding Chinese, but knowing whatever Watcher said was meant to insult him.

MATSUI (V.O.)
 Anyone who misconducts himself
 must be severely punished.

Tani looks to the heavens, as if to beg for divine intervention for his cause, but the heavens, like his men, don't respond.

EXT. NANKING STREET - DAY

BEGIN FLASHBACK

On a deserted street, a small Chinese girl of eight years old, XING HAI JIAO, plays with a dolls in the dirt. She hears scattered gun fire and the wind, but she is the only person on the street.

MORGAN (V.O.)

As soon as the trial began, I began to be introduced to people in and around Nanking by my interpreter, Wei Mei-Hua. Each one seemed to be personally affected by what happened.

She looks at her doll and then looks at her hands. She runs to a tree.

FRONT PORCH

At a bombed out hut, a small woman, XING HUI-LI, sits reading.

XING

If you see anyone, run back inside.

HAI JIAO (O.S.)

Yes, Momma.

Xing stands up. She walks to the steps.

XING

Come inside please. I will make dinner.

Xing turns and walks into the house.

KITCHEN TABLE

Xing sets the table and walks to a small black pot on a small fire. She lifts the lid and sees her rice and vegetables cooking. Xing puts the lid down and looks at the front door.

XING

Hai Hai?

Xing puts her ladle down and walks to the door.

FRONT PORCH

Xing walks out on the porch. Her daughter is no where to be found. Then she runs off the steps and to the road. She sees Hai Jiao's doll and a few drops of blood on the ground.

MO CHO HU PARK - DAY

Hai Jiao screams and tries to get free from the grip of a Japanese soldier.

MO CHO HU PARK LAKE FRONT

Tanaka stands in front of a few Chinese children, elderly and women standing in a puddle of kerosene, including the boy that watched the "death by ice" from the bush.

HAI JIAO (O.S.)

(crying)

I want my mommy!

EXT. SIDE OF A BUILDING

The soldier drags Hai Jiao by her ankles. He bends over and stares at her.

JAPANESE PRIVATE #2

You're so cute.

HAI JIAO

Mommy! Mommy!

Private picks up Hai Jiao by her shirt. Hai Jiao kicks and bites the Japanese Private in the stomach. The Private falls to the ground and holds his stomach, watching Hai Jiao run away.

JAPANESE PRIVATE #2

(venom)

I'll find you, you bitch.

NANJING STREET

Xing sneaks from left to right to avoid being in plain sight too long. She darts her eyes left and right, looking for her daughter.

INT. KITCHEN TABLE - PRESENT DAY 1946

END FLASHBACK

CONTINUED:

MORGAN
(desperately)
Stop. Stop!

Morgan, with Mei-Hua next to him, looks in the eyes of Xing, a middle aged woman, drinking tea. She is oddly calm, like she is dictating an event that she has put to rest. Morgan, however, is beside himself. He stands up and stares at Xing, confused.

MORGAN (CONT'D)
(sincere)
How can you say this like it
doesn't affect you?

Xing smiles hurt after Mei-Hua translates. She stands up and walks over to a book on the counter. She hands it to Morgan and sits down. Morgan opens the book.

Morgan sees photographs of Hai Jiao: beautiful, innocent and smiling.

XING (O.S.)
I didn't know where to look, so I
looked everywhere.

Morgan looks at Xing and tries to ask something, but the words do not come. Without excusing himself, he stands up and walks out the door.

XING (CONT'D)
(sad)
Ms. Wei, not a day goes by I don't
remember holding my daughter in my
arms.

Mei-Hua grabs Xing's hand, and Xing smiles, her face becoming full of emotion, not allowing herself to do it in front of the foreigner.

EXT. PORCH - MOMENTS LATER

Morgan stalks out onto the porch and leans over the railing. He is hyperventilating. He looks at his arm and sees his Holocaust tattoo. He rubs at it, like he wants to take it off.

MORGAN
(angry)
No more! No more!

Morgan slips and falls to the ground. He curls up into a ball and sits, stoic and quiet. The door opens and Mei-Hua sees Morgan sitting on porch steps staring out at a destroyed Nanking. In her hand are two pieces of paper.

CONTINUED:

MEI-HUA

(slowly)

Mr. Morgan, Xing Xui-Li want now alone.

She write event next on paper.

MORGAN

I can't do this anymore. I want to go home!

MEI-HUA AND MORGAN

He looks up at Mei-Hua, who is uncomfortable.

MORGAN

(sincere)

I know I seem like a bullheaded ox. That I am always angry at you. It's not you. You just haven't seen what I've seen.

Mei-Hua nods her head, but holds something back.

MEI-HUA

You good man, Mr. Morgan.

Morgan shows his tattoo to Mei-Hua.

MORGAN

This is the extermination number of a five year old that was sent to Dachau by the Nazis. I told his story and put his number on my arm to remember him.

Morgan rubs the number.

MORGAN (CONT'D)

What did a five year old ever do to anyone?

Mei-Hua sits next to Morgan and sighs.

MEI-HUA

World cruel, Mr. Morgan. People hurt China for years, but China always survive.

Morgan stands up and looks around. He smiles at Mei-Hua.

MORGAN

I am sorry. I will try to understand you better.

Mei-Hua, coy, shakes her head.

CONTINUED:

MEI-HUA

No. I am not good assistant. You always yell.

MORGAN

(contrite)

It isn't you. It's me.

Morgan walks passed Mei-Hua and puts his hand on her shoulder.

MORGAN (CONT'D)

It's always me.

Morgan walks into the street. Mei-Hua follows.

EXT. NANKING STREET - NIGHT

Mei-Hua and a broken Morgan pass by a gray house. Mei-Hua points and smiles.

MEI-HUA

There his house. Morgan looks at the gray house.

The significance eludes Morgan. He walks up to the gray house and stares at it.

GRAY HOUSE

The house is a nondescript looking abode. It is not fancy, it is not elaborate. It's just there and it's plain and simple. A flag pole sits near the walk way to the house.

BACK TO SCENE

Morgan looks at Mei-Hua and then around, closing his eyes. He hears the sounds of panic and fear around him, then looks at Mei-Hua's bright, compassionate eyes and smiles.

MORGAN

I hear the panic here.

MEI-HUA

(confused)

There no panic now.

Morgan walks up to the steps of the front door and stops, a cold shiver overcomes him and he is locked with an unknown fear. Something prevents him from going up the steps.

CONTINUED:

MORGAN

Who lived here?

MEI-HUA

(smiling)

Good man of Nanjing. John Rabe.

Morgan looks at Mei-Hua, recognizing the nationality of the name and turns to face her, a cold, blank look on his face.

MORGAN

A German?

MEI-HUA

(pointing up)

He hang German flag to protect us.

Morgan is furious. He backs away and stares at Mei-Hua. She feels his anger and darts her eyes to the ground, apologetically.

MORGAN

(sneer)

This butcher saved you. . .and supported my people's slaughter.

MEI-HUA

(quiet)

He is good man.

Morgan is beside himself. He has lost his sense. He puts his tattoo under Mei-Hua's face and is so angry, his voice is flat.

MORGAN

(pointing)

This child was five years old!
This man supported that child's
murder!

Morgan points to the house.

MORGAN (CONT'D)

That man and his people butchered
Jewish people for twelve years.

Mei-Hua looks away. She nods fast and closes her eyes.

MORGAN (CONT'D)

How can you tell me he was a good
man?

Mei-Hua looks at Morgan.

CONTINUED: (2)

MEI-HUA

(with fire)

He save me. That is why. He and
American Wilson save me.

Morgan looks at John Rabe's house. He walks toward it and stares, unable to comprehend what Mei-Hua said. Morgan sits on the steps with his head down, like his world has turned upside down. Mei-Hua walks slowly up to him.

MEI-HUA (CONT'D)

Nazis bad persons. John Rabe is
one good man.

Mei-Hua looks at Rabe's house and bows in respect. She smiles and follows Morgan away from the House.

INT. COURTROOM

Xing sits on the witness stand. She sighs quietly and puts her head down. Chen looks at her grimly.

CHEN

What happened then, Mrs. Xing?

Xing doesn't answer. She tries to but the words don't come out. Something in her throat stops her from speaking.

CHEN (CONT'D)

(impatient)

Mrs. Xing?

Xing looks up.

EXT. NANKING STREET - DAY

BEGIN FLASHBACK

Xing runs through the street, more panicked than before. She hears a child screaming mommy to her right and runs in that direction.

ALLEY

Hai Jiao runs through the street screaming for her mother.

BACK TO SCENE

Xing gets to the corner and sees Mo Chu Hu. She hides behind garbage and sees the Chinese, covered in gasoline standing huddled together.

CONTINUED:

The children shake with fear, the adults try to protect the children. On the ground, kerosene lays. The Japanese soldiers look on seriously.

Tanaka watches the Chinese beg and plead to go home and not to kill them, but there is little sympathy in his eyes.

EXT. MO CHO HU PARK LAKE FRONT

Tanaka raises his sword. One Japanese soldier raises his machine gun. Tanaka lowers it and the soldier fires onto the puddle.

XING

Xing runs away down the street as the screaming from the Lake Front continues.

EXT. NANKING STREET - EVENING

Xing runs around, looking for Hai Jiao. She calls out "Hai Jiao," like any mother who lost their child would. In her hand is her child's photo. Suddenly, she hears a loud, piercing scream and runs fast toward it.

MO CHO HU PARK

She comes up to the spot of the Chinese and stops short. She sees dead burned bodies. She hears a low moan and looks to her right.

