

" CHARLIE CHAN //  
( IN  
HORSE AND RIDER )

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FADE IN

INT ASSEMBLY HALL NIGHT

CLOSE UP. THE FACE OF A MIDDLE-AGED MAN IN ORIENTAL MAKEUP. HE HAS YELLOW SKIN, AND EXAGGERATED BLACK EYEBROWS AND BLACK MOUSTACHES. HE WEARS A RED PILLBOX HAT. HE IS STARING AT SOMETHING TO THE SIDE OF THE CAMERA. AND HE WATCHES IT RISE FOR A MOMENT.

CHINESE MAN

Stop.

HE MOVES AWAY FROM THE CAMERA, TURNING HIS BACK.

ANGLE

THE ASSEMBLY HALL. A SMALL WOODEN BUILDING. A MAGICAL APPARATUS ON THE STAGE. TWO WORKMEN ARE FINISHING HOISTING A CAGE TO THE ROOF. THE CHINESE MAN WALKS ACROSS THE STAGE. A PERFORMER ASKS HIM A QUESTION. THE CHINESE MAN SHRUGS. AND POINTS TO HIS POCKET WATCH, INDICATING "LEAVE ME ALONE, I DON'T HAVE TOO MUCH TIME. I'M GOING TO TAKE A NAP." HE TAKES A CIGAR FROM THE POCKET OF HIS BROCADED ROBE, AND LIGHTS IT.

EXT. THE ASSEMBLY HALL.

A SMALL RUSSIAN VILLAGE (1930). THERE IS SOME ACTIVITY IN THE NIGHT STREET. SEVERAL MILITARY VEHICLES MOVING SLOWLY. THE CHINESE MAN COMES OUT OF THE BUILDING, AND STARTS DOWN THE STAIRS. A BOLSHEVIK GUARD COMES UP TO HIM, AND SPEAKS IN HALTING ENGLISH.

BOLSHEVIK GUARD

Again.

CHINESE MAN (POINTING TO WATCH)

Please.

HE KEEPS WALKING.

BOLSHEVIK GUARD

Again.

CHINESE MAN

I've got a show in twenty minutes, I'd like to rest...

THE BOLSHEVIK GUARD STEPS IN FRONT OF HIM, AND STOPS HIM.

BOLSHEVIK GUARD

Again.

BEAT

CHINESE MAN

Oh. Alright.

THE GUARD GESTURES BEHIND HIM.

ANGLE, HIS POV

A UNIFORMED SOLDIER, A SUBMACHINE GUN DRAPED AROUND HIS NECK, AND A YOUNG GIRL DRESSED IN DRAB CIVILIAN CLOTHES. THE GIRL WALKS WITH A CANE, AND SLOWLY. THE TWO START TOWARD THE CAMERA.

ANGLE

THE CHINESE MAN AND THE GUARD, THE OTHER TWO IN THE BACKGROUND. THE CHINESE MAN STARTS WALKING, THE GUARD FOLLOWS. AS THEY WALK, OTHER SOLDIERS, LOUNGING IN THE AREA, COME TO ATTENTION AS THE GUARD PASSES.

CHINESE MAN

I have twenty minutes. If you want to do it, we're going to have to do it quickly. Quickly...?

THE BOLSHEVIK GUARD GESTURES BACK, AS IF TO SAY: "WHAT CAN I DO, I HAVE TO WAIT, AND CAN ONLY MOVE AT THEIR SPEED."

THE GIRL AND THE SOLDIER CATCH UP WITH THE OTHER TWO, AND THEY ALL MOVE TO AN ARMORED TRAIN AND WALK DOWN TO A COMPARTMENT ON THE TRAIN, AND MOUNT INTO THE COMPARTMENT.

ANGLE INT THE COMPARTMENT.

THE GUARD AND THE CHINESE MAN ENTER, BEHIND THEM WE SEE THE GIRL AND THE SOLDIER. THE GUARD SPEAKS TO THE SOLDIER.

GUARD (IN RUSSIAN)

Outside the door. Stay right outside the door.

THE GIRL COMES IN AND PERCHES ON A BED IN THE COMPARTMENT. THE GUARD CLOSES THE DOOR.

ANGLE

THE CHINESE MAN IS SITTING AT A TABLE. HE TAKES OUT A DECK OF CARDS, AND SHUFFLES THEM. THE GUARD SITS DOWN INTO THE SHOT, AND TAKES OUT SOME MONEY AND PUTS IT ON THE TABLE. THE CHINESE MAN DOES LIKEWISE.

GUARD

Begin.

THE CHINESE MAN INDICATES: "PUT YOUR BET IN THE MIDDLE." THE GUARD DOES SO, THE CHINESE MAN MATCHES IT, AND DEALS. THE CHINESE MAN YAWNS. TAKES OUT HIS WATCH, CHECKS IT, AND SHAKES HIS HEAD, AND TURNS HIS ATTENTION BACK TO THE CARDS. DISSOLVE.

EXT THE MEETING HALL.

A BARKER, UNDERNEATH A POSTER, IN RUSSIAN, ADVERTISING THE MAGIC SHOW.

BARKER (IN RUSSIAN)

...from all corners of the world, for your enjoyment and delight, the final show, come one, come all.

ANGLE INT THE ARMORED TRAIN

THE BOLSHEVIK GUARD, LOOKING OUT OF THE WINDOW AT THE BARKER. HE LOOKS DOWN AT THE TABLE IN FRONT OF HIM. THERE ARE TWO SMALL COINS LEFT ON IT. HE PICKS UP THE COINS, STANDS, POCKETS THEM. HE REACHES ACROSS TO PICK UP THE CARDS, WHICH ARE LYING IN A DISORDERED PILE. HE EXAMINES THEM, AND FLINGS THEM AWAY.

EXT THE ARMORED TRAIN.

WE SEE THE BARKER IN THE BACKGROUND, AND PEOPLE COMING INTO THE HALL. MANY OF THEM SOLDIERS.

ON THE STAIRS OF THE GYPSY WAGON, IN THE FOREGROUND, ARE THE GIRL AND THE SOLDIER, THEY STAND, AS THE DOOR TO THE COMPARTMENT OPENS, AND THE GUARD COMES OUT. HE PAUSES, LOOKING ACROSS AT THE ASSEMBLY HALL, AND THEN STARTS WALKING TO IT, FOLLOWED BY THE SOLDIER AND THE GIRL.

DISSOLVE

INT THE ASSEMBLY HALL, NIGHT.  
 ON THE STAGE. BEAR TRAINER IS JUST FINISHING HIS ROUTINE. HE  
 AND THE BEAR TAKE A BOW, TO THE APPLAUSE OF THE AUDIENCE.  
 THE BEAR TRAINER LEAVES THE STAGE, AND THE CHINESE MAN  
 COMES OUT. HE WALKS DOWNSTAGE. DRESSED IN HIS BROCADED  
 COAT. HE MAKES A SWEEPING GESTURE, AND PRODUCES A BOWL OF  
 GOLDFISH. THE AUDIENCE APPLAUD. THE MAN CLAPS HIS HANDS,  
 AND THE GOLDFISH BOWL IS CHANGED INTO A PAIR OF DOVES, WHICH  
 FLY AWAY.

ANGLE

IN THE AUDIENCE, THE BOLSHEVIK GUARD, THE GIRL AND THE  
 SOLDIER BEHIND HIM, ALL LOOKING ON.

DISSOLVE

THE CHINESE MAN ON STAGE. HE SPEAKS IN ENGLISH, AND A  
 TRANSLATOR RENDERS HIS COMMENTS INTO RUSSIAN. AS THE  
 CHINESE MAN SPEAKS SOME MAGICAL APPARATUS, OBVIOUSLY FROM  
 THE TRICK JUST COMPLETED, ARE BEING REMOVED FROM THE STAGE.

CHINESE MAN (IN ENGLISH)

And now I am pleased to come to the challenge portion of my  
 performance this evening. Many of us have experience in  
 disappearance. We have seen time disappear, money  
 disappear, we have seen love disappear. I now am going to  
 make a person disappear. Before your eyes. I have here...

HE TAKES A PURSE FROM UNDER HIS COAT, AND POURS COINS OUT  
 OF IT.

I have here One Thousand Roubles...

AS HE SPEAKS, THE TRANSLATOR BRINGS A PLACARD ONTO THE  
 STAGE, WHICH REITERATES THE WORDS WHICH THE CHINESE MAN IS  
 SAYING. THE PLACARD IS PRINTED IN RUSSIAN, AND POLISH, AND  
 CZECH, AND BEARS THE LARGE FIGURE "1,000.00" IN ITS CENTER.

CHINESE MAN

One Thousand Roubles, I say, which I will wager. That if  
anyone. Anyone from the Audience, will come and walk  
 quickly Through these Four Poles. which you see behind me..

AS HE SPEAKS, STAGEHANDS COME OUT ONTO THE STAGE AND  
 ERECT FOUR POLES IN A SQUARE, AND BRACE THEM AT THE TOP, AS  
 IF THEY WERE IN A LINE DRAWING OF A HOUSE.

## CHINESE MAN (C)

If anyone will walk quickly, I say, through these poles I have One Thousand Roubles which say that I can make them disappear. Anyone at all. And, should I fail, the Thousand Roubles will be yours. Could I have a committee. Please. A Committee, I say, to come up on stage, to inspect, and to guarantee. That what you see before you are just Four Simple Wooden Rods... a committee, please.

ANGLE IN THE AUDIENCE, THE BOLSHEVIK GUARD, THE GIRL AND THE SOLDIER NEXT TO HIM. SEVERAL OTHER SOLDIERS LOOK TO THE GUARD, AS IF TO ASK "IS IT ALRIGHT?" THE GUARD SHRUGS "WHAT DO I CARE."

ANGLE  
UP ON THE STAGE. THE COMMITTEE IS INSPECTING THE WOODEN RODS. THE CHINESE MAN IS CONTINUING WITH HIS SPIEL. HE POURS THE ROUBLES ONTO A SMALL STAND ON THE LIP OF THE STAGE.

## CHINESE MAN

One Thousand Roubles. Which belongs to the challenger. If I fail. Anyone. Come up and walk quickly through the...

ANGLE  
IN THE AUDIENCE. THE BOLSHEVIK GUARD. HE TURNS TO LOOK AT THE GIRL. AND THEN TURNS BACK TO THE CHINESE MAN.

ANGLE  
HIS POV. THE CHINESE MAN.

## CHINESE MAN

...walk quickly through the wooden rods, and I will make that person dis...

## BOLSHEVIK GUARD (OFFSCREEN)

Yes.

THE CHINESE MAN TURNS TO LOOK AT HIM.

ANGLE POV

THE BOLSHEVIK GUARD HAS GOTTEN TO HIS FEET.

BOLSHEVIK GUARD

I will challenge you. For the thousand roubles.

CHINESE MAN

Very good, sir. Come right up and...

THE BOLSHEVIK GUARD MOTIONS THE YOUNG GIRL TO GET UP. SHE DOES SO HESITANTLY, NOT UNDERSTANDING, THE SOLDIER STARTS TO COME AFTER HER, BUT THE BOLSHEVIK GUARD MOTIONS HIM TO KEEP HIS SEAT. THE SOLDIER REMONSTRATES, BUT THE GUARD REITERATES THAT THE SOLDIER SHOULD KEEP HIS SEAT, AND THE GUARD COMES FORWARD WITH THE GIRL, WHO WALKS SLOWLY, AND WITH THE CANE.

BOLSHEVIK GUARD

Yes. We will challenge you.

ANGLE

THE GUARD AND THE GIRL HAVE COME TO THE LIP OF THE STAGE.

CHINESE MAN

Come right up.

GUARD

NO. This girl. You disappear her.

BEAT

THE CHINESE MAN HESITATES.

CHINESE MAN

Not the girl, but you, Sir. You. Come up and...

GUARD

The girl. You disappear the girl.

THE CHINESE MAN

As I have said, Sir. The person must walk quickly through the...

HE GESTURES AT THE WOODEN POLES.

GUARD

You disappear her...

CHINESE MAN

...if I may: Quickly through the poles, this young woman, obviously...

GUARD

You disappear the girl. If not, I get the thousand ...roubles.

ANGLE

THE CHINESE MAN LEANS DOWN, AND HOLDS A WHISPERED CONVERSATION WITH THE GUARD.

CHINESE MAN

I can't disappear the girl.

AT THE GUARD SHRUGS

The trick doesn't work, if the person can't walk quickly through the...

THE GUARD SHRUGS.

CHINESE MAN (C)

I'll give you five hundred. Eh?

THE CHINESE MAN STARTS TO DIG IN HIS POCKET.

I'll give you five hundred roubles, but just sit dddd...

THE GUARD SHAKES HIS HEAD

I'm just going to humiliate myself. Do you understand. I can't do the trick... Take the money... Please. This is my living. I can't...

THE GUARD SHAKES HIS HEAD

I'm going to humiliate myself...

THE GUARD NODS

GUARD

You do the trick. You do it with the girl.

BEAT. THE CHINESE MAN THINKS. STANDS.  
 ANGLE  
 THE CHINESE MAN ON THE STAGE. HE GESTURES DOWN,  
 RESIGNEDLY.

CHINESE MAN

Alright.

(IN ENGLISH) I am going to... (HE STOPS, SHAKES HIS  
 HEAD) I am going to attempt to disappear this young...

AS HE SPEAKS THE TRANSLATOR TRANSLATES, AND THE AUDIENCE  
 REACTS WITH ENTHUSIASM.

CHINESE MAN (C)

...this young girl... (TO THE TRANSLATOR)  
 ...would you translate, please...? (TO THE YOUNG GIRL) I am  
 going to ask you to stand there, and, when I clap my hands,  
 walk as quickly as possible through those four wooden poles...  
 do you understand...?

THE YOUNG GIRL LOOKS AT THE GUARD, WHO NODS AT HER. THE  
 YOUNG GIRL THEN NODS AT THE CHINESE MAN.

Could I have several volunteers, from the audience, please...?

SEVERAL SOLDIERS COME UP TO THE STAGE  
 THE CHINESE MAN POSITIONS THEM AT THE FOUR CORNERS OF THE  
 HOLLOW BOX MADE BY THE WOODEN POLES.

Bring out the BOX, please...

TWO ASSISTANTS BRING OUT A THREE-FOOT HIGH WOODEN BOX, AND  
 PLACE IT DOWN ON THE LIP OF THE STAGE. THEY TAKE THE  
ROUBLES AND PLACE THEM IN A SMALL CUP ON THE TOP OF THE  
 BOX.

I am going to ask this young woman to walk through the  
 poles, and, when I Clap My Hands, I will attempt to make her  
disappear. I then ask you to put your attention on this small  
box. For it is in this Box that she will Reappear. Are you  
 ready...

THE CHINESE MAN LOOKS AT THE GUARD, AS IF TO SAY "THIS IS POINTLESS".

ANGLE  
THE GUARD LOOKS BACK, AS IF TO SAY, "I KNOW. DO IT ANYWAY."

ANGLE  
THE CHINESE MAN, AND THE OTHERS, ON THE STAGE. THE CHINESE MAN SHRUGS. HE COMES OVER TO THE YOUNG GIRL.

CHINESE MAN (TO THE YOUNG GIRL)  
...as fast as you can.  
When I count Three...  
One:

ANGLE  
THE WOODEN POLES, AND THE FOUR SOLDIERS, STANDING AT THE CORNERS.

Two:

ANGLE  
THE GUARD, AND THE SOLDIER WITH THE MACHINE GUN BEHIND HIM

ANGLE  
THE EXPECTANT FACES OF THE SOLDIERS IN THE AUDIENCE.

ANGLE  
THE CHINESE MAN C.U.

Three:

ANGLE  
THE PRINCESS, WALKING SLOWLY, WITH THE CANE, PROCEEDS INTO THE "BOX" FORMED BY THE WOODEN POLES AND THE FOUR SOLDIERS. AS SHE MOVES INTO THE "BOX" THERE IS AN "ELECTRICAL" NOISE. THE SOLDIERS ON STAGE LOOK INTO THE AUDIENCE.

ANGLE. THEIR POV  
OVER THE HEADS OF THE AUDIENCE. A LARGE THEATRICAL LAMP IS SPUTTERING AND SHOWERING SPARKS.

ANGLE

ON THE STAGE, IN THE "BOX". THE YOUNG GIRL, WALKING SLOWLY, TURNS TO LOOK. ONE OF THE SOLDIERS STANDING "GUARD" COMES UP TO HER, AND TAKES A LARGE SHEARS FROM UNDER HIS COAT AND GRABS HER LONG HAIR AND CUTS IT OFF, CLOSE TO THE HEAD. THE CHINESE MAN REACHES UNDER HIS BROCADED COAT AND TAKES OUT WHAT SEEMS TO BE A LARGE FORMLESS PIECE OF OLIVE DRAM MATERIAL, HE HANDS IT TO THE SOLDIER WITH THE SHEARS, WHO TAKES IT AND PRESSES IT TO THE BODY OF THE YOUNG GIRL, WHERE IT MOULDS INTO A FACSIMILE OF A SOLDIERS UNIFORM. THE CHINESE MAN TAKES A CORNER OF THE COLLAR AND HAULS IT DOWN TO REVEAL A BIRTHMARK SHAPED LIKE A DOVE ON THE BACK OF HER NECK. HE NODS.

ANGLE

FROM THE WINGS OF THE STAGE, THE CHINESE MAN, WALKING OFFSTAGE. WHERE HE PICKS UP A MILITARY GREATCOAT AND PUTS IT ON. WE SEE, ACROSS THE STAGE, THE SOLDIER AND THE GIRL, NOW DRESSED AS A SOLDIER, WALKING INTO THE WINGS.

ANGLE

IN THE AUDIENCE, THE BOLSHEVIK GUARD, LOOKING UP AT THE SPUTTERING LAMP. THE LAMP STOPS SPUTTERING, HE LOOKS BACK AT THE STAGE.

ANGLE, HIS POV THE STAGE. THREE GUARDS AND NO YOUNG GIRL OR CHINESE MAN.

ANGLE

THE GUARDS ON THE STAGE. LOOKING AROUND IN WONDER FOR THE VANISHED MEMBERS OF THE ENSEMBLE. ONE LOOKS AT THE BOX ON THE STAGE.

ANGLE

THE BOX ON THE STAGE, WITH THE BOWL OF ROUBLES ON TOP OF IT.

ANGLE EXT THE ASSEMBLY HALL.

MANY SOLDIERS, LOUNGING, SMOKING CIGARETTES. THE ASSEMBLY HALL IN THE BACKGROUND.

THE GROUP OF THREE, THE CHINESE MAN, THE SOLDIER, AND THE YOUNG GIRL, ALL DRESSED, NOW, IN MILITARY DRAB CLOTHES, ARE WALKING SLOWLY, SEEMINGLY DRUNKENLY, THE GIRL IN THE MIDDLE, THROUGH A GROUP OF SOLDIERS. THE CHINESE MAN HOLDS A LARGE BANDANNA TO HIS FACE. CAMERA FOLLOWS THEM DOWN

ACROSS THE RAILROAD TRACKS AND DOWN A HILL TO A DOCK ON A RIVER, AT WHICH SEVERAL SMALL BOATS ARE TIED UP.

ANGLE

THE FACES OF THE THREE. THE YOUNG GIRL TURNS TO THE MAN IN THE CHINESE MAKEUP, WHO IS HOLDING A LARGE BANDANNA TO HIS FACE. HE SHAKES HIS HEAD, AS IF TO SAY: DON'T SPEAK. DON'T SAY ANYTHING.