She hears another moan coming from the river. She runs to it and sees the boy that witnessed the "death by ice" floating face up, barely alive. Xing pulls the boy out of the river. He coughs. Xing holds up Hai Jiao picture.

XING

Have you seen my daughter?

The boy points down the street. Xing stands up and walks down the street in the direction the man pointed. She stops quickly, horrified.

XING (V.O.)

(voice cracking)

I found my precious baby's body in
a pile of rubbish.

EXT. NANKING STREET - EVENING

Xing is on her knees, looking at the sky. She rocks back and forth, holding Hai Jiao dead body in her arms. Xing can't stop crying. She cannot stop screaming as she holds her dead baby's body. Xing turns to see the boy move a little.

BOY

(weak)

Help me. Please.

Xing puts her Hai Jiao's body on the ground and crosses her arms. She covers the body with a tarp to protect her. Xing stands up and walks over to the boy. She bends over and picks up the boy in her arms. The boy groans and goes limp.

Xing darts her eyes back and forth, looking for anyone in a military uniform. She turns back to look at her daughter, then walks with the boy in her arms in the opposite direction.

BACK TO PRESENT

END FLASHBACK

Xing wipes her eyes and looks at Wilson in the audience.

XING

I took him to see Dr. Wilson at Nanjing Hospital. I don't know what happened to him.

Xing looks at Tanaka.

XING (CONT'D)

(quiet)

I buried my seven year old daughter near John Rabe's house.

The spectators in the courtroom are horrified. The judges look grimly at the defendants, who sit stoic and unmoved.

CHEN

No more questions.

Chen sits and Sato stands immediately.

SATO

(rising)

Your Honor, I demand this witness be dismissed and her testimony stricken as she is an unreliable witness. We have no way to ensure these are not lies.

CONTINUED:

The courtroom erupts at the insult.

The spectators need to be held back by the bailiffs. Xing buries her head in her hands, crying. Chen stands up and points at Sato. Mei-Hua stands up and, in the pandemonium, walks out of the courtroom.

Morgan tries to stop her, but is pushed away from her by a mob of Chinese men trying to claw their way toward the Japanese prisoners, only to be held back by bailiffs.

Shi stands up banging the gavel, but is barely heard.

SHI
(yelling)
Order! Order! Objection overruled!
Adjourned!

Bailiffs run to the judges and shield them as the judges are hurried out of the court.

CHEN AND SATO

Chen points at the defendants and screams in English to Sato.

CHEN
They destroyed this city and I
will not let you. . .

SATO
You think all Japanese are all the
same. They are not!

Chen and Sato get into each other's faces.

CHEN
How can you defend these
barbarians?

SATO
All Japanese are not alike,
neither are all Chinese or
Americans. My parents were put in
an American concentration camp in
Arizona while I was fighting for
my country in Italy!

The bailiffs pull Sato and Chen away from each other and get them out of the court room. Chaos consumes the court.

INT. OUTSIDE THE COURTROOM

Mei-Hua sits with her head down. Morgan comes out and sees her sitting alone.

CONTINUED:

This time, Morgan has softened his stance toward her. He is not angry. He watches her without approaching. He sees her take out her locket again and look at the picture inside. Morgan walks over and Mei-Hua quickly puts the locket away. She tries to quickly hide the locket and looks up, smiling, apologetic.

MEI-HUA

Mr. Morgan. I. . .

Morgan sits next to her and takes her hand. This time, he is gentle and relaxed.

MORGAN

It's fine. I understand.

Mei-Hua notices the kindness and the change in Morgan and relaxes a bit. She lets her guard down and allows some emotion to come through.

MEI-HUA

(gently)

Please do not go back in.

Morgan understands. He stands up and looks over Mei-Hua. He is captivated by her tenderness, her gentle nature and absolute beauty. Morgan nods.

MORGAN

We're done for the day.

Mei-Hua collects her purse and things and smiles at Morgan, averting her eyes a little.

MEI-HUA

Thank you, Mr. Morgan.

As she leaves, Morgan grabs her hand. Mei-Hua turns around to look at him.

MORGAN

Morgan is fine.

Mei-Hua blushes and walks away. Morgan stands alone in a sea of Chinese people and China. However, he does not feel alone.

As Chinese people pass him outside the courtroom, Morgan notices how Mei-Hua is ignored by everyone. Morgan watches in the direction Mei-Hua walked and decides to follow her.

EXT. STREET - MOMENTS LATER

On the street, Morgan looks around to see Mei-Hua. The sea of Chinese faces and bodies overwhelms Morgan.

CONTINUED:

Morgan watches Mei-Hua walking towards a side street and begins to follow her.

As Morgan walks through the crowd, the Chinese he passes stare at him with curiosity looks. They have never seen a foreigner up close before, so this tall, white American looks strange to them. Morgan walks to the side street.

EXT. SIDE STREET - CONTINUOUS

Mei-Hua walks up a street and stops at a road side bicycle stand. She pulls out some money and the man makes her food. She looks tired, worn down, haggard and very alone. Her eyes don't have the fire they had in them before. She eats quietly and nervously and looks around like a mouse being stalked by a cat.

END OF THE STREET

Morgan watches her body language and her actions. He watches her leave the roadside vendor and continue walking. He follows.

EXT. PARK - MOMENTS LATER

In a dirty, bombed out park, Mei-Hua sits alone and looks around. Mei-Hua opens her purse and takes out a book. She removes a pen from her book and begins to draw what she sees. She is a very accomplished artist.

PARK GATE

The sun has begun to set. Morgan looks at his watch. When he looks up to where Mei-Hua should be, she has begun walking toward the opposite exit. Morgan follows from a safe distance.

As he begins, an old BEGGAR WOMAN begins begging for money. Morgan puts his hand in his pocket, takes out of few yuan and puts them in her cup. As he follows Mei-Hua, Beggar Woman smiles and nods.

BEGGAR

(to Morgan)

You are a good foreigner.

MORGAN

(not looking back)

Xie xie!

EXT. RUN DOWN HOUSE - NIGHT

Mei-Hua sits alone in a house, staring at something Morgan cannot see. From the street, Morgan sits on a bench watching her. It appears to Morgan that Mei-Hua leads a very sad, lonely life.

Suddenly, Mei-Hua stands up and walks out the door onto the street. As Mei-Hua gets a safe distance ahead, Morgan begins to follow again.

EXT. EMPTY LOT - NIGHT

Mei-Hua stands over a vacant, unmarked lot. There is nothing special about this lot, except the lack of grass. She kneels down and looks at the ground longingly. She then curls up and lies in the fetal position and touches the ground with her hands.

From a distance, Morgan watches Mei-Hua's actions. After watching her lie on the dirt for a while, Morgan decides to approach her, but does so as if he bumped into her by accident.

MORGAN
(calling out)
Mei-Hua?

Mei-Hua sits up quickly.

MEI-HUA
Morgan? How you find me?

MORGAN
Couldn't sleep. Went for a walk.

MEI-HUA
(smelling a lie)
You know not your way here in
Nanjing.

Morgan thinks fast. Morgan points towards Zhongshan Hotel.

MORGAN
I know where the courthouse is.
I'll walk that way if I get lost.

Mei-Hua, suspicious, thinks for a second and decides that logic is fine.

MEI-HUA
You follow me not?

CONTINUED:

MORGAN
(innocent)
Why would I follow you?

Mei-Hua looks around as if she thinks people are watching her.

MEI-HUA
I come here many times.

Morgan looks up to the sky and down to the ground as Mei-Hua looks up at him.

MORGAN
It's cold. You should go home.

Mei-Hua puts a look of pain and hurt on her face and then tries to smile a little. She take a bit of dirt in her hands.

MEI-HUA
(sincere)
This is my home here.

Mei-Hua stands up and looks at Morgan.

MEI-HUA (CONT'D)
Morgan, please. . .

MORGAN
(quickly)
Mei-Hua, I know it cannot happen.

Mei-Hua looks at Morgan strangely.

MORGAN (CONT'D)
These three months have been more than I can stand. I felt, coming here, no one understands what I felt and how I believe.

Morgan reaches into his back pocket and pulls out his yarmulke.

MEI-HUA
Morgan. . .

MORGAN
You asked me why pray! Guidance. For something better. And there you were.

Mei-Hua cannot believe what she is hearing. She shakes her head.

MEI-HUA
You different than me.

CONTINUED: (2)

MORGAN

Just different tormentors.

Morgan smiles and puts his yarmulke on. Mei-Hua, confused, smiles weakly and looks to the ground.

MEI-HUA

You will leave soon. Go back to America.

Morgan takes Mei-Hua's face in his hands and lifts her head gently. She looks away.

MORGAN

(shaking his head)

For the first time in my life, I feel I have found home.

Mei-Hua looks in Morgan's eyes. She doesn't believe him, so she recoils. Morgan smiles and reaches out his hand for her. She looks at him.

MEI-HUA

(to reject)

We too different. I sorry, Morgan.

Mei-Hua looks down, apologizing. Morgan, defeated and deflated, stares at Mei-Hua.

EXT. HOTEL - AN HOUR LATER

In front of the hotel, Mei-Hua and Morgan walk. Morgan is a little depressed, feeling like he opened himself up to Mei Hua only to be shot down. Mei-Hua, on the other hand, remains confused. She walks next to Morgan with her hands together, awkward. The two people walk up to the door in front of Morgan's hotel.