ANGLE INT THE ASSEMBLY HALL.

THE FACES OF THE SOLDIERS, LOOKING INTENTLY AT THE STAGE.

ANGLE THE FACE OF THE BOLSHEVIK GUARD.

ANGLE HIS POV

THE BOX ON THE LIP OF THE STAGE, WITH THE ROUBLES ON TOP OF IT.

ANGLE

EXT THE ASSEMBLY HALL. ON THE RIVER. THE GROUP OF THREE, COMING DOWN TO A SMALL, CHINESE-LOOKING BOAT, THEY HESITATE FOR A MOMENT, THE CHINESE MAN MOTIONS THE GIRL TO GET ONTO THE BOAT. THEY DO SO.

THE CHINESE MAN MOVES THE GIRL INTO THE SMALL SHELTERED CABIN OF THE BOAT. THE SOLDIER SHEDS HIS GREATCOAT, UNDER WHICH HE IS DRESSED IN BLACK COOLIE PAJAMAS. THE CHINESE MAN WIPES THE CHINESE MAKEUP FROM HIS FACE WITH THE LARGE BANDANNA. THE GIRL MOTIONS TO SPEAK, ONCE AGAIN, AND THE CHINESE MAN SHAKES HIS HEAD EMPHATICALLY, GESTURING FOR SILENCE.

ANGLE

WE SEE THE OTHER MAN, NOW DRESSED AS A CHINESE COOLIE, POLE THE SMALL BOAT OUT INTO THE RIVER.

ANGLE INT THE ASSEMBLY HALL.

THE SOLDIERS, GETTING A BIT RESTIVE, LOOK TO THE BOLSHEVIK GUARD, WHO GETS UP SLOWLY, AND WALKS TOWARD THE STAGE, TO THE BOX, WHICH HE TURNS OVER, AND FINDS EMPTY.

HE MOUNTS THE STAGE, ENRAGED, GRABS HIS PISTOL FROM THE HOLSTER, AND FIRES THREE SHOTS INTO THE CEILING, AND STARTS YELLING, IN RUSSIAN, "TEAR THE THEATRE DOWN, PUT OUT THE PATROL BOATS ON THE RIVER, SOUND THE ALARM..." THE SOLDIERS BEGIN RUNNING TO EXECUTE HIS COMMANDS.

THE MAN DRESSED AS A COOLIE WALKS TO THE REAR OF THE BOAT, AND PULLS THE CORD TO START THE ENGINE. THE ENGINE DOES NOT START. BEAT. HE TRIES AGAIN. HE EXCHANGES GLANCES WITH THE PEOPLE ON THE BOAT. HE TRIES TO START THE ENGINE AGAIN. HE STARTS TINKERING WITH THE ENGINE.

ANGLE

IN THE BOAT. ON THE RIVER. THE MAN DRESSED AS A COOLIE, PLAYING WITH THE ENGINE OF THE BOAT. BEYOND HIM, THE DOCK AREA OF THE TOWN COMES INTO LIFE. SEARCHLIGHTS STARTS COMBING THE AREA. A SIREN SOUNDS. SOLDIERS ARE SEEN HURRYING ALL ABOUT.

ANGLE

ON THE SHORE. THE BOLSHEVIK GUARD, RIDING ON A MOTORCYCLE SIDECAR, COMES DOWN TO THE RIVER, AND STARTS SHOUTING ORDERS. MEN RUSH ONTO A PIER AND START SEARCHING VARIOUS BOATS. ONE BOAT, TIED UP THERE, IS ABOUT TO START INTO THE RIVER, BUT THE BOLSHEVIK GUARD YELLS AND GESTURES THAT IT IS NOT TO DO SO, TWO PATROL BOATS, MANNED BY BOLSHEVIK SOLDIERS, START INTO THE RIVER, WITH THEIR SEARCHLIGHTS PLAYING ALL ABOUT THEM.

THE BOLSHEVIK GUARD HOPS BACK INTO HIS SIDECAR, AND DIRECTS THE DRIVER TO DRIVE TO THE END OF A LARGE PIER.

ANGLE

THE END OF THE LARGE PIER. THE TOWN IN TURMOIL BEHIND THEM. THE PATROL BOATS PUTTING OUT INTO THE RIVER, THE MOTORCYCLE COMES TOWARD THE CAMERA, TO THE END OF THE PIER, AND THE MAIN GUARD GETS OUT AND STARTS BARKING ORDERS.

ANGLE

INT, THE BOAT ON THE RIVER. THE CHINESE MAN AND THE YOUNG GIRL, HUDDLED IN THE SMALL CABIN, THE "CHINESE" MAN LOOKS OUT.

ANGLE HIS POV

THE PIER, WITH THE GUARDS AND THE MOTORCYCLE ON THE END OF IT, THE RIVER, WITH THE PATROL BOAT STATIONED IN THE MIDDLE OF IT, GROWING CLOSER.

ANGLE

THE COOLIE, PICKS UP A POLE, AND BEGINS POLING THE BOAT.  
ANGLE HIS POV. THE PATROL BOAT, AND THEN THE PIER.

ANGLE

THE BOAT IN THE RIVER STARTS HEADING FOR THE PIER WITH THE MOTORCYCLE ON IT.

ANGLE

INT. THE BOAT. THE "CHINESE" MAN, LOOKING AGHAST, HE LOOKS UP AT THE COOLIE IN THE STERN, POLING THE BOAT, THEN, AGAIN, AT THE PIER.

ANGLE POV

THE PIER, GROWING CLOSER.

ANGLE

ON THE PIER, THE BOLSHEVIK GUARD, SHOUTING ORDERS. HE SEES THE BOAT COMING CLOSER.

ANGLE, HIS POV

THE BOAT, THE COOLIE WALKS FROM THE STERN TO THE BOW, AND PICKS UP A COIL OF ROPE, AS IF HE IS ABOUT TO TIE UP. THE BOLSHEVIK GUARD STARTS YELLING AT HIM.

GUARD (IN RUSSIAN)

Nobody in, nobody out... Get out of here...

THE COOLIE STARTS SPEAKING IN CHINESE, AND GESTICULATING, THAT HE HAS TO TIE UP AT THE DOCK.

THE GUARD REITERATES THAT NO ONE CAN TIE UP. THE COOLIE DOES NOT UNDERSTAND, AND HIS BOAT KEEPS COMING CLOSER, THE GUARD MOTIONS TO THE SOLDIER ON THE MOTORCYCLE.

SOLDIER ON MOTORCYCLE (IN RUSSIAN,  
THEN IN CHINESE, AND THEN IN ENGLISH)

You can't tie up here. Nobody in, Nobody out...

THE COOLIE KEEPS GESTICULATING, THAT HE HAS TO TIE UP. THE GUARD MOTIONS AT THE MOTORCYCLE SOLDIER, WHO COCKS HIS MACHINE GUN, MOUNTED ON THE SIDECAR, AND SPRAYS THE BOAT. THE COOLIE GESTURES "ALRIGHT, ALRIGHT"...AND HURRIES TO THE STERN OF THE BOAT. AND BEGINS POLING IT AWAY.

THE GUARD AND THE SOLDIER SCREAM AT THE COOLIE TO GET HIS BOAT OUT OF THE AREA. AND THE GUARD TURNS HIS ATTENTION BACK TOWARD THE TOWN, AND STARTS BARKING ORDERS TO THE SQUAD OF MEN ON THE PIER.

ANGLE

THE BOAT ON THE RIVER, AS IT GLIDES PAST THE PATROL BOAT. THE MEN ON THE PATROL BOAT ARE LISTENING TO THE ORDERS OF THE GUARD ON THE PIER, AND SHOUTING BACK "YES, SIR..."

ANGLE

THE "CHINESE" MAN, HIS HAND OVER THE MOUTH OF THE GIRL, BOTH IN THE CABIN, AS HE LOOKS OUT OF THE PORTHOLE.

ANGLE, HIS POV.

THE GUARD BOAT, AS THEIR BOAT GLIDES PAST.

ANGLE

ON THE DECK. THE COOLIE, POLING THE BOAT. THE LIGHTED PANDEMONIUM OF THE PIERS AND THE SMALL TOWN BEHIND HIM.

HE POLES AROUND A BEND IN THE RIVER. HE LOOKS BACK, TO SEE THE VILLAGE, AS THE BEND IN THE RIVER WIPES OUT HIS VIEW.

HE COMES FORWARD AND DESCENDS INTO THE CABIN.

COOLIE (IN ENGLISH)

Has anyone been hit...?

"CHINESE MAN"

How come you're taking us back to the pier...?

COOLIE

A Good Plan today is better than a perfect plan tomorrow.

"CHINESE MAN"

You cut it a bit close out there, Charles.

COOLIE

Things are rough all over. Is she alright...?

THEY TURN THEIR ATTENTION TO THE GIRL.

GIRL

Yes, I speak English. (PAUSE)

COOLIE

Comment-vous allez vous? Etes vous bless?

CHINESE MAN

She speaks English.

COOLIE

Do you speak English? We were told that you speak English.

GIRL

Why are you taking me?

COOLIE

We were retained by your family.

GIRL

...my family...

COOLIE

Now, no talking, now - we can have no noise.

GIRL

My family are all dead.

COOLIE

No. They sent us for you.

GIRL

...such a long time...

CHINESE MAN

...is she hurt...?

GIRL

They are dead.

COOLIE

...do we have something to give her...?

THE CHINESE MAN HUNTS IN A BAG, AND TAKES OUT A SYRINGE.

CHINESE MAN

...we are going to give you an injection to help you sleep.

THE CHINESE MAN INJECTS HER WITH THE HYPODERMIC.

GIRL

My family are all dead. Where are you taking me...

...who are you...?

MAX

...she's going out.

GIRL

...who are you...?

CHAN

We were engaged to bring you out.

THE PRINCESS SUBSIDES INTO SLUMBER.

CHAN LOOKS AT HER A MOMENT, AND THEY GO OUT OF THE SMALL CABIN. CAMERA FOLLOWS. OUTSIDE, MAX IS AT THE TILLER, WIPING HIS CHINESE MAKEUP OFF OF HIS FACE.

CHAN (C)

How long til Dawn, Max...?

MAX (LOOKS AT THE SKY)

...three hours.

CHAN NODS. HE HEARS SOMETHING, AND LOOKS.

ANGLE POV

A FAST MOTOR-PATROL BOAT SKIMMING DOWN THE RIVER, WITH SEARCHLIGHTS OFF TO EACH SIDE.

ANGLE

ON THE BOAT, THE COOLIE POLING TOWARD THE SIDE OF THE RIVER. THE BOAT MOVES UNDER AN OVERHANGING BOW, AS THE PATROL BOAT SEARCHLIGHT PLAYS OVER IT AND MOVES ON.

ANGLE

FROM THE MIDDLE OF THE RIVER, THE BOAT MOVING OUT AGAIN, WITH THE COOLIE POLING IT.

EXT THE PUNT ON THE RIVER DAWN.

A SECTION OF RIVERFRONT. THE SMALL BOAT MOVES INTO THE SHOT, POLED BY THE COOLIE. THE CAMERA PANS WITH THE BOAT, AS IT COMES AROUND A HEADLAND, REVEALING AN OLD BIPLANE SEAPLANE HIDDEN IN A SMALL BACKWATER. AS THE BOAT TURNS INTO THE BACKWATER, THE ENGINE OF THE AIRPLANE COMES TO LIFE.

A MAN OPENS THE DOOR, AND COMES OUT ONTO THE PONTOON, AND THROWS A ROPE TO THE COOLIE IN THE BOAT.

MAN ON THE PONTOON

You have a successful journey...?

COOLIE POINTS BACK INTO THE BOAT.

BOTH MEN LOOK TO WHERE THE CHINESE MAN IS HELPING THE GIRL OUT OF THE SMALL CABIN.

ANGLE

THE MAN ON THE PONTOON LOOKS AT HIS WATCH.

MAN ON THE PONTOON

Sun coming up, Mr. Chan.

COOLIE

I'm well aware of it.

CHINESE MAN (HELPING THE GIRL)

We're coming...

ANGLE INT THE SEAPLANE

THE MAN ON THE PONTOON RE-ENTERS THE PLANE AND GOES TO THE COCKPIT. THE "CHINESE MAN" HELPS THE GIRL INTO THE PLANE AND COMES IN AFTER HER.

ANGLE EXT THE PLANE

THE COOLIE (CHARLIE CHAN) ON THE PONTOON. HE LOOSENS THE SEAPLANE FROM ITS MOORINGS, AND KICKS THE BOAT AWAY FROM THE PLANE. IT FLOATS AWAY. THE PLANE BEGINS TO TAXI.

ANGLE CU

CHAN, LOOKING ON, AS THE SUN BEGINS TO RISE.

ANGLE POV

A HERON, PERCHED ON A STUMP, LOOKING AT CHAN.

ANGLE

CHAN, LOOKING ON.

ANGLE EXT THE PLANE.

THE COOLIE (CHARLIE CHAN) ON THE PONTOON, LOOSENS THE SEAPLANE FROM ITS MOORING. HE KICKS THE BOAT AWAY FROM THE PLAN, AND IT FLOATS AWAY. THE PLANE BEGINS TO TAXI OUT OF THE BACKWATER WITH CHAN STILL ON THE PONTOON.

ANGLE INT THE SEAPLANE

THE "CHINESE MAN" AND THE GIRL ARE STRAPPED INTO THEIR SEATS AND THE MAN IS COVERING THE GIRL IN BLANKETS. CHAN RE-ENTERS THE PLANE, AND BOLTS THE DOOR BEHIND HIM.

THE PILOT CALLS BACK "Hold on, Everyone."

ANGLE EXT THE PLANE

ON THE RIVER, THE PLANE EMERGES FROM THE BACKWATER, AND DOES A HAIRPIN TURN INTO THE RIVER, WHERE IT ACCELERATES QUICKLY, AND LIFTS OFF.

ANGLE INT THE PLANE

CHAN, SITTING ACROSS FROM THE GIRL AND THE "CHINAMAN", WHO IS TAKING OUT A THERMOS, AND POURING COFFEE FOR THE THREE.

CHAN TAKES A CUP OF COFFEE, AND PROCEEDS TO THE FRONT OF THE PLANE.

CHAN (AS HE MOVES)

Is she alright, are you alright, Miss...?

GIRL

I'm alright.

ANGLE

IN THE COCKPIT, THE PLANE TAXIING, CHAN DRINKING THE COFFEE,  
SITS IN THE CO-PILOT SEAT.

CHAN

How long to the border, please...?

PILOT

Estimating ten minutes.

CHAN

And how far beyond that to our relay...?

PILOT

Hold on. I'm getting a radio contact.

ANGLE

IN THE REAR OF THE PLANE. THE "CHINESE MAN", MAX, SITTING NEXT  
TO THE GIRL.

MAX

We're going to be doing some rather fast traveling for some  
time, and in what you might consider strange circumstances...

CHAN MOVES BACK INTO A GROUP WITH THE OTHER TWO IN THE  
BACK OF THE PLANE.

CHAN

...this is Mr. Max Gordon. My name is Chan. I am sorry that  
the circumstances caused us to be "blunt", but, as you see,  
there was no help for it.

PILOT (VO)

The border in five minutes, Mr. Chan.

CHAN

...thank you, and, how far beyond that to our relay point,  
please...?

ANGLE CU CHAN LOOKING AT THE GIRL

ANGLE HIS POV

THE GIRL, LOOKING OUT OF THE WINDOW.

PILOT (VO)

Hold on, Please, I'm getting...they're trying radio contact.

EXT BORDER STATION, DAWN.

SEVERAL SOVIET GUARDS AT A BORDER STATION IN THE WOODS,  
LOOK UP AT THE SOUND OF THE PLANE. ONE OF THEM RUNS.

CAMERA PANS HIM TO A SMALL ANTI-AIRCRAFT GUN. HE AND HIS  
COMRADES LOOK UP, ANGLE THEIR POV.

THE SEAPLANE, FLYING LOW OVERHEAD, AND CLIMBING AS IT PASSES  
THE BORDER.

EXT, THE SEAPLANE.

THE SEAPLANE CLIMBS TOWARD THE CAMERA, AND GROWS BIGGER IN  
THE FRAME. NOISE OF THE ENGINES GROWS VERY LOUD.

ANGLE INT THE SEAPLANE

CHAN AND THE OTHER TWO.

CHAN

Yes. That's better.

HE GESTURES TO MAX, WHO POURS THE COFFEE FOR THE THREE.  
MAX TAKES HIS COFFEE AND GOES FORWARD TO THE COCKPIT.

GIRL

Now we have "rescued" me.

CHAN

Well. We have "removed" you.

GIRL

And don't the Chinese People say, when you have  
saved someone's life, they are not your  
responsibility.

CHAN

Like many things. I've heard that mentioned, but  
I never found the source.

MAX (VO)

...contact with the Relay Point, Charles...

CHAN LOOKS FORWARD  
ANGLE HIS POV  
MAX. AT THE CO-PILOT SEAT, A HEADSET ON HIS HEAD.

MAX (VO)(C)  
...standing by.

ANGLE  
CHAN AND THE PRINCESS, CHAN NODS TO MAX.

GIRL  
You used the term "removed me". Yes you have.  
Rather effectually. I congratulate you.

CHAN  
The praise is due to Mr. Gordon (HE GESTURES  
TOWARD THE FRONT OF THE PLANE). The plan  
was his.

GIRL  
Yes?

CHAN  
It is, it seems, a principle of Magic: That the  
trick should be accomplished, before the  
onlookers even suspect that it is to occur. A  
principle he says is called "anticipation".  
(SHE NODS)  
Which I have, I think, also employed in my work.

GIRL  
And what work is that?

CHAN  
I am by profession a detective. And I sought to  
employ the principle thus: that the more  
elaborate a defense is, the more vulnerable it  
must be.

HE POURS COFFEE  
I'm sorry that we have no cream.

GIRL  
...I wouldn't know the taste of it.

THE PILOT, VO, SPEAKS FROM THE FRONT OF THE PLANE, IN RUSSIAN,  
CHAN AND THE PRINCESS LOOK.

PILOT (IN RUSSIAN)

This is Trans-Georgian Flight 12 to tower, come in  
please, Trans-Georgian Twelve to tower... (HE  
LISTENS, NODS, TURNS, IN ENGLISH) Alright:  
this is going to be a bit rough.

ANGLE

CHAN AND THE PRINCESS.

CHAN

Our travel will continue to be somewhat swift and  
unorthodox for the next little while, which will  
constrain us to a certain intimacy. Would you tell  
me how we should address you, please...?

MAX (VO)

...radio has pursuit planes behind us, but it's  
unclear if they'll leave their airspace...

GIRL

...my name...

CHAN

...yes that's right.

GIRL

I am Anastasia Romanova, Grand Duchess, and,  
since the death of my Parents, Ruler of All the  
Russians...

PILOT (VO)

Hold on, Mr. Chan, we're taking her down...

ANGLE EXT

THE SEAPLANE, MANEUVERING, GROWS HUGE IN THE FRAME, SOUND  
OF ENGINES SWELLS.

INT PAN AM CLIPPER, DAY.

SOUND OF THE CLIPPER'S ENGINES.