MORGAN AND MEI-HUA

Mei-Hua turns to face Morgan shyly. Morgan, on the other hand, is crushed. He turns to walk into the hotel without saying anything to Mei-Hua. Mei-Hua looks at him, desperately.

MEI-HUA

Morgan.

MORGAN

(cold)

Mr. Morgan!

Mei-Hua responds hurt. She looks at the ground, ashamed and hurt. Morgan shakes his head in disgust.

CONTINUED:

MEI-HUA

I see you tomorrow.

MORGAN

(anger)

Don't bother. I am taking a day off. I am not going to the courthouse.

Mei-Hua, helplessly, watches Morgan slowly walk into his hotel. Without thinking, she takes Morgan's hand. Morgan stops and turns around, looking at the hand in hand, then at Mei-Hua's face.

Mei-Hua and Morgan stare at each other, silently, awkwardly. Neither knows what to say to each other.

Suddenly, Morgan lifts his other hand and Mei-Hua puts her hand in his, so they are holding both hands in public. Morgan softens and Mei-Hua averts her eyes, shy, but then looks directly into Morgan's face.

MEI-HUA

(slowly; quietly)

Please. I need time.

EXT. HOTEL

People walk by without caring about the two "lovers" holding hands. All Morgan and Mei-Hua can do is hold each other's hand and smile. A rickshaw pulls up to let people out.

MEI-HUA

Mei-Hua looks at the rickshaw and sighs.

MEI-HUA

(quietly)

I go home now, Mr. Morgan.

As she turns, Morgan pulls Mei-Hua close to him, shocking her. Morgan lowers his head to her ear level.

MORGAN AND MEI-HUA

MORGAN

(whispering)

I will wait as long as you need.

Mei-Hua looks at Morgan, strangely. Morgan smiles. Mei-Hua darts her eyes away, then lets go of his hands and gets into the rickshaw. Before the rickshaw pulls away, Mei-Hua looks back at Morgan and smiles.

CONTINUED:

MEI-HUA

(giggling)

See you tomorrow.

Morgan watches the rickshaw pull away and disappear into the night. He turns, and walks into the hotel. Shi bangs his gavel.

INT. COURTROOM - DAY

Inside the courtroom, Chen presents evidence to the tribunal. Shi and the other justices listen with serious faces. Sato and the defendants listen as well, with Sato taking notes.

MORGAN AND MEI-HUA

Morgan writes as Mei-Hua translates. Morgan has his eyes closed then looks at Mei-Hua's beautiful face. He puts his right hand on her hand, but she instantly recoils and shakes her head no, not missing a beat of the translating. Morgan shrugs his shoulders and continues writing.

SATO

(rising)

Your honors, we have heard all this testimony before.

CHEN

(quickly)

To lay out everything these defendants are accused of, we need to present everything, your honors.

SATO

(desperate)

The prosecutor is just using this courtroom as a sounding board for anti-Japanese rhetoric. Unless the prosecutor can produce actual evidence of the defendants actual hands in their crimes. . .

CHEN

(fast)

The prosecution would like to offer into evidence news articles describing defendants Mukai and Noda engaged in a horrific contest.

CONTINUED:

SATO
(defeated)
Your honors, this "evidence" is-

SHI
(ending it)
Accepted. Please produce this.

Chen reaches onto his desk and pulls out newspaper articles.

CHEN
The prosecution calls Suzuki Jiro
to the stand.

There is a buzz of excitement as the witness door opens and SUZUKI JIRO walks in, walks to the stand and is sworn in. Jiro sits. Chen returns to the podium.

CHEN (CONT'D)
(flat)
State you name and occupation.

JIRO
Suzuki Jiro, reporter for Mainichi
Shimbun in Tokyo.

CHEN
Who did you work for in 1937?

JIRO
The now bankrupt Tokyo Nichi-Nichi
Shimbun.

Chen holds up a news article.

CHEN
Did you write this article?

Jiro looks at the defendants and then states with no reservation.

JIRO
Yes I did.

EXT. CHINESE ROAD - DAY
BEGIN FLASHBACK

While marching with their men, Noda and Mukai see two Chinese women standing on the road foraging for food. Noda looks at Mukai and his men, then points to the women.

Five Japanese soldiers grab them and pull them up to Mukai.

CONTINUED:

One of the women is very attractive and young, maybe 15 years old, the other is older and gray, probably 65. Noda points to the younger woman.

As this happens, Jiro, standing near Noda and Mukai, writes notes in his pocket notebook.

NODA

(smiles)

Take this girl to my quarters. I will interrogate her later.

All salute as they take the younger girl off as she kicks and screams. Noda pulls out his sword.

NODA (CONT'D)

See, Lt. Mukai, the objective of the sword is to do it fast and quickly.

He motions the soldier to put the woman on her knees. The soldier does it, then steps away. The older woman is too terrified to do anything. With lightning speed, Noda swings down his sword. The body falls to the ground. His men cheer. Mukai is flustered.

MUKAI

Your technique is wrong.

INT. COURTROOM

END FLASHBACK

Jiro shakes his head, knowing what he reported was wrong. Chen holds up another news article.

CHEN

(reading)

"Incredible Record' in the Contest to Behead 100 People: Mukai 106 - Noda 105: Both 2nd Lieutenants Go In to Extra Innings?"

Jiro looks up, staring at Chen.

JIRO

(quietly)

Yes. I wrote that.

CHEN

Extra innings?

Jiro points to Mukai and Noda.

CONTINUED:

JIRO

They couldn't determine who won since it was the heat of battle, so they wanted to see who could kill by the sword first.

The courtroom is shocked and enraged. Shi bangs for order.

CHEN

Did you witness this contest?

Jiro does not want to answer this. He shifts in his chair.

CHEN (CONT'D)

(impatient)

Did you!?!?

JIRO

Every killing.

Chen goes through his papers and lifts up a few.

CHEN

Your honors. I have given the court and Mr. Sato prisoner Noda's statements on this contest. This news article just verifies it from an independent source.

SATO

Objection. How do we know this witness' story is even true?

SHI

(instantly)

A field news reporter isn't credible? Over-ruled.

Sato sits, defeated. Chen looks at Sato and then back at Jiro. His questions get more and more emotional and stronger in spirit.

CHEN

Murder for sport. Gang rape, torture, looting. Did you witness Japanese soldiers doing this?

JIRO

Yes, I did.

CHEN

What do you remember most?

CONTINUED: (2)

JIRO
(wiping his eyes)
The streets running red from the
blood of Chinese people.

CHEN
What was the point of this
carnage?

JIRO
To terrorize the Chinese into
submission.

Chen holds up pictures of rotting Chinese bodies.

CHEN
You recognize these pictures?

Jiro is almost at wit's end. He cannot take more of this
questioning. He knows it was wrong and he wants to run
away.

JIRO
Yes. One of my reporters, Asami
Kazuo, took a few of them.

CHEN
Were you with this man when he
took these pictures?

JIRO
(very difficult)
Yes.

CHEN
Do you know why the Japanese
refused to allow organizations
like the Red Cross to pick up the
bodies of the civilians they
killed?

Jiro looks up, but has no energy to answer. He can't
answer anymore.

JIRO
(weakly)
Yes.

CHEN
Who told you?

Jiro points to Tani.

CHEN (CONT'D)
Let the record show the witness
pointed to Prisoner Tani. What did
the prisoner say?

CONTINUED: (3)

JIRO
(shaking)
The bodies were left to send a
message to all of China.

Chen looks at Tani.

CHEN
What was that message?

Jiro shakes his head. He is in shell shock, unable to speak the words. He opens his mouth but nothing comes out.

CHEN (CONT'D)
(forceful)
What was the message?

Jiro lifts his head and looks up, shell shocked. He stares at his tormentor as if to ask for Chen to stop.

JIRO
(almost silent)
Surrender or die.

SATO
(helpless)
Objection.

SHI
(instantly)
Overruled!

The courtroom is abuzz with anger. The desire for blood has grown.

CHEN
(playing the ace
card)
One more question then. If we were
to surrender or die and Nanking
surrendered, why were Chinese
murdered?

Jiro tries to answer, but the words won't come. He is at a loss for everything.

CHEN (CONT'D)
(demanding)
Answer the question!

Jiro loses it. He looks at the ground, fiddling with his fingers, refusing to look Chen in the eyes.

CONTINUED: (4)

JIRO
 (quietly, slowly)
 To tell the Chinese. . .even if
 you surrender, you will die.

COURTROOM

Pandemonium!

The courtroom erupts in intense anger. Chinese women start crying and weeping.

Chinese men need to be held back from attacking the defendants. Their hatred seethes into near homicidal rage. Shi has lost his courtroom and the bailiffs start clearing the court.

MEI-HUA

Mei-Hua is infuriated, part of the anger in the courtroom. She puts her head down and tries to hide from Morgan. Mei-Hua then stands up, but Morgan grabs her hand. Mei-Hua pulls away.

MEI-HUA
 (angry)
 Leave me alone. Stupid foreigner.

Mei-Hua runs out of the courtroom. Morgan grabs his things, stands up and follows her.

INT. COURTHOUSE - CONTINUOUS

Mei-Hua walks away from the court room. Morgan steps out and looks at her.

MORGAN
 (shouting)
 Mei-Hua!

She does not stop. She refuses to stop. She does not even turn around.

MORGAN (CONT'D)
 (hurt)
 Mei-Hua!?

But she is gone. Morgan stands alone, confused and hurt. He closes the courtroom door and walks out into the Nanking day.