ANGLE INT

A SMALL BOX, ON WHICH IS PAINTED A PICTURE OF THE SEAPLANE, AND THE LEGEND "A SOUVENIR OF YOUR VOYAGE ON THE PAN AM CLIPPER." A MAN'S HANDS TAKE A SMALL SALT AND PEPPER SHAKER OUT OF IT, EACH IN THE SHAPE OF AN AIRPLANE. HE SHOWS BOTH HIS HANDS ARE EMPTY, PUTS THE EMPTY BOX IN ONE HAND, AND THE SALTSHAKER IN THE OTHER HAND. HE THEN OPENS THE HAND WITH THE BOX, AND IT CONTAINS THE SALT SHAKER, AND SHOWS THE OTHER HAND TO BE EMPTY.

HIS HANDS PUT THIS PARAPHERNALIA DOWN, TO REVEAL A TRAY, FULL OF REMNANTS OF AN ELEGANT AIRLINE MEAL, HE TAKES A CIGARETTE FROM THE BOX LABELED "A SOUVENIR OF YOUR VOYAGE OF THE PAN AM CLIPPER." WE HEAR THE VOICE OF A STEWARD.

STEWARD (VO)

More coffee,...sir...?

ANGLE

TO REVEAL THE MAN DOING THE MAGIC TRICKS IS MAX GORDON, ARRAYED IN VERY FINE CLOTHES, HE LOOKS UP AND SPEAKS TO THE STEWARD, "Yes. Thank you..."

THE STEWARD POURS THE COFFEE AND PROCEEDS UP THE AISLE, TO REVEAL A MAN TAKING SOMETHING OUT OF A BOX WHICH HE HOLDS ON HIS LAP.

STEWARD

...some coffee, sir...?

THE MAN SHAKES HIS HEAD, HE TAKES A CAMERA OUT OF ITS BOX, AND PRESSES IT TO THE WINDOW AND TAKES A PICTURE, HE THEN GETS UP OUT OF HIS SEAT, TO REVEAL IT TO BE CHARLIE CHAN, NOW SPORTING A VERY LONG, AND DROOPING FU MANCHU MOUSTACHE, HE TAKES THE CAMERA AND MOVES BACK DOWN THE AISLE, WHERE HE LEANS IN OVER MAX GORDON, AS IF TO TAKE A PICTURE OUT OF THE WINDOW.

CHAN (OF THE TRICK MAX IS PRACTICING)

What you doing...?

MAX

Hey, it's Back to the Day Job. It's Back to Work, for us Working Stiffs...

CHAN LEANS OVER MAX AND TAKES A PICTURE.

STEWARD

More coffee, gentlemen...

MAX SHAKES HIS HEAD. AND THE STEWARD PROCEEDS DOWN THE AISLE, WHERE WE SEE THE GIRL, ASLEEP IN THE NEXT SEAT. CHAN WALKS BACK TO TAKE A PHOTO.

ANGLE

CHAN AND MAX, WITH THEIR HEADS TOGETHER.

MAX

And thank you for the gig.

CHAN

Well, who'm I going to go to, Max?

MAX

You're too kind.

That's always the thing in Magic, innit...?

CHAN

What's that...?

MAX

You really foolem, no one's ever going to know... You always want to spill it.

CHAN

Well, for the money, we'll keep this one quiet.

MAX

Oh, yes. Get the Gold, and Go Home. Speaking of which. I'm going to have to piece off my boys.

CHAN

I'm told we are paid C.O.D. Today.

MAX

And then what?

CHAN

Back to San Francisco.

MAX

Back to the Grind, eh? "A lady has lost A Diamond Necklace." "There's only one man in the World who can help you now..." What is it? More Color and Adventure. Charles, can I play on this one, too?

CHAN

I'm going back for the Boy's Birthday.

MAX

How many is it? five.

CHAN

Eight.

MAX

Eight. Whatcha going to give em?

CHAN (GESTURING)

This.

MAX

He's too young for a camera.

CHAN

Yeah. You're right. I'm going to keep it. Photography, huh...?

MAX

You said it.

CHAN

The Forced Marriage of the Light and Dark. Of Sun and Shadow.

MAX

Uh huh.

CHAN

I think I might take up photography.

MAX

Really.

CHAN

Oh, yes.

MAX

Aren't you too old for a new trade...?

CHAN

No. It's like anything else.

MAX

...photography is...?

CHAN

You find the motif...the recurrent motif...

CHAN SNAPS A PHOTO. HE GESTURES BACK TOWARD THE PRINCESS. WE HEAR THE CAPTAIN START TO MAKE AN ANNOUNCEMENT. CHAN BEGINS PUTTING THE CAMERA BACK INTO ITS BOX.

MAX

"A souvenir of Your Trip to Brighton Beach..."

CHAN

No, our souvenir is in the Back Seat.

MAX

She ain't the Souvenir, she's the Meal Ticket...

THEY LOOK BACK AT THE PRINCESS, IN THE BACK SEAT, ASLEEP.

CHAN

"A woman of worth, who can find, for her price is far above Rubies."

MAX

And not a moment too soon. For the cupboard doth run dry.

CHAN

Prosperity is just around the corner.

MAX

Talk that talk, Charles.

CHAN

...now: when we make the delivery...

MAX SEES SOMETHING, SHUSHES CHAN.

MAX (UNDER HIS BREATH)

Hey, Rube...

THEY LOOK UP.

THE STEWARD IS COMING DOWN THE AISLE, CLEARING AWAY THE TRAY, SAYING "MAY I TAKE THAT FROM YOU..."

CAPTAIN'S ANNOUNCEMENT, V.O.

CAPTAIN (VO)

Ladies and gentlemen. This is Captain Williams. If you look out the port side, you will see The City of Manhattan, and we are due to be touching down just outside the Marine Air Terminal in a matter of...

CHAN

Now: you are in charge of the...

MAX

I've got the gee-a-zig of the intro of the bree-a-zoad.

MAX TAKES A BRIEFCASE OUT FROM THE SEAT BENEATH HIM, AND STARTS TAKING OUT A WHITE CLOTH OBJECT.

CHAN LEANS OVER HIM AND TAKES A PHOTO.

ANGLE INS

AS THROUGH THE LENS, THE PHOTO IS OF THE STATUE OF LIBERTY OUTSIDE THE WINDOW.

PRINCESS (VO)

Where are we...?

ANGLE

CHAN, LEANING BACK FROM THE WINDOW. HE AND MAX BOTH LOOK AT THE GIRL.

ANGLE POV  
THE PRINCESS. WAKING UP.

CHAN MOVES BACK TO HER AS IF LEANING OVER HER TO TAKE A PHOTO. CAMERA MOVES TO FRAME THE TWO OF THEM.

CHAN  
...have you slept well...?

PRINCESS  
What is "Hey Rube..."?

CHAN  
"Hey Rube"

PRINCESS  
Is it one or two words...?

CHAN TAKES A PENCIL AND A SHEET OF PAN AM PAPER, AND DRAWS.  
AS HE SPEAKS.

ANGLE INS  
THE PENCIL AND PAPER

CHAN (VO)  
"Hey Rube". It is a Carnival Phrase. It means:

ANGLE  
CHAN AND THE PRINCESS  
"Watch out for trouble from the outsider..."

CHAN MOVES ON. MAX IS SEEN TAKING A PIECE OF WHITE FABRIC  
FROM A BRIEFCASE. MAX SPEAKS TO THE PRINCESS.

We are just about to Touch Down, I believe. Stay  
close to me. Invent nothing. Stick to the plan, in  
case of any difficulty

ANGLE  
CHAN, ALONE IN HIS SEAT. LOOKS BACK.  
ANGLE POV  
MAX, WHISPERING, IN THE SEATS BEHIND HIM, THE PRINCESS, WHO IS  
LISTENING, SHE LOOKS MOMENTARILY, TO CHAN.

ANGLE CU

CHAN. AS HE TURNS AWAY FROM HER.

INT MARINE AIR TERMINAL DAY.

SEVERAL ONLOOKERS, GOING OUT ONTO THE TERRACE, CAMERA  
FOLLOWS.

ANNOUNCEMENT (VO)

...the arrival of Flight Four, The Pan Am Clipper  
from London. Flight Four from London, now  
arriving...

CHAN

...and I will see you just outside the...

ANGLE

THEIR POV. THE PAN AM CLIPPER, MAKING A FINAL APPROACH OVER  
SHEEPSHEAD BAY.

TWO POLICEMEN COME INTO THE SHOT.

DISSOLVE

INT CUSTOM'S SHED. MARINE AIR TERMINAL DAY

IN THE BACKGROUND WE SEE SEVERAL PEOPLE GETTING OFF OF THE  
CLIPPER, AND MANY WORKERS IN WHITE PAN AM OVERALLS,  
OFFLOADING LUGGAGE.

ANGLE

CUSTOM'S OFFICERS AT A COUNTER. DEMANDING "PAPERS" PLEASE..."  
WE SEE MAX, IN A RATTY IMPRESARIO COAT, AND SMOKING A CIGAR,  
COMING THROUGH ONE LINE.

IMMIGRATION OFFICER

Mr. Gordon, welcome home.

MAX

Glad to be back. Always a privilege.

IMMIGRATION OFFICER

That's a fine way to put it. I think so, too.  
We've missed you.

MAX

Mmm...

IMMIGRATION OFFICER

Long time since your last show.

MAX

Well, you know, I don't like to stage it, if it isn't going to be Spectacular.

IMMIGRATION OFFICER

I'm with you.

MAX

...the Beautiful, The Unusual, the priceless, brought to you at Risk of Life and Limb...

IMMIGRATION OFFICER

...I suppose it's quite a pricey proposition.

MAX

Indeed it is, Officer, but I think that I've got that licked.

IMMIGRATION OFFICER

F'you have, then God Bless you, cause the Times are Rough All Over.

MAX

Innit?

IMMIGRATION OFFICER

So they say. ...and what was the purpose of your trip...?

MAX (SMILING)

My lips are sealed.

HE SHOWS HIS EMPTY PALMS, PUTS HIS FINGER TO HIS LIPS, OPENS HIS HAND, AND A FROG HOPS OUT.  
THE IMMIGRATION OFFICER LAUGHS.

MAX

My Luggage...?

THE IMMIGRATION OFFICER PICKS UP A RUBBERSTAMP, AND GESTURES TO A LOGBOOK.

IMMIGRATION OFFICER

...just for the record...?

MAX

...my luggage...?

IMMIGRATION OFFICER  
...bring through Mr. Gordon's Luggage...

IN THE BACKGROUND, WE SEE A WHITE COVERALLED PAN AM  
BAGGAGE HANDLER WHEELING A TRUNK OF LUGGAGE AT THE  
REQUEST OF THE IMMIGRATION OFFICER.

IMMIGRATION OFFICER (C)  
...purpose of the...?

MAX TAKES THE STAMP FROM THE IMMIGRATION OFFICER, TAKES A  
BOX OF PAPERCLIPS, AND PUTS THE BOX OF CLIPS IN ONE HAND, AND  
THE STAMP IN THE OTHER. HE DOES A "PASS", AND HANDS THE BOX  
OF PAPERCLIPS BACK TO THE IMMIGRATION OFFICER, WHO OPENS IT,  
TO SHOW THE STAMP IS NOW IN THE BOX OF PAPERCLIPS.

IMMIGRATION OFFICER  
...where's the paperclips...?

MAX SMILES, AND HOLDS HIS HAND UNDER THE IMMIGRATION  
OFFICER'S NOSE, A STREAM OF PAPERCLIPS FALLS FROM HIS HAND,  
AND ONTO THE DESK. THE IMMIGRATION OFFICER, AND THOSE WHO  
HAVE GATHERED AROUND HIM, LAUGH. AS MAX STARTS AWAY FROM  
THE DESK THE IMMIGRATION OFFICER, LAUGHING, CALLS AFTER HIM.

IMMIGRATION OFFICER  
What was the purpose of the trip...?

MAX (CALLING BACK)  
I was rescuing the Queen of Russia...

THE PEOPLE AT THE IMMIGRATION DESK ALL LAUGH. AS MAX WALKS  
THROUGH THE LINE. THE IMMIGRATION OFFICER CALLS AFTER MAX.

IMMIGRATION OFFICER  
Mr. Gordon: If I was to open your trunk, I  
wouldn't find anything unusual would I?

MAX  
...not if you were brought up in a Magic Shop...

EVERYONE LAUGHS. MAX CONTINUES WALKING. MAX (OVER HIS SHOULDER) PASSING HIS LUGGAGE ON BEFORE HIM.

...we getting somewhat more stringent at immigration...?

OFFICER

Yes, Sir.

MAX

Keep up the good work.

CAMERA PANS WITH HIM, AND HOLDS ON A SECOND STATION OF IMMIGRATION OFFICER, AND SEVERAL PEOPLE IN THIS LINE. ONE WOMAN, AT THE FRONT OF THE LINE, IS PASSED, AND THE OFFICIAL TURNS HIS ATTENTION TO THE MAN NEXT IN LINE. A SMALL ORIENTAL MAN.

SECOND PASSPORT INSPECTOR

Papers, Please...?

HE PICKS UP A PASSPORT, AND SEVERAL PIECES OF PAPER.

What's your name...? What is this...?

HE HOLDS A SMALL CARD WITH CHINESE PRINTING ON IT.

VOICE (O.S.)

Yee.

SECOND PASSPORT INSPECTOR

Your name is Yee...?

VOICE (O.S.)

Yee.

THE INSPECTOR PERUSES THE DOCUMENTS FOR A MOMENT, AND STAMPS THEM.

SECOND PASSPORT INSPECTOR

Alright, Mr. Yee. Welcome to the United States of America.

ANGLE. MR. YEE (CHARLIE CHAN) TAKES BACK HIS DOCUMENTS, AND PASSES THROUGH THE BARRIER, WHERE HE LOOKS AROUND.

ANGLE, HIS POV

MAX GORDON, HOLDING FORTH, TO SEVERAL MAN, ONE OF WHOM  
HOLDS A CAMERA, ANOTHER TAKES NOTES.

MAX

...scouting the Strange, the Unusual, the Magical  
Resources of the Old World...

REPORTER

...you starting the show up again, Max...?

MAX

...that is my intention, you have found me out.  
But now, as the anxiety and fatigue of the journey  
fetches up to overcome me, perhaps you would  
grant me leave to...

ANGLE

CHAN, LOOKING AT MAX, AS THE LINE MOVES FORWARD, HE STARTS  
WALKING TOWARD MAX.

MAN'S VOICE (VO)

...would you come with me, please...?

CHAN LOOKS AROUND.

ANGLE

TWO BURLY DETECTIVE TYPES, ARE STANDING NEXT TO CHAN.

MAN'S VOICE (VO)

Would you come this way, please...?

THE TWO DETECTIVES LEAD CHAN OFF. HE CASTS A GLANCE OVER  
HIS SHOULDER AT MAX GORDON, WHO IS FINISHING LOADING THE  
TRUCK, RAPS THE TRUCK ON THE BACK, AND THE DRIVER DRIVES  
AWAY.

ANGLE INT. SMALL OFFICE, PIERSIDE.

CHARLES IS BEING LED INTO THE OFFICE BY THE TWO DETECTIVES.  
HE IS SAT DOWN IN A CHAIR. ONE OF THE DETECTIVES TAKES HIS  
PAPERS.

DETECTIVE TWO

This your name, Yee...?

CHAN

I have the honor to have that for my name.

DETECTIVE ONE

And what were you doing in (HE CONSULTS HIS DOCUMENTS)

London and...Oslo...

CHAN

I do not feel I have to tell you.

DETECTIVE TWO

Well, there are ways to make you talk.

CHAN

There are.

DETECTIVE TWO

Yes.

CHAN

What are they...?

DETECTIVE ONE

What are they?? We could put you, for example, in a social situation, where it behooves one and all to Make Conversation General.

DETECTIVE TWO

...that's right...

DETECTIVE ONE

...in which it would be impolite not to...

THE TWO DETECTIVES LOOK UP AT THE SOUND OF A DOOR OPENING. A THIRD DETECTIVE ENTERS, AND THE OTHER TWO STAND. THE OTHER DETECTIVE WALKS OVER TO CHAN, AND PICKS UP THE PAPERS IN FRONT OF HIM. AND READS.

DETECTIVE THREE

"Yee?" Is this "Mr. Yee"?

DETECTIVE TWO

That's what he tells us...

THE DETECTIVE (THREE) COMES OVER TO CHAN.

DETECTIVE

Mr. Yee...you have any items you acquired while out of the territorial U.S.... You have anything to "declare"...?"

CHAN

While out of the United States, I bought my son a camera...

DETECTIVE

A Camera. Any special reason for that purchase...?

CHAN

It's his birthday...

PAUSE. THE DETECTIVE NODS.

DETECTIVE

It's his birthday, and, so you thought, what that you'd buy him a camera?

CHAN

That is correct.

DETECTIVE (PAUSE)

...why?

CHAN

To take Pictures of things.

DETECTIVE

...to "take pictures of things". I see.

THE DETECTIVE PUTS A SMALL PAPER BAG ON THE DESK.

DETECTIVE THREE

Do you know what's in this bag?

CHAN

Yes.

DETECTIVE

What?

CHAN

Doughnuts.

DETECTIVE

How do you know?

CHAN

I can smell 'em.

DETECTIVE

You're some detective, aren't ya?

CHAN

That's what they say.

DETECTIVE

"That's what they say...that's what they 'say'?" That's what they "Say". I warrant you. The man who gave Private Detecting a Good Name. The Galahad of San Francisco. "Worlds Greatest Gumshoe..." The only...

DETECTIVE ONE

Charles: my wife lost a precious earring...

DETECTIVE

You see? You see, your fame has followed you even here: "Who took the Missing Will", where are the documents..."

DETECTIVE ONE

No, I ain't kidding; she lost this valuable earring...

CHAN

Did you try looking at her ear?

DETECTIVE ONE

...after twenty-two years...?

CHAN (SHRUGS)

...it's my humble opinion.

DETECTIVE

That's right. That's right. Listen to the man.  
Say on, Charles.

CHAN

I would love to, but the press of business...

DETECTIVE

Never too busy for a little philosophy.

CHAN

That's true. Then I will tell you some: Why you hear  
hoofbeats...think of horses, not Zebras...

DETECTIVE TWO

...horses not zebras...

DETECTIVE ONE

...he means check the obvious thing first.

DETECTIVE

That's right, you know what Edison said...

CHAN

He said many things.

DETECTIVE

I only know one of them.

CHAN

And what did Edison say?

DETECTIVE

"First look and see if its plugged in."

CHAN

A wise man.

DETECTIVE

"The Wizard of Menlo Park."

CHAN

Speaking of Wizard, John, how did you know to find me here.

JOHN (DETECTIVE)

Aha.

DETECTIVE ONE

We didn't find you here. We're working.

CHAN

Working?

DETECTIVE ONE

That's right. What does it look like?

CHAN

They demoted you boys to the Airport...?

DETECTIVE TWO

"Demoted? No. They Kicked Us Upstairs! We're on the Red Squad.

CHAN

The Red Squad...?

DETECTIVE

Yeah. There's some sort of Big Security Push going on. The Federal Boys got their innards in an uproar over something, or other...

CHAN

And so they sent you to The Airport...?

DETECTIVE

Airport, Docks, They wanted the best, they got the best.

DETECTIVE

...you're looking' at it.

DETECTIVE

Deedy Do.

CHAN

And what is it for which you're hunting?

DETECTIVE

The unusual, the out-of-place, the...

## DETECTIVE ONE

We are saving this mighty country, the scourge and aggrivation of unwanted anarchist terror and infiltration.

## DETECTIVE

Around the City, around the Clock... Yeah, yeah. yeah, you're fidgeting, get on with your life. Let him Go, Boys. Much as we want him, we must play By The Rules.

CHAN GETS UP, AND HE AND THE DETECTIVE WALK TOWARD THE DOOR.

## CHAN

Why did they send you to the Airport?

## DETECTIVE

I ain't kidding. It's some big security thing. We don't even know what it is, the grapevine has it, some Government experiment, or something, they're running, upstate, But "I know nothing about it." When are you coming to dinner?

## CHAN

I can't.

## DETECTIVE

T'Morrow night?

## CHAN

Tomorrow I'm on t e plane for San Francisco.

## DETECTIVE

Mr. Air Travel. Mr. Big Shot.

## DETECTIVE TWO

...air travel is the Thing of the Future.

## DETECTIVE

...you can't break away, one moment...are you traveling alone...?

CHAN

Which of us is Not alone...?

DETECTIVE ONE

...that's true enough.

DETECTIVE

What were you doing in Europe, while we're at it?

CHAN

I never was in Europe.

DETECTIVE

I know that, but if you were.

CHAN

I never was in Europe.

DETECTIVE

I know that, but if you were.

CHAN

I can't tell you.

DETECTIVE

We have ways to make you talk.

DETECTIVE TWO

I told him that one.

DETECTIVE

You can't come to dinner, you won't...

THE DETECTIVE TAKES OUT DOUGHNUTS. AND PASSES THEM  
AROUND.

DETECTIVE (C)

Share your adventures with me. Hey, no, you're the bigshot.  
Come in on the Clipper.

CHAN

It wasn't on my nickel...

DETECTIVE

...can't come by for dinner.

DETECTIVE ONE

...no, he ain't no flatfoot any more.

DETECTIVE

No. Who's Mr. Yee...?

CHAN

He's my tailor.

DETECTIVE

...what's the card say?

CHAN

"Low rates. Reasonably good service..."

DETECTIVE TWO

...I like the guy.

CHAN

...C'n I go...?

DETECTIVE

Yeah, gwan, geddouddahere...But: you going to be in town an extra day, a day or two, call me.

Don't get too big for your friends, Charles. You understand me...?

CHAN

Thank you, Jack.

CHAN STARTS TO EXIT THE CUSTOMS SHED.

DETECTIVE (CALLING AFTER HIM)

...you got anything to declare...?

CHAN WAVES.

CAMERA FOLLOWS CHAN OUT INTO THE SIDEWALK.

ON THE SIDEWALK, WE SEE MAX GORDON, FLAGGING DOWN A CAB.  
AND THE PAN AM BAGGAGE HANDLER IN THE WHITE JUMPSUIT,  
HELPING HIM WITH THE BAGS.

ANGLE CU  
ON THE BAGGAGE HANDLER, TO SHOW THAT IT IS THE PRINCESS.

ANGLE  
MAX SHIELDS HER, AS SHE GETS INTO THE CAB. IN THE  
BACKGROUND WE SEE CHAN, WALKING TO THE TAXICAB.

ANGLE. CHAN STARTS TO GET INTO THE CAB. A MAN'S HAND OPENS  
THE DOOR FOR HIM.

ANGLE TIGHT ON CHAN GETTING INTO THE CAB.

MAN'S VOICE (VO)

Mr. Chan...

ANGLE. CHAN TURNS TO LOOK AT THE MAN HOLDING THE DOOR. HE  
GETS BACK OUT OF THE CAB.

MAN AT THE CAB (MR. GREEN)

Mr. Chan. I need you.

CHAN

Oh, No, Sir. Have you been waiting for me...?

MAN

...Mr. Chan...

CHAN

Sir. I am flattered. But as I have told you before.

MAN

I need you. No one else can do this job...

CHAN

Sir. Your interest does me great honor, but, as I have said  
before: it is not precisely my line of work. I am a detective.  
I am an ex-policeman. I am not...

MAN

I have twenty five thousand dollars...

CHAN

...your offer of money is quite magnificent. But, as I have told  
you before...

MAN (MR. GREEN)

And it could be done quickly...

CHAN

And I am due back home. Family matters...

MAN

We need you. This is bigger than you or me... 25  
Thousand dollars, and the sincere thanks of...

CHAN DRAWS HIM ASIDE

CHAN

I understand that.  
I cannot take this assignment. It is not the sort of work I do.  
I am past-due, at my home; and, the truth be told, the truth  
be told sir, you have made your pursuit of me, and my  
services perhaps too obvious.

MAN

...what do you mean?

CHAN

That you have reiterated your offer several times,  
and in public, and, perhaps, the wrong people  
would know of our association, and act in a way  
which might be to our detriment. Do you see...?

MAN

NO, Mr. Chan, I can't accept that.

CHAN SHRUGS, STARTS AWAY FROM THE MAN.

We need you. It's not just me, we need...

CHAN LEANS AWAY.

ANGLE

CHAN, AS HE GETS INTO THE CAB.

CHAN

...than I am most sincerely sorry to have to disappoint you,  
and I thank you for your faith in my abilities.

HE LEANS INTO MR. GREEN.

ANGLE CU.

CHAN

...but it is not my line of work...

ANGLE

CHAN, AS HE GETS INTO THE CAB.

ANGLE INT THE CAB.

CHAN, GIVES THE DRIVER AN ADDRESS, LEANS BACK, BEHIND HIM, OUT THE BACK WINDOW, WE SEE MR. GREEN, AND BEYOND THE MARINE AIR TERMINAL, THE PAN AM CLIPPER, IN THE WATER. CHAN SIGHS, SINKS BACK INTO THE SEAT. AND BEGINS REMOVING HIS FU MANCHU MOUSTACHES.  
DISSOLVE.

EXT NEW YORK, TOWNHOUSE. DAY.

CHAN COMING UP THE STAIRS OF A TOWNHOUSE. THE CAB PULLING AWAY IN THE BACKGROUND.

ANGLE INT THE BACKGROUND.

THE DOOR IS OPENED BY MAX, CHAN ENTERS, AND PUTS HIS BAGGAGE NEAR THE DOOR. MAX USHERS CHAN INTO A DARK VICTORIAN INTERIOR ADORNED WITH MAGIC PARAPHERNALIA, AND STUFFED ANIMAL HEAD. MAX BENDS DOWN AND PICKS UP A PILE OF MAIL BY THE DOOR.

MAX

Home again, home again, jiggety jog...  
...put your stuff upstairs...?

CHAN (SHRUGS)

We collect our payment, and I'm on the plane for San Francisco...Everything okay...?

MAX NODS, AND LEADS CHAN BACK INTO THE HOUSE, IN THE B.G., IN AN ADJOINING ROOM, WE SEE A FIGURE GETTING OUT OF THE PAN AM BAGGAGE HANDLER'S COVERALLS, IT IS THE PRINCESS, WHO COMES INTO THE LIVINGROOM. ALL SIT AT A COFFEE TABLE, IN FRONT OF A FIREPLACE.

CHAN

Welcome to The New World.

SHE NODS.

PRINCESS

And now...?

CHAN

...tomorrow...? (LOOKS TO MAX FOR CONFIRMATION)

MAX

...yes tomorrow...

CHAN

We're to deliver you to your relatives...

MAX

...I am sorry that we can't today... for security reasons...

PRINCESS SMILES.

PRINCESS

...indeed, I'm in no special rush...they are, in fact, people whom I don't know.

(PAUSE)

Whom I doubt I will remember, and who, it seems, left me for quite a while, in the kind care of my enemies...Excuse me...

PAUSE

MAX

...can I get you something, Princess...?

PRINCESS

Excuse me...excuse me. It is, It's certainly not generous of me to burden you with my Sad Story. Excuse me. I am most grateful to you both for your kind efforts. And like every refugee, in history, I am sure, I look forward to my new home with something like dread, and look back to captivity with, perhaps, some small measure of affection. Was that not well-said...?

CHAN

Very well-said indeed.

PRINCESS

And, now, perhaps, someday, when I am old, I will write a well-structured and informative book about my varied life. And, until then, I will keep my Sad Story to myself.

Forgive my rudeness, please. I have, until now, neglected to thank you. For my rescue.

PAUSE      Please accept my Most Grateful thanks.

CHAN

You are most welcome.

PRINCESS

And now, if you will excuse me, I am rather tired.

MAX

Your bag's in your room. Top of the stairs.

SHE NODS, AND EXITS. THEY WATCH HER GO, THEY SIT.

ANGLE

CHAN AND MAX. SITTING AT THE COFFEETABLE. MAX SWIPES HIS FINGER OVER THE COFFEETABLE.

ANGLE INS

THE COFFEETABLE. MAX PUTS DOWN THE PILE OF MAIL, BY THE SWIPE IN THE VOLUMINOUS DUST.

ANGLE

CHAN AND MAX, LOOKING AFTER THE PRINCESS.

MAX

Place is a mess.

CHAN

Mmm.

MAX

Hell of a thing. Got a prince for a houseguest...

CHAN

...maid didn't come while you were away...?

MAX

No.

CHAN

How come?

MAX

Well there are no mysteries. Charles, only unassigned solutions (PAUSE) She quit when I refused to pay her.

PAUSE

CHAN

Things have been tight for you, Max...?

MAX

There is no business like Show business...

HE LEAFS THROUGH THE BILLS. OPENS ONE.

And, here we have a Dispossession notice...b'lieve that? They want to throw me out of my Own House.

HE PICKS UP A LIGHTER, LIGHTS THE DISPOSSESSION NOTICE, AND USES IT TO LIGHT A CIGARETTE.

CHAN

I didn't know you'd mortgaged the house, Max.

MAX

Mmm. But Little Do They Know, they now are corresponding with that Least Sympathetic of All Beings, a Rich Man. (PAUSE) Well, yes, I needed a little cash, and so I mortgaged the house. I really appreciate the job, Charles.

CHAN (BOWING)

My good friend.

MAX SIGHS.

MAX

Just in the actual nick of time... Put your bags upstairs...?

CHAN

No. I am off tomorrow.

MAX

Oh, To go off and save what? "The Day", and things...?

CHAN

No. Just the Boy's Birthday. I'll just take a few things out of them...

HE PICKS UP HIS BAGS. MAX NODS. PICKS UP THE PAN AM BAGGAGE HANDLER'S CAP FROM THE COFFEETABLE, HE AND CHAN LOOK UP THE STAIRS.

AT A NOISE FROM UPSTAIRS.

ANGLE THEIR POV

A HALF OPEN DOOR, THE SHADOWS OF THE PRINCESS MOVING IN IT.

ANGLE

CHAN AND MAX

MAX

Hell of a thing, huh...?

CHAN

...lonely girl...

MAX NODS. PAUSE

MAX

I guess tomorrow she's got to go learn to be a princess, huh...?

HE NODS PHILOSOPHICALLY

For all the world's a stage. And all the men and women are merely players. And each one has his exits and his entrances, and each man in his time plays many parts.

HE PICKS UP A COUPLE OF OBJECTS OFF THE COFFEETABLE, AND BEGINS PRACTICING A SLIGHT.

Fella said, "A magician is just an actor dressed up as a magician..." ever tell you that...? Wonder if the same thing is true of a princess: one time...

HE LOOKS OVER AT CHAN.

ANGLE POV  
CHAN IS ASLEEP.

ANGLE  
MAX GETS UP, DIMS THE LIGHTS IN THE ROOM, COVERS CHAN WITH A BLANKET, HE POURS HIMSELF A DRINK, AND SITS DOWN AND STARTS PRACTICING THE SLIGHT AGAIN.  
DISSOLVE.

INT DEPARTMENT STORE, DAY.  
MAX GORDON, TRYING ON A NEW HAT. DRESSED AS AN IMPRESARIO, IN A LARGE FUR COLLARED COAT. HE LEAVES THE HAT, TAKES ANOTHER HAT OFF A RACK, AND PRESENTS IT TO THE CLERK.

ANGLE EXT THE STORE  
ON FIFTH AVENUE, CHAN AND THE PRINCESS  
STANDING ON THE SIDEWALK. HOLDING A FEW PACKAGES. THE PRINCESS IS OPENING A PACKAGE. SHE TAKES OUT A SCARF.

CHAN  
Thank you for indulging him.

PRINCESS  
Indulging him...? He is the most generous of men.

CHAN  
But, perhaps, it is not the way you would choose to spend your last afternoon...

PRINCESS  
...of anonymity...? Indeed, I can think of nothing more charming.

MAX COMES OUT OF THE STORE, TAKES CHAN'S HAT OFF, AND REPLACES IT WITH A NEW AND FAIRLY IDENTICAL NEW BOWLER HAT. THEY CONTINUE DOWN THE STREET.

CHAN  
Max, you are too kind.

MAX

...the only thing I ever knew that it was good for was to spend it... We just did a job, we're getting paid for it...I want to celebrate...

THEY STOP OUTSIDE A TOYSTORE. MAX LOOKS IN THE WINDOW. ON THE WINDOW WE SEE PRINTED "FELDSTEINS TOYS. FOR THE CHILDREN IN EACH OF US."

Lookit that...

ANGLE POV AS THEY ALL TURN.  
A MODEL TRAIN, PICKING UP MILKCANS FROM A SIDING.

ANGLE  
THE THREE LOOKING ON.

MAX

I'm gonna buy it for your son.

CHAN

It's not necessary.

MAX

I thought the Chinese were all hipped-out on courtesy. Of course it's not necessary. It's my pleasure. For his birthday...

CHAN (SMILING)

You are too kind.

MAX (TO CHAN)

Just get me my share of the loot today--so I can get to the bank and cover it.

(TO THE PRINCESS) ...this is called "a spree..."

MAX AND THE PRINCESS GO INTO THE SHOP. LEAVING CHAN ON THE SIDEWALK. HE LOOKS IN TO SEE THE TWO BEING ATTENDED TO BY AN OLD FASHIONED FLOOR WALKER IN A MORNING COAT AND A WING COLLAR. MAX POINTS TO THE TRAIN.

ANGLE CHAN LOOKING ON. HE SMILES. CHECKS HIS WATCH.

MAN'S VOICE (VO)

I need you.

CHAN TURNS.

ANGLE CHAN AND MR. GREEN, WHO HAS COME UP BEHIND HIM ON THE SIDEWALK.

CHAN

Sir: I am bound home. As I have said, I cannot... and I believe that your persistence may be injuring your cause...

ANGLE INT THE STORE.

THE RAILROAD TRAIN. WE SEE IT PERFORMING THE FUNCTIONS OF STOPPING AT A SIDING, AND AUTOMATICALLY LOADING THE CANS OF MILK ONTO THE TRANSPORT CAR.

ANGLE

MAX GORDON, PLAYING WITH THE TRAIN, BEHIND HIM, THE FLOORWALKER, WRITING UP THE SALE.

FLOORWALKER

...two hundred and...

MAX

...would you mind billing me...?

FLOORWALKER

Mr. Gordon, not at all. Feldsteins Toys. A reputation built on Service...

HE NODS TO THE PRINCESS AND MAX. AND CALLS TO AN ASSISTANT.

...the door for Mr. Gordon, please...?

AN ASSISTANT GOES TO THE DOOR, AND OPENS IT, WHERE WE SEE CHAN, JUST DISMISSING THE OBVIOUSLY REBUFFED MR. GREEN, OUT ON THE STREET, AS MAX AND THE PRINCES COME OUT.

ANGLE EXT THE STREET.

MAX

...who's the Bates...?

CHAN

...nobody... (CHAN LOOKS AT HIS WATCH.)  
I believe it is about time to make the...

HE MOTIONS, INDICATING THE PRINCESS.

MAX

Of course...

HE TURNS TO THE PRINCESS

Princess...

PRINCESS

...you have been so kind to me.

MAX

...the pleasure was all mine.

PRINCESS

May we meet again.

MAX

May it be so.

PRINCESS

...and thank you for my scarf...

MAX BOWS TO HER, AS SHE GESTURES TO A SCARF AROUND HER  
NECK.

MAX (TO CHAN)

I'll see you back at...

CHAN

Nods.

MAX (TO PRINCESS)

...goodbye...

PRINCESS

...goodbye.

CHAN LOOKS AT HIS WATCH. THE PRINCESS NODS.  
CHAN AND THE PRINCESS BEGIN TO WALK.

WE SEE MAX IN THE BACKGROUND, AS THE TWO WALK.

PRINCESS

...might we..do we have to...I was told, as a child, that the difficult should be done directly, but, perhaps, we might delay just...

CHAN

As you wish.

THE PRINCESS SMILES HER THANKS. TAKES THE SCARF OFF OF HER NECK, IT BLOWS IN THE WIND, TO REVEAL IT IS PRINTED WITH AN IMAGE OF THE STATUE OF LIBERTY. SHE BEGINS TO TIE IT AROUND HER HEAD.  
DISSOLVE.

INT CENTRAL PARK BOATPOND, DAY.

ANGLE

A SAILING BOAT, HEELED OVER, CAMERA PANS WITH IT TO SHOW THE PRINCESS AND CHAN WALKING BEYOND THE RAILING OF THE POND. THEY STOP AS SHE LOOKS AT THE BOATS. BEYOND THEM IS A DERELICT, HUDDLED OVER, READING THE NEWSPAPER.

ANGLE

CHAN AND THE PRINCESS. AS SHE LOOKS ON.

CHAN

Would you like to go in...?

PRINCESS

I would feel out of place, as we have no children with us. (A PAUSE) Is it permitted?

CHAN

Yes.

PAUSE

PRINCESS

I would feel out of place.

ANGLE

THE PRINCESS, LOOKING LONGINGLY AT THE BOATS AND THE CHILDREN PLAYING WITH THEM.

IN THE B.G., WE SEE CHAN GIVE THE DERELICT A BILL, IN EXCHANGE FOR THE NEWSPAPER, WHICH THE DERELICT CARRIES UNDER HIS ARM. CHAN COMES BACK TO THE PRINCESS.

ANGLE

CHAN AND THE PRINCESS. AS SHE LOOKS ON.

CHAN

...come...

HE BEGINS FOLDING THE PAPER, AS THEY WALK TO THE ENTRANCE TO THE BOATPOND. HE FOLDS THE PAPER INTO AN ADMIRAL'S HAT. HE HANDS IT TO THE PRINCESS.  
THEY WALK TO A BENCH.

CHAN

People look less at us then we would suppose. And, now, should they look at us, they will assume (HE GESTURES TO THE HAT) That that belongs to your child, and, then, who would think you out-of-place.

PRINCESS

PAUSE I don't... I don't wish... I don't wish...to have this life that it seems I have inherited.

CHAN

All we can do is do our duty.

PRINCESS

Would you tell me about that.

CHAN

The Master said that person may be called True, who, in the pursuit of his own gain, is held back by morality; and who, when in the service of others, does not disgrace his employer.

PAUSE

We all are assailed by low impulses.

PRINCESS

What are mine?

CHAN

Perhaps, to not accept your duty to Your Family.  
Although, I know you do accept it. Difficult as it  
may be.

PRINCESS

And what are your temptations...?

CHAN

Mine.

PRINCESS

Yes.

PAUSE

CHAN

I have been thrust, or I have thrust myself into  
the Public Eye. And I have a profession which,  
to succeed, must be practiced in anonymity.

And yet, I enjoy the fame.  
And I have, perhaps, much to atone for.

PAUSE

THE PRINCESS ADMIRES THE PAPER HAT.  
SHE TAKES THE ADMIRAL'S HAT.