EXT. COURTROOM - CONTINUOUS

Nanking is full of activity. The vehicles have been brought in to begin removing the rubble and the debris from years of violent conflict in order to rebuild. Morgan watches the vehicles start coming in, then turns and walks down the street, alone. . .and forgotten.

INT. MORGAN'S HOTEL ROOM - NIGHT

Morgan sits staring out the window into the Nanking night. In his hand is an empty low-ball glass of scotch. Morgan is a little drunk. On the table next to him is a typewriter with fully typed pages.

In the garbage are crumpled pieces of paper and small, Chinese alcohol bottles. Next to the typewriter is a an ashtray filled to the brim with cigarette butts. He pours himself a glass of scotch and stares out the window. He puts his head against the window and closes his eyes. There is a knock at his door. Morgan puts his glass down and stalks toward the door.

MORGAN

(shouting)

How many times do I have to tell
you stupid sons of. . .

He opens the door to see Mei-Hua standing in the same outfit she wore at the trial, looking down, apologetic and contrite. Morgan instantly softens. He stares at her then opens the door wide.

MORGAN (CONT'D)

(softly)

Stupid foreigner?

She looks into Morgan's drunk eyes and closes hers.

MEI-HUA

Do not look me like that, Morgan.

He opens the door wider and motions for Mei-Hua to come in. Mei-Hua doesn't move.

MORGAN

(quiet)

I am going to sleep if you aren't-

MEI-HUA

Morgan, please come with me.

Morgan does not understand. Morgan puts on his jacket and walks out into the hall, closing the door.

INT. DARKENED ROOM - AN HOUR LATER

From outside the door come footsteps and the door opens. Mei-Hua lights a candle then lights a propane lantern, lighting up a minimalist room with no decorations, very little furniture.

Morgan stands in the doorway and looks around, feeling very uncomfortable. He hesitates to enter Mei-Hua's room.

MEI-HUA

I live here. It is not beautiful.

Morgan nods.

MEI-HUA (CONT'D)

I live alone, Morgan. I am alone.

Mei-Hua sits in her bed with her head down. She tries her best to hide the tears that are forming, but cannot. Morgan walks in and sees her crying. He sits next to her and tries to console her, but she pushes him away.

MEI-HUA (CONT'D)

(anger)

You foreigners hurt many. You foreigners take from China and hate us. English, Portugese, Mongolian, Japanese. We Chinese do nothing.

Morgan sits confused.

MORGAN

I have. . .

Mei-Hua stands up and looks at Morgan, fire in her eyes.

MEI-HUA

(frustrated)

You leave when you finish. Leave me like. . .

Morgan shakes his head.

MEI-HUA (CONT'D)

Friends, neighbors. . .all dead because of foreigners. Murder, bombs. . .

Mei-Hua stops short and closes her eyes tightly. Mei-Hua stands and walks to the window, looking out the window onto the streets of Nanking. She hugs herself.

MEI-HUA (CONT'D)

(quiet)

Everyday, I question; why? Why us?

CONTINUED:

Morgan sits at the table and listens. He adjusts in his seat and shivers from the cold.

MEI-HUA (CONT'D)

We do nothing to Japan, and they
very hurt China.

Morgan walks over to Mei-Hua and looks out the window. Morgan towers over Mei-Hua and looks out the window with her.

Mei-Hua looks up and, after building her courage, nuzzles her head against his chest. Morgan looks down and puts his hands slowly on her hips. Mei-Hua takes them and wraps them around her waist.

Morgan finally has what he wants - Mei-Hua's trust and love.

MEI-HUA (CONT'D)

(softly)
My words are angry, not to you.

MORGAN

(sincere)
Forgotten.

MEI-HUA

You good man, Morgan.

Morgan lowers his head and looks into Mei-Hua's face. She looks conflicted, but at peace in a small way. She takes Morgan's hand and leads him to the door.

MEI-HUA (CONT'D)

I see you tomorrow. I have things
in morning to do. I try to be
prompt.

Morgan is flabbergasted. She opens up the door for him to leave. Mei-Hua turns around and looks at Morgan.

MEI-HUA (CONT'D)

Please, Morgan. It's late.

Morgan walks to the door. He starts to leave. As he exits, he turns around and looks at Mei-Hua.

MORGAN

You don't need to be alone
anymore. You can spend the night
with me.

Mei-Hua shakes her head and starts to close the door.

CONTINUED: (2)

MEI-HUA

(gentle, regretful)

I can't. You know that. Good
night.

EXT. SIDEWALK

The door closes. Morgan looks up at the sky. He rubs his eyes and sighs. Slowly, he turns around and walks away from Mei-Hua's home.

EXT. WINDOW

From the window, Mei-Hua pushes the thin curtain to one side. She looks out to see Morgan walking way.

EXT. SIDEWALK

Her door opens and Mei-Hua comes out. She walks to the sidewalk and watches Morgan turn down a street and out of eyeshot. She takes a couple of steps towards him, but then stops. She grabs on to the locket on her neck and holds it tight. Then, she turns and walks back into her home.

INT. COURTROOM

The judges are not in the courtroom yet as the lawyers sit at their tables writing on legal pads, talking to each other and, at the defendant's table, Sato talks with his clients. The entire courtroom is packed.

MORGAN

Morgan sits where he normally sits, looking around nervously. Conspicuous by her absence is Mei-Hua. He taps his leg with his pen and then looks at his watch. Unlike before, when he would be angry, Morgan shows genuine concern and worry.

BACK TO SCENE

A side door opens and the Bailiff clicks to attention.

BAILIFF

All rise!

Everyone stands up.

BAILIFF (CONT'D)

The case of the People of the
Republic of China vs.

(MORE)

CONTINUED:

BAILIFF (CONT'D)

Noda, Mukai, Tanaka and Tani shall
resume now. Chief Justice Shi
Meiyu presiding.

The Justices enter the courtroom and sit with Shi in the
middle. He picks up his gavel and bangs it.

SHI

Please be seated.

Everyone sits.

MORGAN

Morgan looks around in pure panic mode. He looks at his
watch again.

SHI (O.S.)

We shall come to order.

BACK TO SCENE

Shi looks at papers in front of him and then at Chen.

SHI

Mr. Chen, are you ready to call
your next witness?

Chen rises.

CHEN

Yes I am, your honor.

MORGAN

Morgan shifts in his seat.

MORGAN

(under his breath)
Where is she?

BACK TO SCENE

Chen picks up a file folder.

CHEN

The prosecution calls its last
witness. Wei Mei-Hua.

Morgan snaps his head around and watches the witness room
door open. Mei-Hua steps forward slowly. She is dressed
to kill: professional, elegant, beautiful.

CONTINUED:

She spent time preparing herself for her public appearance and was successful in the attempt.

Morgan watches her with his eyes wide: shocked, awed and mesmerized by her beauty. Mei-Hua walks forward, eyes straight, looking only at the witness stand.

As she passes Morgan, she stops and looks down at him. He looks up, flabbergasted.

Mei-Hua continues to the witness chair as the bailiff walks in front of her. Mei-Hua raises her right hand.

BAILIFF

This is to pledge that you will tell truth and only the truth at this court as a witness and will never hide, modify, increase or decrease anything. Do you affirm?

MEI-HUA

I do.

Bailiff walks away as Mei-Hua sits in the witness chair. Chen looks at her.

CHEN

(hard)

State your name, age and occupation for the record.

MEI-HUA

(confident)

Wei Mei-Hua. I'm 23 years old. I am an interpreter.

She looks at Morgan and smiles.

CHEN

You came to me and asked to be on the witness list last week. The defense objected, but Justice Shi overruled him. Tell the court why you wanted to speak.

MEI-HUA

May I speak English please? I am translating for an American journalist that cannot understand Chinese.

Shi looks at Sato.

SHI

Does the defense object to the witness's request?

CONTINUED: (2)

Sato stands.

SATO

No, your honor. No objections.

SHI

The witness may give her testimony in English. The record, however, will remain in Chinese. Proceed when ready, General.

Everyone of record puts on their earphones as the interpreters prepare to do their jobs. As Chen puts his on, he looks at Morgan and then back at Mei-Hua.

Note: Chen will speak Chinese. Mei-Hua will respond in English.

CHEN

You lived in Nanjing when the city was attacked?

MEI-HUA

Yes. I was 14. We live on the Qin Huai River.

CHEN

What did your parents do?

MEI-HUA

(slowly)

My father work at Siemens as a leader. My mother is an office worker.

CHEN

What did you do at the time of the attack?

MEI-HUA

I go to Christian school for girls. I very want to meet Minnie Vautrin.

CHEN

Why have you decided to testify here today?

Mei-Hua looks at the defendants, then at Morgan. She breathes deep and then looks at Chen.

MEI-HUA

I want no more fear in my life.

CHEN

(confused)

Proceed.

INT. MEI-HUA HOUSE - DEAD OF NIGHT

BEGIN FLASHBACK

In a broken house with sparse furniture and even more Spartan decorum, a Chinese family of four sits in almost darkness.. The house has been ravished and looted of every piece of heirloom. The feeling is cold and almost dead.

INT. KITCHEN

Inside the kitchen, Mei-Hua's FATHER, sits reading a book while Mei-Hua's MOTHER, cooks a very meager meal. At the table are a YOUNG MEI-HUA, aged 14, her SISTER, aged 17, and her BROTHER, aged 19. Young Mei-Hua makes a motion of impatience. Mother turns to look at her and Father talks to her. Young Mei-Hua leaves the table, disappointed and upset.

MEI-HUA (V.O.)

I tell them I am hungry. Mother
get angry. Father say wait in
bedroom for supper.

INT. YOUNG MEI-HUA'S BEDROOM - CONTINUOUS

Young Mei-Hua lies on her bed, upset and hurt. Her bed is the smallest of the three in the room, being a torn mattress on the floor. She rolls over and looks up, then jumps like she's scared.

MEI-HUA (V.O.)

They come in fast.

Mei-Hua recognizes the voices of Japanese soldiers. She lifts up her mattress, opens a trap door, slides inside and hides. The voices sound inebriated with slurred speech and stuttering. The Japanese soldiers are drunk.

INT. HIDEAWAY

JAPANESE MURDERER #1 (O.S.)

Four dogs! Mongrels.

Mother screams. The Japanese give her a loud slap and she remains quiet. Sister screams, then we hear a crash of a body against a table that gives away.

Young Mei-Hua puts a gag over her mouth to prevent her from speaking or crying. She hears the horror. Her bedroom door caves in and she looks up. Six Japanese soldiers drag Father, Mother, Brother and Sister into the room.

CONTINUED:

JAPANESE MURDERER #3 (O.S.)

Throw the whores on the bed.

Young Mei-Hua covers her ears, but the screaming permeates her head. She is terrified and hides her head. Young Mei-Hua hears the soldiers grab him and begin to savagely beat Brother.

MEI-HUA (V.O.)

They sound like too much drink.

Young Mei-Hua hears a body collapse to the floor.

JAPANESE SOLDIER #4 (O.S.)

Stand the little puppy up!

Young Mei-Hua hears her brother shot to death.

JAPANESE MURDERER #1 (O.S.)

One dog!

JAPANESE MURDERER #6 (O.S.)

That's what they are!

INT. HIDEAWAY

Young Mei-Hua cowers and cringes.

JAPANESE MURDERER #3 (O.S.)

Are there any others here, old pig?

FATHER (O.S.)

I do not understand.

JAPANESE MURDERER #4 (O.S.)

I think he wants to watch us with his whore daughter and hag wife.

Sister start to scream and Mother cries out for divine help and mercy. The Japanese soldiers just laugh as their bodies are thrown to the floor.

JAPANESE MURDERER #3 (O.S.)

I want the young one!

JAPANESE MURDERER #2 (O.S.)

Just shoot the old man. He's worthless anyway.

MEI-HUA (V.O.)

I cower listening. Sister screams, Mother cries, Father. . .

Four gunshots ring out and another body hits the floor. Blood begins to drip from the ceiling onto Young Mei-Hua.

CONTINUED:

She begins shaking with terror, listening to the nightmare unfold above her.

EXT. NANKING - STOCK

ESTABLISHING morning in Nanking.

INT. HIDEAWAY - SUNRISE

Young Mei-Hua shakes in abject terror as she hears the Japanese soldiers slowly walk out of the room, laughing.

JAPANESE MURDERER #6 (O.S.)
More girls like that would make
this war better.

JAPANESE MURDERER #2 (O.S.)
We own Nanking. They all belong to
us.

Insults about Chinese people and women continue ad-libbed as the Japanese murderers walk away, proud of their "fun" night and sounding very satisfied.

JAPANESE MURDERER #1 (O.S.)
(vaguely)
I need some target practice.

The Japanese soldiers laugh and agree as their voices trail off as they walk away. They shoot their guns in the air in celebration.

Young Mei-Hua cowers in a corner, rocking back and forth in the fetal position, near sensory overload. She slowly removes the gag over her mouth and slowly stands up. She listens for any Japanese for a while and, assured the coast is clear, opens the trap door and climbs out.

INT. YOUNG MEI-HUA'S BEDROOM

Young Mei-Hua stands at completely emotional block. She looks around her room emotionally dead, unable to take in what she sees. Young Mei-Hua sees blood splattered all over the walls and floor.

Brother's bloody, headless body dripping blood, dead, with numerous stab wounds.

She turns to Father's beat up body with a large hole in his chest laying on the table.

Mother's body has been thrown in a corner, partially hidden by rice bags.

CONTINUED:

Young Mei-Hua sees her sister. She is the worst of the family. Her body is completely bloody, not one piece of her body is without blood.

Young Mei-Hua stares at all of this. Suddenly, something snaps inside her and Young Mei-Hua begins to walk, an odd, strong feeling over her, even though her eyes are vacant. She gets to the door and looks around, there, but not there.

EXT. OUTSIDE THE HOUSE

Young Mei-Hua walks outside and falls to her knees, unable to move. She looks up to the sky, as if to ask why.

JAPANESE SOLDIER (O.S.)

I found a girl.

Young Mei-Hua turns to see a Japanese soldier pointing at her. She turns and runs. Whistles sound and three more Japanese soldiers begin to chase Young Mei-Hua.

JAPANESE SOLDIER (CONT'D)

(yelling)

I get her first!

STREETS OF NANJING

Young Mei-Hua runs through alleys and narrow corridors, pursued by the Japanese soldiers. She stops at an intersection and sees a traffic circle. She runs toward it.

JAPANESE SOLDIER #3 (O.S.)

She turned this way!

ALLEY

The Japanese soldiers stop at the traffic circle. The one that saw Young Mei-Hua points down three streets. The Japanese soldiers walk down a different street in the four way intersection.

NORTHBOUND STREET

The Japanese soldier that saw Young Mei-Hua slowly walks down the street, looking over his shoulders and around to see if anyone sees him. He looks under a burned out car, then stands and continues walking.

JAPANESE SOLDIER

I know you're here, little girl!

CONTINUED:

BEHIND A CRATE

Young Mei-Hua watches the Japanese soldier walk passed her. He stops, looks at Young Mei-Hua, but does not see her. She ducks down. Then she listens as the steps fade. She stands up slowly and walks out from behind the crate.

NORTHBOUND STREET

She piers her head over the side and looks to the left. She sees nothing. As she turns her head, a hand violently grabs her hair and she is thrown down to the ground.

She looks up and sees the Japanese soldier standing over her. He throws his gun on the ground and pulls Young Mei-Hua by her hair into a nearby alley. Young Mei-Hua screams and tries to break free, but the Japanese soldier is too strong.

ALLEY

The soldier climb on top of Young Mei-Hua and being so rip her clothing off. She screams and fights.

JAPANESE SOLDIER

(sneer)

Make it rough. I like that!

Young Mei-Hua begins to look around for something, anything she can use to free herself. She feels her pants being undone. She tries to get away, but is pinned and slapped and punched in the face. Her nose and lips start to bleed.

The Soldier yanks her up and rips her shirt off, exposing her bra. He wraps the shirt around her neck and begins squeezing the life out of her.

JAPANESE SOLIDER

(evil)

Break! Break, bitch! Break!

Young Mei-Hua feels herself succumbing to his superior strength and her air being cut off. She is beginning to fade. She looks to her left and sees a broken piece of glass. She grabs it and stabs the Japanese Soldier in the neck. As she does, it breaks off in his neck.

The soldier stands up and grabs his neck, then falls back onto his hindquarters and rolls down, passed out from blood loss from the wound.

Mei-Hua retreats backward and curls up into a ball. She watches the Japanese Soldier to make sure he is dead. Young Mei-Hua stands up and slowly walks passed the body.

CONTINUED:

She grabs his gun and his ammunition and continues walking away.

EXT. OUTSIDE THE INTERNATIONAL SAFETY ZONE - DAYBREAK

A Nazi Party flag flies overhead as Young Mei-Hua walks toward the flag, slowly, an eerie calm on her face. She walks through the safe zone and an old Chinese woman, CHEN YANG, runs up to her.

INT. SAFETY ZONE

Young Mei-Hua has snapped, emotionally and mentally. There is nothing behind her eyes. She is dead inside. Chen Yang grabs Young Mei-Hua's hand.

CHEN YANG

(gently)
Child, are you alone?

Young Mei-Hua does not answer as she is near catatonic.

CHEN YANG (CONT'D)

(smiles)
Where is your family?

Young Mei-Hua looks at Chen Yang and quickly withdraws her hand. A frightened child comes out of the catatonia and Young Mei-Hua falls to pieces.

Mei-Hua drops the gun and the ammunition, falls into Chen Yang's body like she was hugging her grandmother and lets out everything. Chen Yang soothes Young Mei-Hua as she sits her down in the street, rocking Young Mei-Hua back and forth.

MEI-HUA (V.O.)

I cry for days. She never leave me.

BACK TO PRESENT

END FLASHBACK

Oddly, Mei-Hua has remained calm and confident through her testimony. She exudes a new strength that even Morgan notices. She looks at him and smiles. Morgan looks at Mei-Hua much differently now. He actually smiles back at her.

MEI-HUA

There are days I wish I join my family.

Mei-Hua points to the Japanese defendants.

CONTINUED:

MEI-HUA (CONT'D)

They took everything.

Sato rises.

SATO

Objection. She didn't mention their names.

MEI-HUA

They take Chen Yang from me!

Chen looks at Mei-Hua confused. Morgan's head shoot up like a rocket.

SHI

Overruled. Continue.

Chen looks through papers and then back at Mei-Hua.

CHEN

Chen Yang?

MEI-HUA

The old lady that take care of me. She name Chen Yang. She watch me until she die.

CHEN

How did she die, Ms. Wei?