PRINCESS

And Admiral's Hat. My father wore a hat like this.  
In one of his uniforms. As Grand Admiral of the  
Baltic Fleet, I believe it was. Such a long time  
ago. It seems. You are, as I remember him,  
something like him.

CHAN

Yes?

PRINCESS

He was very quiet. And wise.

PAUSE

And very funny. And charming (PAUSE). And  
you are very charming, Mr. Chan.

PAUSE

Very charming, indeed.

PRINCESS (C)

PAUSE

And you have rescued me.

PAUSE

Is there no way in which I can show my appreciation. And my affection.

CHAN

You owe me nothing.

THE PRINCESS NODS TOWARD THE DERELICT.

PRINCESS

I was like that man there. I was the prisoner of forces over which I had no control. And you have, eh, and you have Brought me back to life.

PAUSE

Not unlike the girl in the fairy story. I...

Do you know...I was about to say, that I would give anything, if I could, simply stay with you. But, I know, of course, it is impossible, and, then, also, I have nothing to give.

CHAN

The role that you have been assigned is a difficult one. And I am sure that you will fulfill it with distinction and honor, and, I predict, with some happiness.

HE POINTS TO HIS WATCH AGAIN.

PAUSE

CHAN

It is time to take you back to your people.

PRINCESS

"Hey, Rube."

CHAN

I beg your pardon...?

PRINCESS

"Hey Rube," is a carnival phrase. It means "Watch out for trouble from an outsider."

CHAN

Who is the outsider...?

PRINCESS

Indeed. (PAUSE) ...must we go...?

CHAN NODS.

THEY STAND. SHE MOVES TOWARD HIM AND KISSES HIM. SHE MOVES AWAY FROM HIM.

PAUSE

CHAN

In a moment.

HE TAKES OUT A PACK OF CIGARETTES. CRUMPLES IT, TO REVEAL THAT IT IS EMPTY. THE PRINCESS REACHES INTO HER BAG, AND TAKES OUT A CIGARETTE CASE, AND OPENS IT, AND OFFER IT TO CHAN. WHO TAKES A CIGARETTE.

PRINCESS (OF THE CASE)

This was my father's. It was made by Peter Faberge. Court Jeweler to the Tsar. Do you know Chaliapin, Mr. Chan? Our Great Russian Bass-Baritone?

My father had this case made, to give to Chaliapin. Chaliapin returned it, saying he found it insufficiently magnificent. And my father told him he was right, and had another made, with rubies. And he kept this one, My father, the Tsar; to remind him nothing was magnificent enough to repay that gift Chaliapin gave.

And I fear, you may find my payment to you is but poor recompense, for your heroic generosity. But I pray you, keep this: with my humble thanks.

SHE CLOSES THE CIGARETTE CASE, AND HANDS IT TO CHAN. PAUSE.

CHAN

I have no gift in return.

SHE TAKES THE PAPER ADMIRAL'S HAT FROM HIM. THEY WALK OUT OF THE PARK. HE WALKS BY THE WASTEBASKET, AND THROWS THE CRUMPLED CIGARETTE PACK INTO IT. HE STOPS BY THE DERELICT, AND GIVES HIM A BILL.

THE DERELICT NODS. THE PRINCESS, AND CHAN NOD BACK, AS THEY CONTINUE OUT OF THE PARK.  
DISSOLVE

ANGLE EXT THE ROMANOV MANSION, FIFTH AVENUE.  
A BUTLER, JUST CLOSING THE DOOR.

ANGLE INT, THE FRONT HALL.  
CHAN AND THE PRINCESS, SITTING NEXT TO EACH OTHER ON A BENCH. THE PRINCESS HOLDS THE PAPER ADMIRAL'S HAT IN HER HAND. THE BUTLER COMES BACK FROM CLOSING THE DOOR. HE STOPS AND LOOKS UPWARD.

ANGLE  
CHAN AND THE PRINCESS, THEY LOOK IN THE DIRECTION OF THE BUTLER'S GAZE. AS THE BUTLER COMES BACK FROM THE DOOR. THEY LOOK UP.

ANGLE POV  
AT THE TOP OF AN ELABORATE STAIRCASE, A MAN IN HIS FIFTIES AND A WOMAN ABOUT FORTY, DESCEND THE STAIRCASE. THEY STOP ABOUT HALFWAY DOWN. THEY LOOK AT THE PRINCESS.

ANGLE  
THE PRINCESS'S HAND TAKES CHAN'S FOR A MOMENT AND SQUEEZES IT.

ANGLE  
THE PRINCESS STANDS. LEAVING CHAN. LOOKING ON.

ANGLE  
THE TWO PEOPLE ON THE STAIR DESCEND.  
THEY STAND ACROSS FROM THE PRINCESS.

MAN (GRAND DUKE)  
...Mr. Chan... (HE GESTURES AT TWO HUGE PORTRAITS  
HANGING IN THE STAIRCASE) Our ancestors look down on  
this reunion.

CHAN (NODS)

...your Highness.

MAN (TO PRINCESS)

...good day.

PRINCESS

...good day.

WOMAN (IN RUSSIAN)

Good Day. I trust that your journey was not overly hard...

PRINCESS (IN RUSSIAN)

No. It was not hard. Thank you for asking. This gentlemen and his friend were most gallant and heroic in insuring my safety.

WOMAN (IN RUSSIAN)

Yes. I am sure they were, and they will be rewarded for it.

ANGLE THE MAN, LEANS OVER TO CHAN.

MAN

She says you acted most gallantly.

CHAN

We were graced to be able to perform the job we were hired for.

ANGLE

THE WOMAN STARTING TO LEAD THE PRINCESS INTO AN ADJOINING ROOM.

WOMAN (IN FRENCH)

Would you tell me the name of The Czarina's ladies Maid, please...?

PRINCESS (IN FRENCH)

Which maid would that be...?

WOMAN (IN FRENCH)

...the one that died the year Fifteen...?

PRINCESS (IN FRENCH)

Yes. I can tell that name to you, but, first, first, could you, perhaps, say something by the way of greeting, or...?

WOMAN (CALLING BACK TO THE MAN IN RUSSIAN)

Sergei...would you come in here, please...?

THE MAN LEANS OVER CHAN.

ANGLE

THE MAN, AND CHAN.

MAN

I am wanted in the other room. Mr. Chan. The thanks of the Royal Family will be expressed to you, at length, and with attendant honors, at the ceremony, following the announcement to the Press, of the return of the Princess, until then, we...

CHAN

Your Highness...

WOMAN (GRAND DUCHESS) (FROM THE NEXT ROOM,  
CALLING) (IN FRENCH)

Sergei. Please...?

CHAN

...your highness, I regret that family considerations require my immediate return to...

MAN

...I'm sorry. It is nothing serious, I hope.

CHAN

Indeed not, thank you. It's my son's...

WOMAN (CALLING, IN FRENCH)

Sergei, if you please, we need you, now, please?

MAN

...excuse me, I am sorry that you cannot...

CHAN

And please excuse my boorish intrusion, at this moment. But in the matter of our payment. I have contracted myself for those who worked for me, and the payment...

MAN

Yes. Certainly. Of course. (TO THE WOMAN. IN FRENCH)  
One moment, please, Marie... (TO CHAN) Of course.  
Directly...

ANGLE

THE MAN, AS HE HURRIES INTO THE ADJOINING ROOM... TO THE WOMAN)

MAN (IN FRENCH)

Yes, yes, I am coming...

TO CHAN, IN ENGLISH

One moment...

HE COMES BACK TOWARD CHAN

You have seen the Tattoo...?

CHAN NODS. THE MAN STARTS BACK INTO THE ROOM.

ANGLE CHAN'S POV

IN THE ROOM, THE PRINCESS, AND THE GRAND DUKE AND THE GRAND DUCHESS. A FOOTMAN COMES FORWARD TO CLOSE THE DOOR, AS THE PRINCESS LOOKS BACK TOWARD CHAN. WE SEE SHE STILL HOLDS THE ADMIRAL'S HAT IN HER HAND. AS SHE LOOKS BACK TOWARD CHAN, SHE PUTS IT DOWN ON A TABLE NEXT TO HER.

ANGLE CU. THE PRINCESS. LOOKING BACK, AS THE DOOR IS CLOSED.

ANGLE

CHAN LOOKING ON. STANDING BY A BENCH IN THE HALL.  
DISSOLVE.

INT MAX GORDON'S HOUSE, DAY.

ANGLE CU A STRICT LOOKING FELLOW IN A DERBY HAT. FOLDING FORTH.

DERBY HAT

I want you out. I want you out by tomorrow.  
And the people are coming to put you out, and  
there is the end of it. Here is a legal order of the  
court (HANDS HIM A SHEET OF PAPER). You  
may think that I'm harsh. Perhaps I am harsh. I  
have a duty to do, I hope I am doing, it, I...

## ANGLE

MAX GORDON, IN THE KITCHEN. HE WALKS TO THE BACK DOOR, AS  
WE HEAR THE DOOR RING, HE OPENS THE DOOR, AND SIGNS FOR A  
CRATE. HE PUTS THE CRATE INSIDE. HE TAKES THE SHEET OF  
PAPER, TURNS ON THE STOVE, LIGHTS THE SHEET OF PAPER, AND  
LIGHTS A CIGAR. HE TAKES ANOTHER CIGAR OUT OF HIS POCKET  
AND HANDS IT TO THE DERBY HAT MAN. HE BEGINS TO OPEN THE  
CRATE. AND TAKES OUT A BOTTLE OF CHAMPAGNE.

## MAX

You are a trained poodle, you are a one sweet  
pooch. Have a cigar.

MAX TAKES OUT A CIGAR AND HANDS IT TO THE MAN. HE OPENS  
THE BOTTLE OF CHAMPAGNE.

Have a drink.

## DERBY HAT MAN

...you may think I'm harsh to...

## MAX

...well, the tide turned. Have a drink.

## DERBY HAT MAN

...I hate to take your house...

## MAX

Comfort yourself. You'll have your money, soon  
as the banks open.

## DERBY HAT MAN

...I...

MAX

AS HE WALKS HIM TO THE FRONT DOOR. HE PUTS HIS CHAMPAGNE GLASS DOWN ON A COFFEETABLE.

My ship came in, what can I tell you. My mother always said "get yourself something to fall back on..."

You're gonna have your gelt tomorrow, soon as the Cock crows...

DERBY HAT MAN

...I hope I haven't...

MAX

...farthest thing from my mind. I'll see you in the morning. (GIVES HIM ANOTHER CIGAR). Take one for the train.

DERBY HAT MAN

Thank you, Mr. Gordon. You know, many people have the wrong idea about the Banking Profession, we...

MAX

...well: you don't have to tell me... Thanks for stopping by.

DERBY MAN

Good day. Good day, Sir...

THE DERBY HAT MAN BOWS HIMSELF OUT OF THE HOUSE.

ANGLE

EXT. THE HOUSE. THE DERBY MAN DESCENDING THE STAIRS. A LARGE LIMO AT THE CURBSIDE.

MAX (CALLING TO THE LIMO, AS HE CHECKS HIS WATCH)  
(AS THE CHAUFFEUR GETS OUT OF THE LIMO TO AWAIT INSTRUCTIONS)

Stand by. Stand by. We should be ready to go ten, or fifteen minutes.

THE CHAUFFEUR TOUCHES HIS HAT BRIM, AND GETS BACK INTO THE CAR.

ANGLE INT THE HOUSE.

THE RAILROAD TRAIN. COMING AROUND AND PICKING UP MILK CANS OFF A PLATFORM AT A SIDING. CAMERA PANS WITH THE TRAIN, TO MAX'S CHAMPAGNE GLASS. AS WE HEAR MAX IN THE B.G. BIDDING HIS FINAL ADIEUX TO THE DERBY MAN.

MAN (OS)

Thank you for stopping by. Always a pleasure doing business with you.

MAX'S HAND COMES INTO THE FRAME AND PICKS UP THE CHAMPAGNE GLASS. ANGLE MAX, AS HE SITS ON THE SOFA. HE TURNS TO THE SOUND OF THE DOOR OPENING, WE SEE CHAN ENTER THE HOUSE.

MAX

Took you so long. I got a limo standing by, rush you to the... Ah. I got to pack up the kid's train. I Love this thing.

HE STARTS PACKING UP THE TRAIN.

I love this thing. Definitely worth the money. Look at this. Speaking of money. Well. We missed the bank today! We'll go there tomorrow. "Oh well." How is that for philosophy?

How did they make the check out? Let me see it. Though rich, I am not above handling currency. Lemme see it...

ANGLE

CHAN STARTS INTO THE KITCHEN, MAX FOLLOWS.

MAX (C)

Come on. We'll pack it up. I got a limo standing by, we'll take a bottle of shampoo in the car (HE PICKS UP A BOTTLE FROM THE CRATE IN THE KITCHEN) Dom Perignon, Ninety-Five.

We'll kill the bottle, put you on the plane. Ain't this the way of the world? Charles? This is the way of the world.

CHAN GOES INTO HIS BAGGAGE, MAX AND THE CAMERA FOLLOW, AS  
CHAN DIGS IN HIS BAGS, LOOKING FOR SOMETHING.

MAX (C)

This is the curse of the Wandring Art. We come  
Together, one adventure following the One Before,  
and, as it ends, and in the very Glow of Triumph,  
lo, we are involved in the Next. Not unlike  
Odysseus, if I may, we modern Jongleurs...  
What'd they give us... Where's the check...? Spill  
it. Yup. I'm gonna Hold My Apron Out, and you  
are gonna void that Pouch of Gold: "Oh Lord, "I'll  
say.." They really like that girl, Huh?" What  
they're gonna do, however, with a princess to a  
country they don't got anymore, stifles me. But  
I'm not gonna scoff.

CHAN FINDS A DIARY IN ONE OF HIS BAGS, AND CAMERA FOLLOWS  
HIM AND MAX BACK TO THE TELEPHONE.

MAX (C)

Each one of us has our Foibles, and calls them Life's  
Necessities..ain't it so...?

CHAN GOES TO THE PHONE, AND MAKES A PHONE CALL.

CHAN (ON PHONE)

Do you know who this is...?

PAUSE

Yes..

PAUSE

Now.

PAUSE

CHAN (ON PHONE)(C)

The Usual place...

MAX (INTERRUPTING)

...what is it, Charles...?

CHAN (ON PHONE)

What...? One moment, Max...What is it...? what?  
Where, then...?

MAX (INTERRUPTING)

Charles...

CHAN (SHUSHING HIM)(TO PHONE)

...I'm sorry...? "Times Square. Automat. Times Square. Automat...

ANGLE INS

CHAN, WRITING ON A SCRAP OF PAPER ON THE TABLE. TIMES SQUARE AUTOMAT.

ANGLE

CHAN AND MAX.

CHAN (ON PHONE)

In half an hour. The whole crew.

HE HANGS UP. HE CHECKS HIS WATCH. HE STARTS BACK TO HIS BAGS. MAX AND CAMERA FOLLOW.

MAX

What is it? I'm assuming that there is some difficulty.

CHAN

There is.

MAX

What?

CHAN

It is a problem with the payment.

MAX

Tell me.

CHAN

They say that they...

MAX

Do they, what is it, recognize the girl?

CHAN

They don't disallow her, they...

MAX

What's the problem...?

CHAN

I don't know.

MAX

What do you mean...?

CHAN

I don't know what the problem is.

MAX

They didn't pay you.

CHAN

No.

MAX

Will they?

CHAN

I...

MAX

When will they? Charles: I need my share. ...I don't pay the bank by tomorrow morning, they're gonna take my house.

CHAN

I know that.

CHAN, AS HE SPEAKS, DIGS OUT SOME WARMER, ROUGHER CLOTHING FROM HIS VALISE, AND BEGINS TO CHANGE INTO IT.

MAX

Well. What are we going to do?

CHAN

I'm fixing it.

MAX

"A Man A Plan A Canal, Panama...?"

CHA

Exactly.

MAX

You're going to get us the money...?

CHAN

Indeed I am.

CHAN PICKS UP A TELEPHONE. DIALS.

CHAN (INTO PHONE)

Hello. Do you know who this is? (PAUSE) That is correct. I have decided to take the job.

(PAUSE) For reasons of my own. And payment is to be immediate, on successful completion?

(PAUSE) Thank you. (HE HANGS UP) (TO MAX)  
I will get us the money.

MAX

When? How? How soon?

CHAN

Now. Tomorrow.

CHAN STARTS DIGGING IN HIS BAG, AND DRESSING HIMSELF IN WARMER CLOTHING.

MAX

You're taking another job? Where are we going?

MAX STARTS GETTING INTO HIS OVERCOAT.

MAX

Where we going...?

CHAN

You can't come.

MAX

Why not?

CHAN

Because.

MAX

Be serious.

CHAN STARTS FOR THE DOOR, WITH MAX. STRUGGLING INTO HIS COAT, RIGHT BEHIND HIM.

ANGLE EXT MAX'S HOUSE. AS THE CHAUFFEUR GETS OUT OF THE LIMO, AND HURRIES AROUND TO OPEN THE PASSENGER DOOR, MAX AND CHAN COME DOWN THE STAIRS.

CHAN

I'm deadly serious. You...you can't come.

PAUSE

I'm going to get the money.

THE CHAUFFEUR TIPS HIS HAT, AND OPENS THE DOOR FOR CHAN, CHAN WALKS RIGHT PAST HIM AND THE OPEN DOOR, AND STARTS HURRIEDLY DOWN THE STREET.

ANGLE

THE CHAUFFEUR, AND MAX, HALF IN AND HALF OUT OF HIS OVERCOAT, LOOKING AT CHAN.

INT OFFICE BUILDING, NIGHT.

A FAMILY GROUP, STANDING AT AN ELEVATOR, WAITING. A MAN AND WIFE AND ONE YOUNG LITTLE GIRL. THE ELEVATOR DOOR OPENS, SEVERAL PEOPLE GET OUT OF THE ELEVATOR, INCLUDING A YOUNG BOY. THE FATHER STARTS SPEAKING TO THE YOUNG BOY IN ITALIAN, OBVIOUSLY UPBRAIDING HIM FOR SOMETHING, THE MOTHER CHIMES IN, AND INTERCEDES FOR THE BOY, THE WHOLE GROUP STARTS MOVING TOWARD THE DOORS TO THE STREET, WHERE WE FIND A SECURITY GUARD, CHECKING PEOPLE AS THEY LEAVE THE BUILDING. THE PEOPLE IN THE ELEVATOR AND THE ITALIAN FAMILY FORM INTO A LINE, WAITING TO BE CHECKED BY THE SECURITY GUARD. THE FATHER IS STILL HAVING THE ARGUMENT WITH THE SON. HE CUFFS THE SON ON THE SIDE OF THE HEAD, AND THE SON RECOILS, AND STUMBLES BACK AGAINST ONE OF THE PEOPLE WHO GOT OFF OF THE ELEVATOR, A MAN, HIS FACE UNSEEN, WEARING A LARGE RED HUNTING COAT, WITH THE COLLAR TURNED UP. THE SON STUMBLES AGAINST THE MAN, AND TURNS BACK TO YELL AT THE FATHER.

ALL OF THIS IS HAPPENING AS THE LINE MOVES FORWARD. THE LITTLE GIRL MEMBER OF THE GROUP, RUNS UP TO THE SON AND EMBRACES HIM TO COMFORT HIM. THE SON RUDELY TRIES TO PUSH THE LITTLE GIRL AWAY.