Mei-Hua closes her eyes and hears the Japanese laughing and Chen Yang screaming in terror. Soon, she hears the snarling and barking of vicious dogs.

MEI-HUA

They grab her, drag her into the street and throw a shovel to her.

JAPANESE ASSAILANT #1 (V.O.)

Dig the hole!

CHEN

How do you know this?

She points to Tanaka.

MEI-HUA

I watch from third floor window. He have big angry dogs.

CHEN

Defendant Tanaka was there?

Mei-Hua hears Chen Yang crying and begging for her life while digging. Mei-Hua closes her eyes.

CONTINUED: (2)

MEI-HUA

She finish and they laugh.

She hears a blow to the body and Chen Yang scream in pain and terror.

MEI-HUA (CONT'D)

Then they hit her. Throw her into hole.

CHEN YANG (V.O.)

Please stop! Help me!

JAPANESE ASSAILANT #2 (V.O.)

Listen to the animal scream!

TANAKA (V.O.)

(stern)

Get rid of the worm!

JAPANESE ASSAILANT #1

(V.O.)

Yes sir.

JAPANESE ASSAILANT #2

(V.O.)

Yes sir.

MEI-HUA

They tie her hands.

EXT. PLOT IN FRONT OF THE HOUSE - NIGHT

BEGIN FLASHBACK

Two Japanese soldiers tie, bind and blindfold a shaking, terrified Chen Yang. Chen Yang cries and accepts she is about to die. The two soldiers pick her up and throw her into the hole, then grab shovels and begin to fill the hole in with the loose dirt.

CHEN YANG

(screaming)

No! Stop! No!

The Japanese soldiers laugh as they throw dirt onto Chen Yang, burying her alive. Suddenly they stop when she is half buried. The Two Japanese soldiers back away and Tanaka looks into the shadow.

Tani comes out and looks at Tanaka who salutes his general. Tani smokes his cigarette, nods and turns to walk away. Tanaka releases the dogs. They make a beeline for a defenseless, terrified Chen Yang. As the dogs get close--

BACK TO PRESENT

END FLASHBACK

CONTINUED:

Mei-Hua shakes as she remembers and hears what happens next. The courtroom is horrified. Even Shi, who has remained emotionless shudders a little at the thought. Chen, speechless, looks at Tani, who evades looking back.

MEI-HUA

I come here today not to talk
about me. My friend have no voice
now.

Chen looks back at Mei-Hua.

CHEN

Are you sure it was defendant Tani
you saw?

She stares at Tani, not blinking.

MEI-HUA

(resolute)
I am.

Chen picks up his folder and sits at his table. The silence in the courtroom cannot be measured. He throws his pen on the table.

CHEN

No more questions.

Tani looks up and sees Mei-Hua's icy glare. They lock eyes.

SHI (O.S.)

Your witness.

As Sato gets up to question Mei-Hua, Tani grabs his wrist and turns to look forward, trying to hide from Mei-Hua's stare. Tani barely shakes his head "no" and stares forward. Sato widens his eyes as if to speak without talking. Again, Tani barely shakes his head no.

SHI (CONT'D)

(impatient)
Mr. Sato?

Sato stands up. Tani releases Sato's wrist as Sato looks at Shi.

SATO

(quietly)
No questions, your honor.

SHI

(to Mei-Hua)
You may step down.

CONTINUED: (2)

Mei-Hua composes herself, stands up and walks off the witness stand. She talks passed Morgan who looks at her with complete reverence and awe as the witness room door opens and Mei-Hua walks in.

Morgan turns back and smiles.

SHI (CONT'D)

Any more witnesses, General Chen?

Chen stands.

CHEN

The prosecution rests, your honor.

Shi looks at Sato.

SATO

You may start the case for the defense, Mr. Sato.

Sato rises and looks at the Bench. He clears his throat and looks at the defendants, who stare ahead pompous, arrogant and superior. He shakes his head and addresses the Court.

Note: Sato speaks English.

SATO (CONT'D)

Your honors, after speaking with my clients and advising them the consequences of what I am about to say, my clients have insisted that I begin my defense by saying this. My clients believe this is victor's justice, that they are being railroaded into a conviction by a corrupt and vindictive government and court to pay for the orders they were given by superiors. Since this court cannot try and convict those who actually gave the orders, this court must find its blood and pound of flesh from the subordinate officers that had no choice but to obey.

Sato, getting angrier, points at Chen while looking at Shi.

CONTINUED: (3)

SATO (CONT'D)

Since those who gave the orders have been given immunity by the Allied commanders or have already been executed at the International Military Tribunal of the Far East for crimes that weren't even crimes when they supposedly committed them, this is the best China can do! My clients do not recognize or accept the authority of this farcical kangaroo court and will never accept any judgement this court makes.

Sato looks at his clients and then at Chen.

SATO (CONT'D)

My clients believe that this court has already found them guilty, no matter the evidence. Therefore, against my better judgement and strongly worded advice, my clients have decided to rest their case.

The spectators react with shock. Chen looks on as Sato sits at the defense table. Shi coughs.

SHI

The court has heard the arguments. Court is adjourned until this court renders its verdicts.

Shi bangs the gavel. The justices stand. Everyone follows suit as the justices exit the court.

MORGAN

Morgan clicks his pen and puts his pad into his front pocket. He stands up and puts his blazer on. As he turns to leave, he looks at the Japanese defendants being put in cuffs and escorted out of the courtroom by military police bailiffs.

MORGAN

(sneering)
Cowards to the end.

Morgan turns and joins the crowd as they exit the courtroom.

EXT. MEI-HUA HOUSE - NIGHT

From the street, Morgan looks into the house to see a single light shining through the very thin curtains. He walks slowly towards the door.

Just as he is about to knock on the door, it opens and Mei-Hua looks at him. They just stare at each other for seems like forever.

Finally, Mei-Hua smiles.

MEI-HUA

I do good today.

Morgan nods and smiles.

MORGAN

I just. . .I just came over to see
if you were fine. And you are. So
I will. . .

MEI-HUA

Wait. Don't go. Please.

Morgan stops and looks at Mei-Hua. Mei-Hua looks into Morgan's eyes. She takes off her locket and opens it. She hands it to Morgan.

MEI-HUA (CONT'D)

(quiet)

This is all my family. Everything
else. . .gone.

Morgan looks at the photo in the locket. He sees two small photos of Mei-Hua's mother and father together. He closes the locket and holds it in his hand.

MEI-HUA (CONT'D)

I feel shame for living. I. . .I
feel bad for push you away.

Morgan looks up at Mei-Hua's face.

MEI-HUA (CONT'D)

You are foreign. I am a Chinese. I
know your feeling. Is it real?

Morgan nods his head.

MEI-HUA (CONT'D)

You can love a girl like me?

MORGAN

(sincere)

With all my heart.

CONTINUED:

They embrace. Oddly, Mei-Hua initiates the kiss that follows. Morgan puts the chain back on Mei-Hua's neck.

MORGAN (CONT'D)

I was wrong for being the way I was. It wasn't your fault.

MEI-HUA

(shakes her head)
Past is over, Morgan.

MORGAN

I don't want to be alone tonight.

Mei-Hua smiles and takes Morgan's hand.

MEI-HUA

Just talk. Nothing else.

Morgan nods as the two enter the house. They close the door behind each other.

EXT - NANKING - MORNING (STOCK)

ESTABLISHING Nanking as the sun begins to crack the eastern sky.

EXT. MEI-HUA HOUSE

The door opens and Morgan and Mei-Hua leave the house. They are in the same clothes they were in the night before. Morgan stretches and watches Mei-Hua walk around an empty plot of ground. He watches and then looks at the ground. He bends down, picks up a handful of dirt from the ground and looks at Mei-Hua.

MORGAN

You buried them here, didn't you?

Mei-hua nods, almost unnoticeable. Morgan looks at the plot in front of the house and takes his Yarmulke out from his back pocket. He places it on his head and, in Hebrew, begins to say "The Mourner's Kaddish."

Mei-Hua is confused. She stands up and watches him.

MEI-HUA

What you do, Morgan?

Morgan, when finished puts his yarmulke back in his pocket. He takes Mei-Hua's hand and looks at the empty ground. Mei-Hua is completely confused.

MEI-HUA (CONT'D)

What is that, Morgan?

CONTINUED:

MORGAN

(sad)

The mourner's kaddish. You say it
when people die or are sick.

Morgan stares at Mei-Hua and smiles weakly.

MORGAN (CONT'D)

Maybe God will finally listen.

EXT. NANKING STREET - EARLY MORNING

Mei-Hua and Morgan walk hand in hand down the street.

MORGAN

(weak)

Sunrises in China are beautiful.

Mei-Hua nods.

MORGAN (CONT'D)

We should watch it more often.

Mei-Hua smiles weakly, and hugs Morgan's arm for dear
life. The two turn down a street to the left.

EXT. OPEN PLOT

Mei-Hua and Morgan walk up to a plot of dirt in front of
a shell of a house. Mei-Hua points.

MEI-HUA

She is here.

Morgan looks at her. Mei-Hua sits staring blankly into
the spot where Chen Yang was ripped apart by dogs. Mei-
Hua crouches in a catcher's position and holds herself in
an upright fetal position.

MEI-HUA (CONT'D)

(sad)

After they are done, I take her
body. Bury her here.

Morgan offers Mei-Hua his hand. She grabs it and holds
on, closing her eyes.

MEI-HUA (CONT'D)

No family, no history.

Mei-Hua looks up at Morgan.

MEI-HUA (CONT'D)

When I die, no one will remember
me.