ANGLE INS  
AS HE PUSHES HER AWAY, HE, SURREPTITIOUSLY, HANDS A LARGE MAN'S WALLET TO HER.

ANGLE  
THE GROUP, MOVING TOWARD THE SECURITY GUARD, THE LITTLE GIRL STARTS CRYING, AND SHE GOES OVER TO THE MAN, WHO YELLS AT HER. THE LITTLE GIRL RUNS OUT OF THE BUILDING, CRYING.

ANGLE EXT. THE BUILDING. THE WOMAN RUNS ACROSS THE STREET.

ANGLE  
THE SHOULDERS OF A MAN, LOOKING OUT OF A WINDOW, AND, IN THE BACKGROUND, THE LITTLE GIRL, RUNNING, TOWARD HIM AND THE CAMERA, ACROSS THE STREET.

ANGLE INT. AUTOMAT. NIGHT.  
THE MAN IS CHARLIE CHAN SEATED AT A WINDOW THERE IN THE AUTOMAT. HE PUTS OUT HIS HAND, AND TAKES THE WALLET FROM THE LITTLE GIRL.

ANGLE INS  
THE WALLET. IT HOLDS A RAILROAD TICKET, CHAN EXTRACTS IT, AND LOOKS AT IT. IT READS "TRAIN #51 TO BRADFORD, VERMONT..." CHAN JOTS DOWN THE NAME "BRADFORD" ON A NOTECARD, PUTS THE TICKET BACK IN THE WALLET, AND HANDS THE WALLET BACK TO THE LITTLE GIRL, AND POINTS BACK ACROSS THE STREET. HE PATS HER ON THE HEAD.

ANGLE  
THE LITTLE GIRL, TAKING THE WALLET, SMILES AT CHAN, AND STARTS BACK OUT OF THE AUTOMAT, AND ACROSS THE STREET.

ANGLE EXT THE OFFICE BUILDING, THE FAMILY GROUP, STILL FIGHTING, COMES OUT OF THE OFFICE BUILDING, THE MAN IN THE RED COAT BEHIND THEM.

THE LITTLE GIRL, RUNS UP TO HER FATHER FOR COMFORT, THE FATHER YELLS AT HER.

ANGLE INS  
SHE PASSES HIM THE WALLET.

ANGLE  
THE MOTHER INTERCEDES, AND STARTS LECTURING THE FAMILY,  
WHICH BACKS THE FATHER UP AGAINST THE MAN IN THE RED COAT.  
THE FATHER BUMPS INTO THE MAN.

ANGLE  
THE FATHER, THE RED COAT MAN'S BACK TO THE CAMERA.

FATHER (IN ITALIAN)  
I solemnly beg your pardon for this outrageous insult to  
dignity...

THE MAN TURNS TO YELL AT HIS SON.

ANGLE POV  
THE SON, RESPONDING, DEFENDING HIMSELF, CLASPS HIS HAND TO  
HIS HEART.

ANGLE  
THE FATHER NODS. HE TURNS TO THE MAN.

FATHER (C)  
...if you have children of your own...

ANGLE INS  
THE ITALIAN MAN REPLACING THE WALLET INTO THE BREAST POCKET  
INDICATED BY HIS SON.

ANGLE  
THE FAMILY GROUP MOVING ON, THE MAN IN THE RED COAT, TRYING  
TO SEPARATE HIMSELF FROM THEM. THE FATHER LAGS BEHIND.

ANGLE  
THE FATHER, NODDING AT SOMEONE OUT OF THE FRAME.

ANGLE HIS POV  
ACROSS THE STREET, IN THE AUTOMAT WINDOW, CHAN, NODS BACK,  
AND STARTS MOVING HURRIEDLY AWAY.

ANGLE IN THE AUTOMAT.  
CHAN HURRYING TOWARD THE DOOR. HE STOPS. LOOKS.

ANGLE POV

AT THE DOOR, THERE IS THE PRINCESS. LOOKING AROUND. SHE CATCHES HIS EYE. CHAN COMES INTO THE FRAME.

CHAN

What are you doing here?

PRINCESS

I'm so sorry. I'm sorry to intrude. I have to...

CHAN

...how did you find me...?

PRINCESS (HOLDING A SCRAP OF PAPER)

...I came to Mr. Gordon's House, I found...

ANGLE INS

WE SEE THE PAPER, ON WHICH IS WRITTEN "TIMES SQUARE AUTOMAT..."

ANGLE EXT THE AUTOMAT.

CHAN, COMING OUT OF THE AUTOMAT. FOLLOWED BY THE PRINCESS. WHO IS SHIVERING, COATLESS, IN THE NIGHT AIR.

PRINCESS

...I know I shouldn't have come, I'm so sorry...

CHAN TAKES OFF HIS COAT, AND DRAPES IT AROUND HER SHOULDERS. HE LOOKS AROUND, HAILS A CAB.

PRINCESS

I realize that, I...

A CAB PULLS UP. CHAN AND THE PRINCESS GET INTO THE CAB.  
ANGLE IN THE CAB.

CHAN (TO THE DRIVER)

Grand Central Station.

(TO THE PRINCESS)

And then we will have him take you home.

PRINCESS

Mr. Chan. Mr. Chan. I am sorry to intrude. But I have no one else...

CHAN

...you have your family.

PRINCESS

They, they, they don't want me. They plague me.  
With questions. Why did I come to them...

CHAN

This is, an inconvenient time for me...

PRINCESS

I know. I know that. I am a pathetic sight, I know.  
And you are "working". You are on a "case"...is  
that it...? No. I won't ask. Mr. Chan. I need  
your help. Those people you have taken me to...

DRIVER (STOPPING THE CAB)

...Grand Central Station.

CHAN

Now. I must go, and (GIVES HER MONEY) This  
man will take you home. On my return, I will  
come see you...

PRINCESS

...but...

CHAN

(HE CHECKS HIS WATCH)

...I must go. I am sorry. I must go right now.

PRINCESS

...of course. Of course. I...

ANGLE EXT THE CAB. CHAN GETS OUT OF THE CAB AND HURRIES  
TOWARD THE STATION.

EXT RAILROAD CARRIAGE, NIGHT.

STEAM RISING FROM THE STATIONARY TRAIN, IN THE STATION,  
VARIOUS PEOPLE GETTING ON THE TRAIN. WE SEE THE SIGN "TRAIN  
51." A WOMAN HURRIES ONTO THE PLATFORM AND CONFERS WITH A  
CONDUCTOR. HE RESPONDS "THREE MINUTES, MAAM..." SHE  
CONTINUES DOWN THE QUAY.

ANGLE  
INT THE TRAIN  
A SMALL COMPARTMENT, A VIEW THROUGH THE WINDOW. THE  
WOMAN, SEEN HURRYING AWAY.

ANGLE CU.  
CHAN, LOOKING ON. HE LOOKS DOWN.

ANGLE INS  
HIS NOTES, TRAIN #51. TO BRADFORD..." AND, HELD BELOW THEM. A  
TRAIN SCHEDULE, ON WHICH WE SEE THE NAME BRADFORD, CIRCLED  
BY PEN.

ANGLE  
CHAN, LOOKING UP FROM THE SCHEDULES. HE LOOKS OUT OF THE  
WINDOW.

ANGLE POV  
OUT OF THE WINDOW. WE SEE THE MAN WITH THE RED TURNED UP  
COAT, HURRYING ALONG THE QUAY, HE LOOKS BACK TO ASSURE  
THAT HE IS NOT BEING FOLLOWED.

ANGLE  
CHAN, LOOKING AT HIM, FROM INSIDE THE COMPARTMENT.  
CHAN GETS UP.

ANGLE  
INT TRAIN'S WAY CORRIDOR.  
CHAN. COMING OUT OF HIS COMPARTMENT, THROUGH THE  
COMPARTMENT AND OUT OF THE WINDOW WE SEE THE RED-COATED  
MAN HURRYING DOWN THE QUAY.

ANGLE  
IN THE SPACE BETWEEN CARS, CHAN COMING OUT OF HIS CAR. HE  
STOPS.

ANGLE  
HIS POV. THE RED COATED MAN, GETTING INTO AND SETTLING  
HIMSELF IN THE CAR AHEAD, WITH HIS BACK TO THE AUDIENCE.

ANGLE

CHAN. MOVING BACK INTO THE ADJOINING CARRIAGE. HE SETTLES HIMSELF IN HIS SMALL COMPARTMENT. HE CHECKS HIS WATCH. HE TAKES OUT A RAILROAD TIMETABLE FROM THE PACK IN FRONT OF HIM.

ANGLE BEYOND HIM.

PREPARATIONS ARE TAKING PLACE ON THE PLATFORM FOR THE DEPARTURE OF THE TRAIN. CONDUCTORS SPEAKING TO EACH OTHER. ONE CONDUCTOR CHECKS HIS WATCH, AND TAKES LEAVE OF THE OTHER. HE NODS IN SATISFACTION, AS WE HEAR THE CONDUCTOR CALL "ALL ABOARD."

CHAN STARTS TO LOWER THE WINDOW SHADE. AS WE SEE ON THE QUAY, THE PRINCESS, WHO IS HURRYING AND LOOKING AROUND. SHE CARRIES CHAN'S COAT IN HER ARMS.

ANGLE

CHAN. LOOKING ON. HE LOOKS BACK TOWARD THE PRINCESS.

ANGLE

THE PRINCESS, WHO SEES CHAN.

SHE STARTS WALKING, TO KEEP PACE WITH THE TRAIN. DOING SO WITH DIFFICULTY, AS SHE WALKS WITH HER CANE.

ANGLE

ON THE TRAIN, CHAN. LOOKS TOWARD THE FORWARD CAR, MOVES DOWN THE STAIRS, AND SWEEPS THE PRINCESS UP INTO THE TRAIN, AS IT GATHERS STEAM.

PRINCESS

...your coat.

CHAN

...what?

PRINCESS

Your coat... You left your coat with me. This was in the pocket. I thought that you would need it.

SHE TAKES A CAMERA OUT OF THE POCKET, AND HANDS IT TO CHAN.

I thought you needed it.

WE HEAR A CONDUCTOR COMING DOWN THE TRAIN, ASKING FOR "TICKETS". CHAN HUSTLES THE PRINCESS OUT OF THE CORRIDOR.

INT CHAN'S COMPARTMENT, DAY.  
THE SOUND OF THE CONDUCTOR ASKING FOR TICKETS. THE DOOR OF THE COMPARTMENT. THERE IS A KNOCKING ON THE DOOR.

ANGLE  
IN THE CORRIDOR, THE CONDUCTOR, CALLING FOR TICKETS. THE DOOR OPENS AND THE PRINCESS HANDS THE CONDUCTOR HER TICKET.

PRINCESS

Thank you. I, travelling with my houseboy and he's lost his ticket. Could you tell me, please, the fare to... (SHE GLANCES AT THE TICKET) the fare to "Bradford"?

CONDUCTOR

...man can't travel without a ticket...

PRINCESS

...Yes. He doesn't speak a word of English, and I need his services. I'm so sorry, but he lost his...

ANGLE. INT THE CAR. CHAN LOOKING ON. AS THE PRINCESS COMPLETES THE TRANSACTION, REACHING HER HAND BEHIND HER. CHAN LEANS FORWARD AND PRESSES SOME MONEY INTO HER HAND, WHICH SHE GIVES TO THE CONDUCTOR. THE CONDUCTOR LEAVES.

PAUSE

CHAN

You spoke very convincingly to the conductor.

PRINCESS

"Long years of imprisonment taught the young girl the Habits of Stealth."

PAUSE

I have encumbered you, Mr. Chan.

CHAN

You did me a service. You brought me my camera.

PAUSE

PRINCESS

Might I help you. Do you think? On your "assignment"? (PAUSE) Do you think? Could I help you...? Now that I am here?

THE TRAIN LURCHES FORWARD, MOVING CHAN CLOSE TO THE PRINCESS.

CHAN

Listen to me: (PAUSE) Sorcery. Trickery. And Stealth, do you see? Have, somehow, become my life. And I stand, because of the abilities which have been ascribed to me, and which I would do much if I possessed; I stand, as a strange "confessor". To people whose lives have, in various ways, gone hatefully astray. But I am nothing. I am a fiction. To which you, knowing no better, ascribe some power or wisdom. And now I will say no more of my personal woes, following your example, until my autobiography.

PAUSE

PRINCESS

I will help you.

PAUSE

I know what it is to be an outcast.

CHAN

Is that what I am?

PRINCESS

That's what you've told me.

PAUSE

Teach me. I understand you, Mr. Chan. I think you are that wise man, that you wish to be. Your actions have not been lost on me. (PAUSE) Perhaps I was sent to help you. As much as you were sent to help me. (PAUSE)

DISSOLVE

INT CHAN'S COMPARTMENT. LATER. CHAN AND THE PRINCESS HAVE THEIR COATS OFF, AND THEY EACH ARE SMOKING A CIGARETTE.

PRINCESS

And so, you see, ...they want the money.

CHAN

What money is that?

PRINCESS

My family money. My relatives. They insist my Father left a fortune of some tens of millions of American Dollars on deposit, and that I, somehow, have the key to its location.

CHAN

And you do not?

PRINCESS

...and they...no. I do not. And they have made it clear, that unless I "reveal" to them the whereabouts...

THE VOICE OF THE CONDUCTOR IS HEARD IN THE VESTIBULE.

CONDUCTOR

...station stop is Granville. Ten minutes. Granville...

CHAN PICKS UP THE RAILROAD TIMETABLE.

CHAN (TO THE PRINCESS)

Would you please get ready to get off?

PRINCESS

Is this Bradford...?

You said he had a ticket for Bradford...

ANGLE INS

THE RAILROAD TIMETABLE

THE TOWNS ARE LISTED: GRANVILLE, DUPONT, BRADFORD.

CONDUCTOR (V)

...Granville, Station stop is Granville...

PRINCESS

...why would he get off here. (PAUSE) Teach me.

CHAN

In hunting: the animal which is in motion is always at a disadvantage to the animal which is at rest. (PAUSE) An animal which senses that it is pursued, is vigilant at all points, except that which lies before it.

ANGLE

CHAN AND THE PRINCESS PREPARING TO LEAVE THE TRAIN.

My quarry is a moderately intelligent man. He has taken a ticket for Bradford. He has taken precautions to throw off any potential pursuit. A less intelligent man...

THE CONVERSATION TAKES CHAN AND THE PRINCESS OUT INTO THE VESTIBULE.

...would get off one stop before his advertised destination.

THEY ARE NOW IN THE VESTIBULE, CHAN STOPS THEM.

ANGLE POV

IN THE CAR AHEAD. THE MAN IN THE RED COAT, HIS BACK TO THE CAMERA.

ANGLE

CHAN AND THE PRINCESS.

PRINCESS

...and a more intelligent man...?

CHAN

...a more intelligent man...would not take the train, if he fears being followed.

HE STARTS PULLING THE PRINCESS OFF OF THE TRAIN.

ANGLE EXT THE TRAIN.

A SLEEPY NEW ENGLAND TOWN. IN THE MIDDLE OF THE NIGHT.

THEY HURRY ACROSS THE PLATFORM.

IN THE B.G., WE SEE THE CONDUCTOR AND SEVERAL OTHERS, WHO HAVE GOTTEN OFF THE TRAIN. WE SEE THE MAN IN THE RED COAT, HIS FACE HIDDEN, THROUGH THE WINDOW.

PRINCESS (LOOKING BACK)

Which one is he? No one is going to get off here...

CHAN

We shall see.

PRINCESS

Why would you believe he is...?

CHAN

Everyone else was looking out of the window.

PRINCESS

And does everyone have a weak point?

CHAN

Mm. The Cowboys say: There never was a horse, couldn't be rode; there never was a rider, couldn't be thrown...

THE TWO START TO WALK, THEIR PACE HINDERED BY THE PRINCESS'S PROGRESS WITH HER CANE. THEY MOVE ACROSS THE PLATFORM.

IN THE B.G. WE SEE THE CONDUCTOR AND SEVERAL OTHERS WHO HAVE GOTTEN OFF OF THE TRAIN. WE SEE THE MAN IN THE RED COAT, HIS FACE HIDDEN, STILL IN THE COACH.

PRINCESS (LOOKING BACK)

Which one is your man? No one is getting off here.

CHAN

We shall see. I believe that he is.

PRINCESS

Why would you believe he is...?

CHAN

Everyone else was looking out of the window. Which is most natural, when the train has stopped. Save him. I say he will get off.

PRINCESS

And if he does not...?

CHAN

Then I am seriously deluded in Human Nature, and I have failed in my assignment. But now quick. I will check. Be prepared to reboard the train.

THERE ARE SEVERAL CARS PARKED BEHIND THE STATION. CHAN MOVES THE PRINCESS OUT OF SIGHT, IN A CROOK OF THE STATION WALL. CHAN MOVES ALONG THE ROW, FEELING THE HOODS OF EACH CAR. HE COMES BACK TO THE PRINCESS.

CHAN

Listen to me, please...

PRINCESS

...what did you find...?

CHAN

...the hood of that truck is warm. Someone has left it here. Recently. For our friend, I think.

PRINCESS

...let me come with you.

CHAN

It is out of the question, I am afraid.

CHAN LOOKS AROUND. INDICATES A SMALL BUILDING ACROSS FROM THE TRAIN TERMINAL.

Would you keep yourself at that hotel, Please?  
Until I return.

PRINCESS

...when will you...?

CHAN

If I am not back in twenty four hours, please apply to our friend, Mr. Gordon in New York. Would you excuse me, please...?

IN THE BACKGROUND, THE CONDUCTOR IS HEARD CALLING  
"BOOOOARD...ALL ABOOOARD..."

PRINCESS  
...but if he hasn't gotten off the train.

CHAN  
We all must believe in something.

PRINCESS  
Which one is he? What does he look like...?

CHAN SHAKES HIS HEAD.

CHAN  
Would you excuse me, please...?

HE INDICATES THAT SHE SHOULD WALK OFF, IN THE DIRECTION OF  
THE HOTEL, SHE DOES SO, WALKING SLOWLY, AND USING HER CANE.

ANGLE  
CHAN MOVES TO THE BACK OF THE TRUCK WHICH HAD THE WARM  
ENGINE. HE FINDS ITS SIDES COVERED IN CANVAS AND LACED DOWN.  
HE WALKS AROUND TO A SIDE OF THE TRUCK, AND UNTIES THE  
CANVAS, AND SNEAKS INTO THE BED OF THE TRUCK.

ANGLE  
THE PRINCESS, AS SHE WALKS UP TO THE STEPS OF THE HOTEL. WE  
HEAR THE WHISTLE OF THE TRAIN. SHE TURNS.

ANGLE POV  
THE TRAIN, AT THE DEPOT ACROSS THE WAY. THE MAN IN THE RED  
COAT, STILL IN HIS SEAT. THE CONDUCTOR SWINGING HIS LANTERN,  
GETS UP ON THE LAST CAR.

ANGLE CU THE PRINCESS. SHE LOOKS IN ANOTHER DIRECTION.

ANGLE POV  
THE TRUCK WITH CHAN IN THE BACK.

ANGLE CU THE PRINCESS, SHE LOOKS BACK AT THE TRAIN.

ANGLE POV  
THE CONDUCTOR, SWINGING UP ON THE LAST CAR. HE GAZE  
TRAVELS BACK TO THE SEAT OF THE RED-COATED MAN, BUT THE

SEAT IS EMPTY. THE TRAIN LEAVES, REVEALING THE RED-COATED MAN, WHO HAS GOTTEN OFF OF THE TRAIN ON THE FAR SIDE. HE WALKS ACROSS THE TRACKS.