CONTINUED:

Morgan kneels down. He takes Mei-Hua's face and holds it in his hands. He kisses her softly on her forehead and instantly she embraces him with no hesitation.

MEI-HUA (CONT'D)

I don't want alone anymore. I
don't want hurt anymore.

Morgan holds Mei-Hua's near catatonic body in his arms. He strokes her long black hair.

MORGAN

(gentle)
You aren't anymore.

Mei-Hua buries her head in Morgan's shirt and chest, then turns her head and uses Morgan's chest as a pillow.

MEI-HUA

(slowly)
I want. . . I want you tell my
story. And her story.

Mei-Hua shakes her head without speaking.

MEI-HUA (CONT'D)

I cannot forgive them. Never! No
Chinese can.

MORGAN

(sincere)
The world needs to know about
this. About China's Holocaust.
About you.

Mei-Hua stands up and looks up into Morgan's face. She is emotionally dead.

MEI-HUA

You stay in China?

MORGAN

(smiles)
Until the day I die. And only for
you.

Mei-Hua rests her head against Morgan's body and closes her eyes. She nods her head.

MEI-HUA

Then write my story.

INT. COURTROOM - DAY
LEGEND: MARCH 10, 1947

CONTINUED:

The courtroom is abuzz with the long awaited announcement of a verdict. In the court room, Chen and Sato speak. They share a small laugh and shake each other's hand, a Japanese-American lawyer and Chinese lawyer showing respect for each other, in stark contrast to the testimony against the defendants.

In the foyer, Mei-Hua and Morgan sit hand in hand. They hear a banging on the floor and the tribunal's door opens. The court comes to order and everyone stands. The tribunal sits and everyone is seated.

SHI

(professional)

Over the course of this trial, the tribunal has heard evidence about the brutality of the Japanese occupiers in the city of Nanking. Horrific stories of rape, arson, torture and cold blooded murder against innocent Chinese civilians and unarmed Chinese soldiers are enough to make even the hardest man's blood turn cold.

The defendants stare at the ground.

SHI (CONT'D)

I cannot begin to describe the horrors I have heard or witnessed in this trial. All the tribunal can do is to bring justice to the victims of this horrific action that the prosecution has successfully established was sanctioned, authorized and encouraged, even participated in by the defendants.

Mei-Hua grabs onto Morgan's hand tighter.

SHI (CONT'D)

The defense attorney has admirably attempted to defend his clients and should be commended. However, his defense is too narrow and does not hold legal standing. His argument is that China has no jurisdiction because China was under Japanese law. However, the crimes are so horrendous that they do not recognize national borders. The crimes the defendants are accused of occurred in China, but the complaining party is not C h i n a .

(MORE)

CONTINUED: (2)

SHI (CONT'D)

The complaining party before this court is all of humanity and every civilized person on Earth, not just the people of China.

Shi opens a file folder in front of him. The other two justices do the same.

SHI (CONT'D)

Defendant Mukai Toshiaki will present himself to the tribunal.

Mukai stands up, not caring about the verdict.

SHI (CONT'D)

Does the defendant have anything to say before this tribunal renders its verdict?

MUKAI

No one I killed was innocent. They were all soldiers trying to attack us and all deserved to die. It's a shame I did not kill more for my country and my emperor.

Shi shakes his head.

SHI

The tribunal finds you guilty and sentences you to death by firing squad.

Mukai sits down.

SHI (CONT'D)

Defendant Noda Tsuyoshi will present himself to the tribunal.

Noda stands, arrogant and pompous.

SHI (CONT'D)

Does the defendant have anything to say before this tribunal renders its verdict?

Noda looks at the courtroom and spits.

NODA

To hell with your verdict and your meaningless Chinese law. Japan will live forever. You will kill me, but I die for my country, my generals and my emperor. You will give me my honor in death.

Shi struggles to contain his anger, then looks at Noda.

CONTINUED: (3)

SHI

The tribunal finds you guilty and sentences you to death by firing squad.

Noda sits beaming.

NODA

You just enshrined me into Yasukuni. I will live forever. You will all be forgotten.

The court reacts with scorn. Shi motions with his hand and a bailiff forcibly sits Noda down, causing Noda intense physical pain.

SHI

Defendant Tanaka Gunkichi will present himself to the tribunal.

Tanaka stands, proud of what he did for his emperor and knowing he will be martyred for his righteous actions in the defense of Japan.

SHI (CONT'D)

Does the defendant have anything to say before this tribunal renders its verdict?

Tanaka looks at the courtroom and sees the faces of the people of Nanking.

TANAKA

I am proud of my country. I am proud of my command. I regret nothing. Do whatever you want. Your worthless. . .

The hostility in the courtroom begins to take over the proceedings. Shi bangs for order, then points his gavel at Tanaka.

SHI

(angry)

That is final. I will not allow you to attack this court again. I will not allow any of you. Sit that man down now!

The bailiff grabs Tanaka and pushes him roughly into his seat. Tanaka struggles, but two other bailiffs come over and relieve the problem, causing Tanaka pain.

CONTINUED: (4)

SHI (CONT'D)

(forceful, angry)
The tribunal finds you guilty and sentences you to death by firing squad. Defendant Tani Hisao will present himself to the tribunal.

A broken Tani stands up.

SHI (CONT'D)

Does the defendant have anything to say before this tribunal renders its verdict? And I warn you to choose your words very carefully.

Tani looks at the tribunal, then at his attorney.

TANI

I stand by my attorney's claim. I was just following the orders of my superiors. You judges, as generals, understand that. This court is going to convict me on laws that were not laws in 1937. This is not justice. This is revenge. This is just more blood.

A CHINESE MAN in audience stands up, pointing at Tani.

CHINESE MAN

This time it's your blood, little Japanese devil!

The courtroom erupts in support. Shi bangs for order instantly. The bailiffs pounce on the man and carry him out of the court. The man screams "they killed my wife. They raped my daughter. Kill them now!" The audience begins to turn on the bailiffs.

Shi bangs his gavel harder and more furiously, even standing so he can bang his gavel with more power.

SHI

I want order now!

Shi points to the armed bailiffs who ready their weapons and aim into the crowd. The audience members see this and quickly start calming down, sitting down and remain quiet. The bailiffs shoulder their arms.

SHI (CONT'D)

I will not tolerate that type of outburst again!

Shi throws his gavel on the desk and sits. He looks at Tani.

CONTINUED: (5)

SHI (CONT'D)

Continue.

Tani, unnerved, looks at the crowd, then at the judges.

TANI

Just pass your sentence.

Shi picks up his papers and reads.

SHI

(firm)

You did not actively participate in this brutality as your men did, but your lack of command and control allowed your men to commit savagery, and testimony heard in court shows you knew about the actions of those under your command. More than 190,000 mass slaughtered civilians and Chinese soldiers killed by machine gun whose corpses have been burned to destroy proof by your men. Besides, we count more than 150,000 victims of barbarian acts buried by charity organizations. We thus have a total of more than 300,000 victims. All of this blood is on your hands. 28 mass slaughters, 858 occasional slaughters, arson, looting, rape, torture. . .because you either failed to control your men or you showed disregard for life.

TANI

Tani looks down, broken.

SHI (O.S.)

The tribunal finds you guilty and sentences you to death by firing squad.

Shi bangs his gavel and the court is adjourned. The spectators relax and react to the verdict; some weep, some celebrate, others just leave stoic.

Tani sits in his chair, slumped over. He looks at his guilty underlings and their reactions to their sentences. A CHINESE BAILIFF taps his shoulder and Tani stands. He and the rest of the condemned are put into handcuffs and escorted out of the courtroom.

CONTINUED:

IWANE (V.O.)
Anyone who misconducts himself
must be severely punished.

MEI-HUA AND MORGAN

Mei-Hua smiles, happy for the justice. She hugs Morgan and cries on his shoulder. They embrace.

MEI-HUA
My family get justice!

MORGAN
Everyone got justice.

EXT. COURTROOM

Celebrations on the streets of Nanking begin. While the celebrations are bittersweet and there is a lot of crying, those near the courthouse are very happy. Mei-Hua and Morgan walk out of the court house hand in hand surrounded by celebrating Chinese on the street and exiting the courtroom, but something isn't right.

EXT. STREET

Within the crowd, there is a sectioning of the celebrants. The celebrating turns into nationalistic pride as the people supporting the nationalists of Chang Kai-Shek and those supporting the communists of Mao Zedong begin to fight with each other.

In an instant, what was a peaceful celebration turns into a violent action against two opposing Chinese factions in a power vacuum.

What should be a moment of national pride has devolved, quickly, into a riot, forecasting the civil war that is weeks away from beginning.

Morgan hides a terrified Mei-Hua under his arms and runs away from the violence.

EXT. ALLEY - MOMENTS LATER

Police whistles sound as police run into the streets to keep the peace and stop the violence, but the underlying distrust and hatred rears up. Now, the Chinese turn on each other as each side looks to take over the power in China. Mei-Hua and Morgan run into an alley to avoid the riot.

CONTINUED:

MORGAN

(confused)

What that hell was that?

MEI-HUA

China has war soon. Again.

Morgan looks at Mei-Hua confused.

MORGAN

(troubled)

Hasn't this country seen enough
blood?

MEI-HUA

I am Gongchandang. I help Mr. Mao.
You stay with me?

Morgan stares at Mei-Hua confused then turns and watches
the street.

STREET

The police line up on the perimeter, rifles with live
ammunition in their firearms. The officer on horse back
watches the riot in front of him, lifts his sword and
yells in Chinese.

The police officers ready their rifles, aim and fire into
the crowd. Bodies fall to the ground, dead. The crowd
panicks until a mother starts screaming. The crowd turns
to see the mother holding her shot child, dead from the
bullet.

The factions look at the police that surround them, and a
free-for-all occurs, where the Communists and
Nationalists fight each other and proceed to grab every
police officer they can and tear them to pieces.

Law and order has broken down. China is in anarchy.

ALLEY

Morgan holds Mei-Hua tighter to his body.

MORGAN

(closes his eyes)

I am not political. But I stay
for you.

Morgan puts Mei-Hua under his coat and runs down the
alley to avoid the chaos.

INT. MORGAN'S HOTEL ROOM - LATER THAT DAY

Morgan types like a man possessed. On his desk is a filled ashtray, a lowball glass half filled with whiskey and melt ice cubes, and stacks of unorganized papers.

MORGAN (V.O.)

When I last wrote a piece for this newspaper, I discussed how the Nazis didn't deserve death because death was too good for them.

Morgan stops and corrects something on his type written paper, then continues typing.

MORGAN (V.O.)

I neglected to mention the Japanese. While they attacked us unprovoked at Pearl Harbor that fateful morning, I agree that act of war deserves death.

Morgan looks out the window to see a Chinese Guomintang flag raised on a flag pole by three Chinese men standing at attention.

MORGAN (V.O.)

I've been in China almost four months and I can say that what the Japanese did in the weeks following the fall of Nanking does not deserve death.

MONTAGE IN PANTOMIME

A) Stock footage of the Manila Massacre in Manila.

B) Re-enactment of the Sook Ching Massacre in Singapore.

Japanese soldiers inspect Chinese on the pier. They see one with a tattoo and execute him, then continue the inspection.

C) 23 Australian female nurses being machine gunned while wading waist deep in water by Japanese soldiers on the shore.

D) Re-enactment of Japanese gang rape of two Korean "comfort women" by seven Japanese soldiers. The women scream, cry and fight only to be beaten, brutalized and attacked while soldiers laugh, encourage it and smoke while it happens. Suddenly, the door to the room slams shut. Silence.

CONTINUED:

MORGAN (V.O.)

(said during montage)

Because for those who killed 300,000 Chinese, death is too good. Massacres in Manila, Singapore, Indonesia and the enslavement of the entire country of Korea for over forty-five years. . .the list is never-ending of the barbarism committed by those who claimed they were not barbarians. Their actions show otherwise.

Morgan removes the paper and puts it down on a stack on the table, then stands up and looks out over Nanking.

MORGAN (V.O.)

While treaties gave them trial immunity, judgement day will come for Room 731, Prince Asaka, Emperor Hirohito and the rest of the barbarians who sanctioned and supported the Rape of Nanking. I hope, if God keeps track of sins, they will say hello to Adolf and the Nazi butchers in the lowest rung of Hell.

Morgan pours himself a drink and watches construction workers begin the tireless act of rebuilding Nanking, removing the rubble and replacing it with new, stronger buildings.

Suddenly, the door open and Mei-Hua walks in. Morgan looks at her and instantly relaxes.

MEI-HUA

Morgan, you leave door open. I can come in?

Morgan smiles and watches Mei-Hua, dressed beautifully in a traditional "qi pao" dress to the point of looking like a runway fashion model, walk into the room. She looks down to the ground, averting her eyes from Morgan's stare.

MEI-HUA (CONT'D)

Morgan, please do not look.

Morgan puts his drink down, stands up, and walks slowly toward Mei-Hua. He takes her in his arms and holds her tight. She accepts the embrace.

MORGAN

I stay here because of you.

CONTINUED: (2)

Mei-Hua smiles and tries to contain her happiness, but fails miserably. She is very happy with this man, even though happiness has been a foreign emotion for nine years.

MEI-HUA

You love me, Morgan?

Morgan pulls back and sits on the bed, looking into Mei-Hua's large, beautiful black eyes.

MORGAN

How can a person come to China and not fall in love with everyone and everything here?

Mei-Hua is convinced. Morgan is hers. She blushes a little, embarrassed by the statement, but knows Morgan is sincere in his words. She takes his hand and he takes her.

As Mei-Hua tries to lead Morgan out the door, he spins her around, wraps his arms around her and kisses her. Mei-Hua is shocked, but embraces the kiss by hugging Morgan. The kiss is deep, passionate, and emotional.

As their lips separate, Mei-Hua smiles. Now Morgan is convinced. Mei-Hua is his. They turn to walk out of the room, hand in hand.

EXT. EXECUTION GROUNDS OF YU HUA TERRACE - MID MORNING

LEGEND: YU HUA TERRACE, NANKING - APRIL 26, 1947

Tani is followed by all of Nanking. People crowd to get a closer look at the "murderer" getting justice.

Suddenly, Tani sees a hole dug into the ground, realizes he is about to be executed and collapses from panic and nerves. His guards roughly pick him up with little regard for his safety or well being.

EXT. IN FRONT OF THE HOLE - CONTINUOUS

Tani is led out to his burial hole. His guards back away and a Chinese soldier with a rifle walks up behind Tani.

TANI

Tani looks into the hole. He sees the three bodies of Noda, Mukai and Tanaka.

Tani has feet put behind his knees and is lowered to his knees in front of the hole.

CONTINUED:

Two Chinese soldiers bind Tani's arms behind him, then they put his head in a down position, exposing where the skull and neck meet.

MORGAN (V.O.)

Today, I witnessed the last act of the war crimes trial: the execution, and I was not happy.

EXT. YU HUA TERRACE - CONTINUOUS

From a short distance away, Morgan and Mei-Hua look on at the on coming execution. Mei-Hua looks at Morgan, then grabs his arm and hugs it, her head against his arm. Morgan looks down at her and then at Tani.

MORGAN AND MEI-HUA

Morgan looks to his left and sees the Elderly Man from his train trip from Shanghai. Next to the Elderly Man is a STURDY YOUNG MAN standing stoic, watching Tani being led to his execution site.

The Elderly man looks around and then his eyes meet Morgan's. Morgan taps Mei-Hua's shoulder and motions for her to look to the left. The Elderly Man and the Sturdy Young Man look at Morgan and Mei-Hua. The Sturdy Young Man waves and the Elderly Man looks peaceful and serene.

MEI-HUA

He survived.

Mei-Hua smiles. Morgan takes Mei-Hua's hand and they focus on the execution about to commence.

EXT. IN FRONT OF THE HOLE - CONTINUOUS

The two Chinese soldiers leave Tani, who is bound and kneeling. A CHINESE CAPTAIN raises his sword to his face and the Chinese soldier behind Tani picks up his rifle.

MORGAN (V.O.)

Firing squads are traditionally honorable military deaths. What General Tani was a part of had no honor. As such, hanging should have been his execution.

The Chinese Captain raises his sword above his head and the Chinese soldier aims at Tani, pointing the barrel of the rifle behind Tani's head where the skull and the neck meet.

EXT. MORGAN AND MEI-HUA

Morgan looks on at the ensuing scene and holds Mei-Hua tighter. Mei-Hua grabs his hand in hers and squeezes his index finger.

MORGAN
(disgust)
This shouldn't happen.

Mei-Hua looks up, confused.

MEI-HUA
Why? He guilty!

MORGAN
If he believed in his code of
Bushido, he would have killed
himself the day Japan surrendered.

Morgan looks on at the execution. He wraps both arms around Mei-Hua and she hold his arms in her hands.

MORGAN (CONT'D)
(resolute)
They all would have!

EXT. IN FRONT OF THE HOLE - CONTINUOUS

The soldier re-aims his rifle at the back of Tani's head, where the skull meets the neck.

MORGAN (V.O.)
Today, China can move forward. But
she will probably never heal
completely. We Jews always say
never again about the Holocaust.
In China, that phrase should be
altered just a bit:

The Chinese Captain lowers his sword, the soldier fires, Tani's body collapses into his burial hole and the screen goes black:

MORGAN (V.O.)
Never forget!

DARKNESS

CONTINUED:

AFTER THE SCREEN GOES BLACK:

Estimates are that in the weeks following the fall of Nanking, the Japanese army raped over 80,000 women and murdered over 300,000 Chinese men, women, children and unarmed, surrendered POWs, an average of one person killed every twelve seconds.

This number is the official total, but many more may have fallen victim to this genocide, so the true number may never be known. In China, the wounds of one of the darkest hours of the Second Sino-Japanese War still have not healed.

In 2007, a Japanese newspaper stated the United States owed Japan an apology for the atomic bomb. However, there has never been a formal apology or act of contrition nor a true measure of remorse for the Rape of Nanking.

Japanese history books gloss over this event, while others flatly deny the Rape of Nanking occurred or argue over the number of those killed. Many more honor those who ordered this atrocity at the Yasukuni Shrine in Tokyo.

To this day, the Rape of Nanking remains a stumbling block in Sino-Japanese relations.

ON SCREEN

A picture of the entrance of the Nanking Massacre Museum with "300,000 Victims" written.

WRITTEN ON THE PICTURE:

Never forget!

CREDITS ROLL:

LEGEND: NANJING, TODAY

STOCK FOOTAGE of Nanking, Jiangsu Province today: The people, the places, the city.

Legend: Dedicated to the 300,000 and their families; and dedicated to the life and memory of Zhang Chun Ru.

THE END