ANGLE

THE PRINCESS, AS SHE ENTERS THE HOTEL. SHE LOOKS BACK THROUGH THE WINDOW. WE SEE THE DEPOT SQUARE. AND THE MAN IN THE RED COAT. WHO LOOKS AROUND, AND WALKS TO THE TRUCK, AND GETS IN. THE TRUCK STARTS TO DRIVE AWAY. THE PRINCESS NODS. A HOTEL CLERK COMES IN FROM THE BACK ROOM WIPING THE SLEEP OUT OF HIS EYES.

HOTEL CLERK

May I help you...?

ANGLE

THE TRUCK, AS IT PULLS AWAY FROM THE CURB.

ANGLE. CHAN'S POV.

THROUGH A BREAK IN THE CANVAS. THE HOTEL, AND THE PRINCESS TALKING TO THE CLERK.

ANGLE

IN THE BACK OF THE TRUCK. CHAN, CLOSING THE BREAK IN THE CANVAS AND HUDDLING UP FOR WARMTH, AS THE TRUCK DRIVES AWAY.

DISSOLVE.

EXT MOUNTAIN ROAD, NIGHT.

THE TRUCK CLIMBING THROUGH THE FOREST, ON A TWO LANE BLACKTOP ROAD. THE TRUCK GEARS DOWN AND SLOWS FOR A TURN.

ANGLE

IN THE BACK OF THE TRUCK. CHAN HEARS THE TRUCK GEARING DOWN. HE MOVES TO THE SIDE, AND PEERS THROUGH THE BREAK IN THE CANVAS.

ANGLE POV

THE TRUCK, TURNING, ONTO A DIRT ROAD, PASSING A SIGN, WHOSE CONTENT CANNOT BE MADE OUT IN THE DARK. DOWN THE ROAD, THE OUTLINE OF A LARGE, LOOMING STRUCTURE.

ANGLE EXT THE TRUCK  
AS IT TURNS, CHAN DROPS OFF OF THE BACK OF THE TRUCK, AND  
LAYS STILL IN THE ROAD.

ANGLE HIS POV  
THE TRUCK RECEDING DOWN THE ROAD.

ANGLE  
CHAN GETS UP, AND LOOKS AROUND. HE STARTS TO MOVE DOWN  
THE STEEP SLOPE OF THE HILL. BEYOND HIM WE SEE THE LARGE  
LOOMING SHAPE IS AN ABANDONED MOUNTAIN RESORT.

ANGLE  
CHAN HURRYING DOWN THE STEEP SLOPE. BEYOND HIM, THE TRUCK,  
WHICH IS SEEN TO CUT OFF ITS LIGHTS, AND IS NOW DESCENDING  
THE STEEP DIRT DRIVEWAY TO THE RESORT.

CHAN HURRIES TO A SIDE OF THE HOTEL, BEYOND HIM WE SEE THE  
MAN IN THE RED COAT STOP THE TRUCK, AND GET OUT. HE LOOKS  
AROUND HIM, AND GOES INTO THE MAIN GRAND ENTRANCE OF THE  
HOTEL. CHAN OPENS A WINDOW, AND LETS HIMSELF INTO THE  
HOTEL.

ANGLE INT THE HOTEL.  
CHAN IS COMING IN THROUGH THE WINDOW. HE IS IN A LAUNDRY  
SUPPLY ROOM, HE MOVES THROUGH IT INTO A VAST DININGROOM.  
CAMERA FOLLOWS.  
BEYOND, ON THE FAR SIDE OF THE DININGROOM WE SEE THE MAN IN  
THE RED COAT, CARRYING A FLASHLIGHT, MOVING THROUGH THE  
HALL OF THE HOTEL.  
CHAN FOLLOWS HIM.

ANGLE  
IN THE HALL. THE MAN MOVING UP A FLIGHT OF STAIRS, HEADS OF  
STUFFED GAME ON ALL SIDES, BEYOND HIM, CHAN IS SNEAKING  
ACROSS THE DININGROOM.

ANGLE  
ON THE SECOND FLOOR OF THE HOTEL. THE MAN IN THE RED COAT  
ENTERS A ROOM, WE SEE CHAN BEYOND HIM, COMING UP THE  
STAIRCASE. WE HOLD ON CHAN, AS HE MAKES HIS WAY DOWN THE  
HALL QUIETLY. HE COMES TO THE DOOR, INTO WHICH THE MAN IN  
THE RED COAT WENT.

ANGLE POV

IN THE ROOM BEYOND. THE MAN IN THE RED COAT OPENS THE DOOR TO A CLOSET, THE CLOSET IS EMPTY. HE HANGS UP HIS RED COAT. HE TAKES ONE OF THE COATHOOKS OUT OF THE WALL, AND WALKS BACK INTO THE ROOM. HE LIGHTS A CIGARETTE.

HE WALKS TO A SECTION OF WAINSCOTING, BELOW THE WINDOW. ON A LEDGE ABOVE IT IS AN OLD DEAD, DRIED, AND WITHERED PLANT. THE MAN INSERTS THE HOOK INTO WHAT APPEARS TO BE A KNOTHOLE IN THE WAINSCOTING, AND A SECTION OF THE WAINSCOTING FALLS AWAY TO REVEAL A SAFE, ON THE TOP OF WHICH IS A SMALL ASHTRAY, IN THE SHAPE OF THE STATUE OF LIBERTY.

ANGLE INS. HE PUTS HIS MATCH IN THE STATUE OF LIBERTY ASHTRAY, AND BENDS DOWN TO WORK THE COMBINATION ON THE SAFE.

ANGLE

CHAN, WHO HAS NOW SNUCK INTO THE ROOM, IN A CORNER, IN THE SHADOWS, BEYOND THE MAN IN THE RED COAT. WE SEE CHAN TAKING SOMETHING FROM HIS POCKETS.

ANGLE

TIGHT ON THE MAN, WHO IS NOW KNEELING AT THE SAFE, WE SEE HIM TURN ON A SMALL ELECTRIC LIGHT, WHICH SHINES INTO THE SAFE.

ANGLE

CHAN, MOVING ACROSS THE FLOOR, HE HAS TAKEN A BOTTLE AND A HANDKERCHIEF OUT OF HIS POCKETS, AND POURS THE CONTENTS OF THE BOTTLE ONTO THE HANDKERCHIEF.

ANGLE

THE MAN AT THE SAFE, HIS BACK TO US. HE SENSES SOMETHING, AND TURNS, CHAN PUTS THE HANDKERCHIEF OVER THE MAN'S FACE, THE MAN STRUGGLES FOR A MOMENT. CHAN DRAWS A LARGE DAGGER FROM HIS LAPEL POCKET, AND RAISES IT HIGH. THE MAN'S EYES WIDEN.

CHAN

Now you are dead.

CHAN BRINGS THE DAGGER DOWN ON THE MAN. THE MAN FALLS.

ANGLE

ON THE FLOOR, AS THE MAN FALLS. WE SEE THAT IT IS MR. GREEN, THE MAN WHO GAVE CHAN THE JOB. BEYOND HIM, WE SEE CHAN, KNEELING BY THE ASHTRAY, AT THE SAFE. HE TAKES OUT A SMALL CAMERA AND BEGINS SNAPPING PICTURES OF THE SAFE. HE FINISHES TAKING THE PICTURES, AND TURNS OFF THE LIGHTS. HE STEPS OVER THE BODY, AND MOVES INTO THE CLOSET. CAMERA FOLLOWS HIM BACK TO THE SAFE, WHERE HE TAKES THE COAT HOOK OUT OF THE WALL, AND MOVES BACK TO THE CLOSET. HE INSERTS THE COATHOOK INTO A HOLE IN THE WALL AND TWISTS IT. THE WALL FALLS AWAY.

ANGLE INT

A SMALL CORRIDOR, CHAN MOVING DOWN THE CORRIDOR, WE HEAR THE SOUND OF MACHINERY IN THE DISTANCE. CHAN ROUNDS A CORNER, AND FINDS HIMSELF ON A HIGH CATWALK. HE SLINKS BACK OUT OF THE LIGHT.

ANGLE HIS POV

DOWN BELOW, A LARGE HANGAR-TYPE AFFAIR, SEVERAL MEN WORKING ON THE FUSELAGES OF TWO BOMBER AIRPLANES.

ANGLE CU

CHAN, LOOKING ON, FOR A MOMENT, THEN HE MOVES BACK OUT OF THE SHOT.

ANGLE INT THE ROOM WITH THE SAFE.

CHAN, COMING BACK IN THROUGH THE CLOSET. HE CLOSES THE DOOR BEHIND HIM. HE MOVES TO THE SAFE AND PICKS UP HIS CAMERA AS A TELEPHONE ON THE DESK STARTS TO RING, AND A RED LIGHT ON THE DESK BEGINS TO BLINK, CHAN HURRIES ACROSS THE ROOM. HE TAKES SOMETHING FROM THE MAN'S POCKETS, WHICH HAS A RABBIT'S FOOT ON IT. TAKES THE DAGGER, AND DROPS IT ON THE BACK OF THE MAN ON THE FLOOR.

ANGLE

THE STAIRCASE IN THE GRAND HALL. CHAN HURRYING DOWN, AND OUT OF THE FRONT DOOR OF THE HOTEL. HE MOVES TO THE TRUCK.

ANGLE

THE STAIRCASE IN THE GRAND HALL. CHAN HURRYING DOWN, AND OUT OF THE FRONT DOOR OF THE HOTEL. HE MOVES TO THE TRUCK.

ANGLE INT THE TRUCK.

CHAN GETS INTO THE DRIVER'S SEAT. HE TAKES OUT THE RABBIT'S FOOT WHICH IS ATTACHED TO A KEY RING. AND BEGINS TRYING KEYS IN THE LOCK OF THE TRUCK. BEYOND HIM WE SEE A FEW LIGHTS COME ON IN THE HOTEL.

NONE OF THE KEYS WORK. CHAN GETS OUT OF THE TRUCK AND MOVES TO THE BACK. HE BEGINS TO PUSH THE TRUCK. IT BEGINS TO MOVE DOWN THE HILL. CHAN RUNS TO THE TRUCK. IT BEGINS TO MOVE DOWN THE HILL. CHAN RUNS TO THE FRONT, AND GETS INTO THE TRUCK, AS IT MOVES THE HILL.

ANGLE

DOWN THE HILL, THE HOTEL IN THE BACKGROUND. THE TRUCK ROLLING, SILENTLY.

ANGLE INT THE TRUCK

CHAN JUMPSTARTS THE ENGINE, THE TRUCK COMES TO LIFE. HE DRIVES OFF INTO THE WOODS.

INT THE WOODS NIGHT.

THE TRUCK, CLIMBING THROUGH THE WOODS. IT BREAKS OUT ONTO THE ROAD.

ANGLE INT THE TRUCK.

CHAN DRIVING. HE TAKES A RAILROAD SCHEDULE FROM HIS POCKET, AND CHECKS IT. HE CHECKS HIS WATCH.

ANGLE EXT THE TRUCK.

THE TRUCK COMING DOWN THE HILL, IN THE FAR BACKGROUND, A RAILROAD TRAIN SNAKING THROUGH THE VALLEY.

ANGLE INT THE TRUCK

CHAN PUTS AWAY THE SCHEDULE.

ANGLE INS

HE PUTS HIS FOOT TO THE ACCELERATOR.

ANGLE EXT THE TRUCK

THE TRUCK PICKS UP STEAM, AND CAREENS AROUND A CORNER.

EXT THE DEPOT SQUARE. DAWN.  
THE TRUCK, SPEEDING TO A STOP AT THE HOTEL. THE TRAIN,  
BEYOND IT, JUST PULLING INTO THE STATION, WITH MUCH CLANGING  
OF BELLS. CHAN RUNS UP THE STEPS TO THE HOTEL.

ANGLE INT THE HOTEL  
CHAN RUNS UP TO THE REGISTRATION DESK.

CHAN (TO THE CLERK)  
Miss Smith...

ANGLE  
FROM THE CLERK'S POV. BEYOND CHAN, IS THE PRINCESS, ASLEEP  
ON A SOFA, JUST WAKING UP.

ANGLE  
FROM THE REAR OF THE RAILROAD TRAIN, THE CONDUCTOR  
SWINGING HIS LANTERN, AND CALLING ALL ABOARD. THE TRAIN  
STARTS TO MOVE. WE SEE THE PRINCESS AND CHARLIE CHAN  
COMING INTO THE B.G., AND MOVING TOWARD THE TRAIN. THEY JUST  
SWING ABOARD, AS THE TRAIN BEGINS TO PICK UP STEAM.

PRINCESS  
...What...?

CHAN MOTIONS HER TO ASK NO QUESTIONS. AND DIRECTS HER INTO  
THE TRAIN, SHE ENTERS THE TRAIN, LEAVING CHAN ALONE ON THE  
OPEN VESTIBULE OF THE TRAIN, AS THE TOWN DISAPPEARS BEHIND  
HIM. CHAN TAKES THE CAMERA OUT OF HIS POCKET.

ANGLE INS  
HE REWINDS THE FILM FROM THE CAMERA.

ANGLE  
ON THE BACK PLATFORM OF THE TRAIN, AS THE TRAIN CROSSES A  
RIVER. CHAN TAKES THE FILM OUT OF THE CAMERA AND STARTS  
BACK INTO THE TRAIN. AS HE DOES SO, HE SECRETS THE FILM IN  
THE BAND OF HIS HAT.

ANGLE INS. THE FILM GOING INTO THE HATBAND, AND THE HAT  
GOING ONTO HIS HEAD.  
DISSOLVE.

ANGLE

ON THE BACK PLATFORM OF THE TRAIN, AS THE TRAIN CROSSES A RIVER. CHAN TAKES A HANDKERCHIEF OUT OF HIS COAT POCKET AND MOPS HIS BROW. THE SMALL CAMERA IS IN THE FOLDS OF THE HANDKERCHIEF. HE STARTS TO MOP HIS BROW. THEN FEELS SOMETHING, AND LOOKS AROUND.

ANGLE POV

IN THE TRAIN, THE PRINCESS, LOOKING TO CHAN.

ANGLE

CHAN NODS REASSURANCE TO HER. HE MOPS HIS BROW. HE OPENS THE CAMERA, AND TAKES OUT THE FILM, AND PUTS THE FILM IN THE HATBAND OF HIS HAT. HE REPLACES THE HAT ON HIS HEAD.

INT GRAND CENTRAL STATION, DAY.

A BUNCH OF WORKERS, COMING OFF SHIFT, WALKING UP FROM THE TRAIN. SEVERAL PASSENGERS GETTING OFF OF A TRAIN, AND WALKING TOWARD THE GATES TO THE LOBBY. CHAN AND THE PRINCESS WALK INTO THE SHOT. CHAN LOOKS AHEAD, AND HESITATES.

ANGLE, HIS POV

AHEAD, AT THE GATE, SEVERAL POLICEMEN.

ANGLE

CHAN AND THE PRINCESS, HE TAKES HER BEHIND A COLUMN AND TALKS TO HER.

CHAN

I am afraid that I am here to take my leave of you.

SHE STARTS TO SPEAK.

Now: you must go back to your people...

I have pressing things to do. Which can not and should not involve you. You must go home to your people.

PRINCESS

Let me come with you.

HE SHAKES HIS HEAD.

When will we meet again...

CHAN

We will meet again, perhaps. when...

CHAN LOOKS BACK TOWARD THE POLICEMAN.

ANGLE POV

HE SEES THE POLICEMAN COMING TOWARD HIM.

ANGLE

CHAN AND THE PRINCESS. SHE STARTS TO SPEAK. HE PUTS HIS FINGER TO HIS LIP, HE GESTURES TO THE SCARF AT HER NECK.

CHAN

May I have that, please...?

ANGLE

THE GROUP OF WORKERS, WE SEE CHAN, WHO HAS ROLLED UP HIS SLEEVES, TAKES OFF HIS COAT, ROLLS IT INTO A BUNDLE, AND PUTS IT IN THE SCARF, WHICH HE HAS TAKEN FROM THE PRINCESS, AND CARRIES IT LIKE A LUNCHBAG, AND WALKS OFF PAST THE GUARDS, AS PART OF THE GROUP OF WORKERS.

ANGLE

THE PRINCESS, WATCHING HIM WALK OFF.

INT MAX GORDON'S HOUSE, DAY.

THE MODEL RAILROAD TRAIN, MAX GORDON ASLEEP ON THE SOFA. HE ROUSES HIMSELF, SWINGS HIS FEET TO THE FLOOR. PICKS UP TWO OF THE TRAIN'S MILK CANS, AND STARTS PRACTICING A SLEIGHT OF HAND MOVE. HE PERKS UP AT THE SOUND OF THE KEY IN THE DOOR, GETS UP, STILL PRACTICING.

CAMERA FOLLOWS HIM TO THE DOOR. WHERE WE SEE CHAN ENTERING. MAX COMES UP TO HIM. CHAN TAKES OUT THE STATUES OF LIBERTY SCARF, AND STUFFS IT IN THE POCKET OF HIS COAT.

MAX

...what's the shot...?

CHAN

Good morning. Max.

MAX

...yes...?

CHAN

Today I am going to collect some monies owed you. I will get them to you today...

MAX

Where were you out to all night...?

CHAN

...I was not out last night. I was here.

MAX

I'm sorry. I'd forgotten. Are you alright..?

CHAN NODS, VERY WEARILY HE TAKES OFF HIS COAT AND PUTS IT ON THE HATRACK. HE TAKES OFF HIS DERBY, AND IS ABOUT TO HANG IT UP.

CHAN

I am so tired. Perhaps I could go upstairs, for a brief.

MAX

Well, yeah. You get upstairs... Charles...you want something to...? Are you sure this is something you can't tell me about...?

CHAN SHAKES HIS HEAD, HE GOES TO HANG UP HIS DERBY, AND THE FILM FALLS OUT OF IT. CHAN CONTINUES UP THE STAIRS. LEAVING MAX AT THE BOTTOM OF THE STAIRS. MAX LOOKS DOWN.

ANGLE HIS POV

THE ROLL OF FILM.

MAX STOOPS DOWN AND PICKS UP THE FILM.

ANGLE MAX WITH THE FILM.

MAX

Charles: Is this something im...

BEAT. MAX PUTS THE FILM INTO HIS POCKET. RUBS THE SLEEP FROM HIS EYES, YAWNS, AND GOES TOT HE SHADES, IN THE LIVINGROOM. HE RAISES THE SHADES. AND LOOKS AWAY. CAMERA HOLDS ON THE SCENE OUTSIDE.

ANGLE POV

ON THE STREET, TWO POLICE CARS, SCREAM TO A HALT, IN FRONT OF THE HOUSE, POLICEMEN GET OUT, THEY HURRIEDLY CONFER AND LOOK TOWARD THE HOUSE. A THIRD CAR ARRIVES AND TWO PLAINCLOTHESMEN GET OUT AND DIRECT THE ROUP UP THE STEPS. ONE OF THE COPS GOES BACK INTO THE CAR AND COMES OUT WITH A SLEDGEHAMMER.

ANGLE

MAX, IN THE LIVINGROOM, TURNING OFF THE LIGHTS, AND STARTING UP THE STAIRS. WE HEAR THE SOUND OF THE DOOR SPLINTERING. MAX TURNS.

ANGLE

BEHIND HIM, THE POLICE BREAKING DOWN THE DOOR, AS THEY STORM INTO THE LIVINGROOM.

PLAINCLOTHES MAN

Charlie Chan...

MAX

What...?

THE POLICEMEN ARE DIRECTED TO FAN OUT AND SEARCH THE HOUSE, LEAVING MAX AT THE BOTTOM OF THE STAIRS, BEING INTERROGATED BY THE PLAINCLOTHES PEOPLE.

PLAINCLOTHESMAN

Where's Charlie Chan...?

MAX

..what's the... I suppose he's upstairs... that's where I left him last...

PLAINCLOTHESMAN

...was he here last night...?

MAX

That's what I'm telling you.

PLAINCLOTHESMAN

He was in all night...?

MAX

...I just said that.

WE HEAR A POLICEMAN, OFF, SHOUTING "WE GOT IM".  
ALL LOOK UP THE STAIRS.

ANGLE POV

AT THE TOP OF THE STAIRS, CHAN, IN A NIGHTSHIRT, TUCKING IT INTO HIS TROUSERS, BEING FROGMARCHED DOWN THE STAIRS BY TWO POLICEMEN. CAMERA BRINGS HIM DOWN TO MAX, AT THE BOTTOM OF THE STAIRS.

MAX (AS CHAN GOES PAST)

...the guy was in bed all night long. Listen: Listen to me...

ANGLE

EXT THE HOUSE, AS CHAN IS TAKEN OUT, HE LOOKS BACK, AS IF TO SAY "ITS ALRIGHT."

ANGLE

MAX, CONFUSED, ON THE STEPS, LOOKING DOWN.

ANGLE

ON THE STREET, ANOTHER CAR PULLS UP, AND THE THREE DETECTIVES FROM THE RED SQUAD, WHOM WE MET AT THE ARRIVAL OF THE PAN AM CLIPPER, GET OUT OF THE CAR, AND COME UP ON THE SIDEWALK, ASKING FOR INFORMATION. THE UNIFORMED COPS DIRECT THEM TO THE SUBJECT OF THE CHASE, CHAN, THE DETECTIVES TURN.

ANGLE POV

CHAN, BEING PUSHED INTO A CAR.

ANGLE

THE DETECTIVES, LOOKING AFTER HIM IN WONDER  
DISSOLVE.

INT GOVERNMENT INTERROGATION ROOM, DAY.

A MIDDLE-AGED MAN IN A NAVAL UNIFORM. LIGHTS A CIGARETTE WITH A LARGE, GOLD LIGHTER, WHICH HE PUTS UPON THE TABLE.

NAVAL MAN

...did infiltrate the installation. Where, with the aid of this instrument...

HE REVEALS THE DAGGER, WHICH WE SAW CHAN USE.

...he dispatched the person in question, and made his way back to New York. And its no more complicated than that.

THE NAVAL MAN LOOKS UP, PAST CHAN, WHO IS SEATED IN A METAL GOVERNMENT CHAIR, TO VARIOUS MEN HALF-SEEN IN THE GLOOM OF THE BARE ROOM. THE MEN TURN TO LOOK AT CHAN.

ANGLE

CHAN, SITTING IN THE CHAIR.

NAVAL MAN (VO)

...which is the reason that this celebrated man is seated before us today.

ANGLE

THE NAVAL MAN

And now, Mr. Chan, we are going to see that you receive...

HE REACHES ON THE DESK IN FRONT OF HIM, AND PASSES SOMETHING TO CHAN. CHAN TAKES THE PIECE OF PAPER.

ANGLE CU

CHAN AS HE LOOKS DOWN.

ANGLE POV INS

IT IS A CHECK, FROM THE UNITED STATES GOVERNMENT, MADE OUT FOR \$25,000.00. TO CASH.

ANGLE

CHAN. THE NAVAL MAN BEYOND HIM, A MAN'S VOICE, FROM THE GROUP OF MEN:

MAN'S VOICE

...and what else...?

NAVAL MAN

...quite right: and the thanks of your country.

MAN'S VOICE

...I should say...

THE MAN SPEAKING COMES INTO THE SHOT. IT IS MR. GREEN, THE MAN IN THE RED COAT.

MR. GREEN

How did you manage it so quickly...?

CHAN

"A good plan today, is better than a perfect plan tomorrow..."

MR. GREEN

Isn't that the truth...

...yes. The thanks of your country.

chan

It is an honor to serve.

MR. GREEN

We have much to learn. Much to learn, gentlemen. What is the best way, Charles. The Best Way to avoid infiltration?

CHAN

...I am a poor detective, luck has smiled on me, to allow me to...

NAVAL MAN

...a poor detective? Not at all. You saw the flaw in...

MR. GREEN

HE TURNS TO THE GROUP.

I have been hounding this man..for months...? And he came back, at the completion of a very arduous assignment, tired, and pressed, and put aside his personal concerns to take this job for us: to try the defenses of our installation. and he penetrated it. Quite simply, as he's demonstrated, he bypassed all our security: by identifying me.

And by stalking me. And, so, I am the weak link, as are you, all of you in this room, all of you cleared to "bypass" the elaborate security of the...

CHAN

...it was the practice of the principle of anticipation.

FEDERAL OFFICER (TO HIMSELF)

...anticipation...

CHAN

Or, if you will, simply staying ahead of...

NAVAL OFFICER

...yes...

CHAN

...If I may demonstrate:

HE GETS UP AND WALKS TO THE FAR CORNER OF THE ROOM.

Would you pick someone among you, please,  
upon whom I might work my demonstration.

HE TURNS BACK TO THE GROUP.

Have you elected someone?

NAVAL OFFICER

Yes. We have.

CHAN

Would you have that man step forward, please...?

THE YOUNGEST MAN IN THE GROUP STEPS FORWARD.

CHAN

No, and if I said, I cannot work with this man.

NAVAL OFFICER

Why not?

CHAN

If I told you this man is a thief.

FEDERAL OFFICER

A thief, what do you mean...?

CHAN TAKES OUT A CIGARETTE. FROM THE CASE THE PRINCESS GAVE HIM.

CHAN

Would you light my cigarette, please...

THE NAVAL OFFICER COMES FORWARD, REACHES IN HIS POCKET FOR HIS LIGHTER. HE CANNOT FIND IT.

CHAN

...yes...?

NAVAL OFFICER

...I seem to ...I've lost my gold lighter.

CHAN

Yes. You will find that man has taken it...

HE POINTS TO THE YOUNGER MAN. THE YOUNGER MAN FEELS IN HIS POCKETS.

YOUNGER MAN

...that's ridiculous, I...

THE YOUNGER MAN FEELS IN HIS POCKETS, AND PRODUCES, SURPRISEDLY, THE GOLD LIGHTER. PAUSE.

CHAN

No. The man is, of course, not a thief. How was the effect worked? I, of course, took the gold lighter from the table, and slipped it into his pocket. The effect worked, because I anticipated you.

I used the words "pick someone upon whom I might work a demonstration." You unconsciously assumed, I fear, correctly, that the person worked upon might be embarrassed, and so, you chose the most junior member of your group.

The trick was in anticipating you. In staying ahead of you. (PAUSE) The man whom I know as Mr.Green approached me. I was told you had a secret government defense factory somewhere

CHAN (C)

in the East. And asked if I could locate and infiltrate it. He, in effect, engaged me to be his adversary. The master said: Treat your adversary as if he were your accomplice. Motivate him, make him work for you. That is the way of Wisdom.

CHAN BOWS.

CABINET OFFICER

What is the best way, what is the Way of Wisdom in Defense, Mr. Chan...?

CHAN

"If you do not wish to be troubled with burglars, do not fill your house with Jade and Silver..."

CHAN BEGINS TO SPEAK.

ANGLE: ON TWO NAVAL OFFICERS, CONFERRING WITH EACH OTHER, IN UNDERTONES.

NAVAL OFFICER

...went through our net like a Hot Knife Through butter...

SECOND NAVAL OFFICER

...the man's a genius, he...

DISSOLVE

EXT WAREHOUSE, DAY.

SEVERAL MARINE GUARDS. AT THE DOOR OF THE WAREHOUSE. MR. GREEN AND CHAN WALKING OUT OF THE WAREHOUSE. A CAR PULLS UP. MR. GREEN OPENS THE DOOR FOR CHAN.

MR. GREEN

Thank you, Charles. I can't overestimate the importance of our project up there. The security of the country, for some time to come, depends on that installation. And you have found a fatal flaw.

CHAN

Most glad that I could be of assistance.

MR. GREEN TAKES THE DAGGER OUT OF HIS LAPEL POCKET. BENDS IT, TO SHOW THAT IT IS RUBBER, AND HANDS IT TO CHAN,

"I believe that this is yours..."

CHAN

Thank you.

HE PUTS THE DAGGER IN HIS LAPEL POCKET.

MR. GREEN.

...there's no leak past you...?

CHAN

How do you mean?

MR. GREEN

...no records of what you saw up there, notes, or...?

CHAN

No. Certainly not.

MR. GREEN

Or photographs...?

CHAN

No.

MR. GREEN

Of course not. I'm sorry, but I had to ask...  
...and now...?

CHAN

Now, I am, I think, finally bound home.  
To my son...

MR. GREEN

Well, may you have a safe and pleasant journey.

HE LEANS IN, AND SPEAKS TO THE CAR'S DRIVER.

MR. GREEN

...to the airport, please...?

CHAN NODS TO MR. GREEN, AND GETS INTO THE CAR.  
ANGLE INT THE CAR.

WE SEE MR. GREEN IN THE BACKGROUND. AS THE CAR STARTS UP,  
CHAN SINKS BACK IN THE CUSHIONS.

DRIVER (VO)

...the airport, sir...?

CHAN SIGHS. WIPES HIS EYES. HE REACHES IN THE POCKET OF HIS  
COAT. HE FEELS SOMETHING.

DRIVER

...the Airport...?

CHAN TAKES THE STATUE OF LIBERTY SCARF OUT OF HIS POCKET,  
AND LOOKS AT IT.

CHAN

...what? No, not directly, thank you. I have to  
pick up my baggage, aah...before I do -- one  
other stop, please...

EXT ROMANOV MANSION, DAY.

INS

A HUGE BUNCH OF YELLOW ROSES, CARRIED BY A MAN'S ARM. WE  
SEE THE STATUE OF LIBERTY SCARF BEING WRAPPED AROUND THEM.

ANGLE INS

A MAN'S HAND, PRESSES A DOORBELL.

ANGLE

CHAN, ON THE STEPS OF THE ROMANOV MANSION, HE WAITS.  
LOOKS IN THE WINDOW. AND THEN RECOILS QUICKLY, TRIES THE  
DOORKNOB, FINDS IT LOCKED, AND COMES HURRIEDLY DOWN THE  
STAIRS.

ANGLE

ON THE STREET, CHAN'S CAR, AND THE DRIVER, LOOKING ON, AS  
CHAN RUNS AROUND THE HOUSE.

ANGLE EXT THE ROMANOV MANSION, REAR.

CHAN RUSHING AROUND THE REAR OF THE HOUSE. THERE ARE SEVERAL WORKMEN COMING OUT OF THE HOUSE, CARRYING A SOFA. THEY LOOK AT CHAN AS HE ENTERS. HE RUNS PAST THEM INTO THE HOUSE.

ANGLE INT THE ROMANOV MANSION, DAY.

CHAN, COMING UP THE STAIRS, INTO THE GRAND HALL, WHERE HE MET THE GRAND DUKE AND THE GRAND DUCHESS, THE LAST PIECE OF FURNITURE IS BEING CARRIED OUT, BY MEN, IN COVERALLS. CHAN COMES OVER TO A MAN, WHO IS SUPERVISING THE REMOVAL OF THE TWO PORTRAITS OF THE "TSAR" AND THE "TSARINA".

CHAN

...of whom are these portraits...?

FOREMAN

Of whom? Of nobody. Fellow did 'em in our shop for a play some years back.

CHAN MOVES TO A SIDE OF THE GREAT ROOM, WHERE, BEYOND HIM, WE SEE THE REAR OF THE MANSION, AND THE MEN, MOVING THE FURNITURE INTO A VAN, ON WHICH IS LETTERED, "REGAL THEATRICAL RENTALS."

ANGLE CHAN, STANDING IN THE HUGE, NOW BARE ROOM. HE STANDS FOR A MOMENT, AND THEN RUNS FOR THE FRONT DOOR. HE DROPS THE FLOWERS.

ANGLE INS

ON THE FLOOR, THE YELLOW ROSES, AND THE SCARF, WHICH OPENS TO SHOW THE STATUE OF LIBERTY, AND THE MOTTO "LAND OF THE FREE".

EXT MAX'S HOUSE, DAY.

THE SPLINTERED FRONT DOOR OF MAX GORDON'S HOUSE, AJAR. CHAN RUSHES UP THE STAIRS, AND INTO THE HOUSE. HE BEGINS CALLING "MAX!", CAMERA FOLLOWS HIM HALFWAY UP THE STAIRS, AND THEN DOWN, AND INTO THE KITCHEN, WHERE HE LOOKS AROUND, AND THEN INTO THE LIVINGROOM. HE SINKS DOWN ON THE COUCH.

ANGLE POV

ON THE TABLE, NEXT TO THE TRAINSET, WRITTEN WITH A FINGER IN THE DUST, THE WORDS "HEY, RUBE."

ANGLE

CHAN, LOOKING AT THE MESSAGE WRITTEN IN THE DUST.  
DISSOLVE.

INT IRISH BAR NIGHT.

A BARTENDER WIPING HIS HANDS ON AN APRON, MOVES AWAY FROM THE BAR. CAMERA PANS HIM TO A DOOR, IN FRONT OF WHICH IS SITTING A ROUGH-LOOKING MAN IN A FEDORA. THE FEDORA MAN SHAKES HIS HEAD, TO THE BARTENDER, AS IF TO SAY "FORGET ABOUT IT." THE BARTENDER WALKS BACK TOWARD THE BAR.

ANGLE INT BAR STOCKROOM DAY.

CAMERA PANS PAST VARIOUS CASES OF WHISKEY.

THE VOICE OF THE DETECTIVE (VO)

Anastasia Romanov, or Romanova, born in the year 1902, daughter of the Tsar Nicholas. Died in 1917, when members of the Bolsheviks assassinated...

CAMERA PANS AROUND THE CASES TO SHOW THE DETECTIVES FROM THE MARINE AIR TERMINAL SEQUENCE, SITTING ON CRATES, AT A TABLE. ON WHICH VARIOUS PAPERS AND BOOKS ARE OPENED. ONE DETECTIVE IS ON THE PHONE. THE DETECTIVE READS FROM A BOOK.

DETECTIVE (C)

...but rumors persist, that Anastasia, who would be Heir to the Throne of Russia, is some how alive, and managed to escape...

THE DETECTIVE ON THE PHONE HANGS UP.

DETECTIVE TWO

...the Fifth Avenue mansion was rented through a broker, party had a lot of front, paid in cash, gave references...

DETECTIVE

...yeah, the references are fake, gimme'n' update on the piers, and trains...

THE DETECTIVE NODS, GOES BACK TO THE PHONE, AND WE HEAR HIM IN THE B.G., MAKING VARIOUS CALLS, THROUGH THE ENSUING SCENE. THE DETECTIVE TURNS.

DETECTIVE

"How could it happen to you...?"

ANGLE POV

WE SEE HIS ADDRESSING CHAN, WHO SITS, IN HIS SHIRTSLEEVES, HIS HEAD IN HIS HANDS.

CHAN JUST SHAKES HIS HEAD

ANGLE

THE DETECTIVE AND CHAN.

DETECTIVE

Yeah. They ran the "Spanish Prisoner on you..."  
He look, hey, look, we're gonna do what we can,  
pull it out of the fire.

CHAN

...They were ahead of me the whole way.

DETECTIVE

Yeah, they took you down.

CHAN

...I never...

DETECTIVE

...welcome to the Club, Baby. Now: what did  
she get off of you? What did she, "see" this,  
"installation...?"

CHAN

...the installation itself"

DETECTIVE

...don't tell me about it, I don't want to know what  
it was, where it was. I just want to know if...

CHAN

She saw nothing.

DETECTIVE

...did she get, what, notes, plans... I'm looking for what she might be transporting. Did...

CHAN

...no. She got nothing.

CHAN TAKES THE CIGARETTE CASE OUT, AND TAKES OUT A CIGARETTE.

DETECTIVE

...photographs...

CHAN

No. I took no photographs of the installation.

ALL LOOK UP AT THE SOUND OF THE DOOR OPENING.

ANGLE POV

DETECTIVE ONE COMES IN THROUGH THE DOOR. BEYOND HIM WE SEE THE FEDORA MAN, GUARDING THE DOOR, AND, BEYOND HIM, THE IRISH BAR. THE DETECTIVE ONE COMES TO THE TABLE, AND SPREADS OUT VARIOUS BOOKS.

DETECTIVE ONE

REFERRING TO THE BOOKS.

This person: Anastasia Romanov, there's no photo of her, after 1917, as, supposedly, that was the year she was killed. The last photo of the Russian Family... Taken, just prior to their death...

(DETECTIVE, OF THE BOOK, IN WHICH THE OTHER IS READING)

DETECTIVE

Yes. Let me see that...

DETECTIVE ONE (OF THE BOOK)

No, the broad isn't in that one...

HE GESTURES TO THE BOOK.

ANGLE INS

THE BOOK, THE LEGEND READS "THE LAST KNOWN PHOTOGRAPH OF THE FAMILY OF TSAR NICHOLAS. SUPPOSEDLY TAKEN JUST MOMENTS BEFORE THEIR ASSASSINATION." IT SHOWS THE GUARDS, AND THE ROYAL FAMILY. ONE HALF OF THE PICTURE IS TORN, AND SHOWS THE RAGGED EDGE. BELOW THE PHOTOGRAPH WE READ. "MISSING FROM THE PHOTOGRAPH ARE THE TSAR HIMSELF, AND HIS DAUGHTER, ANASTASIA."

ANGLE

CHAN, AND THE DETECTIVE, LOOKING AT THE PHOTOGRAPH.

DETECTIVE

Well, fine, look, look. At this point, it's a matter of containment...

CHAN

What are the chances you can find them...?

THE DETECTIVE SHRUGS.

DETECTIVE

Look: we've got the men out there. They're posted. Looking for people coming in, it don't take nothing, ask them to look for someone going out.

CHAN

I...

DETECTIVE

...what?

CHAN

...can we accomplish it, without alerting the Federal...

DETECTIVE

Well, look: this meeting never happened, Charles. F'we catch them, you waltz in, and you make the capture, turn 'em over, and nobody every knew a thing.

PAUSE

CHAN

Thank you, Jack.

DETECTIVE

SHRUGS ...the Cops can't stick together, Charlie, we might as well all go home. (TO DETECTIVE TWO) How are you doing on the Airports...?

- DETECTIVE TWO (ON PHONE)

Nothing.

DETECTIVE (TO CHAN)

You go home. Stick by the 'phone. Whatever we get...

CHAN

Thank you, Jack...

THE DETECTIVE NODS. CHAN GETS UP, STARTS WEARILY PUTTING ON HIS COAT.

DETECTIVE

I can hold three or four more hours, then, you know, I'll, have to turn it over to the Feds.

CHAN NODS.

ANGLE EXT THE STOREROOM

IN THE IRISH BAR. THE SOUND OF A HAPPY PIANO. THE FEDORA MAN AT THE DOOR MOVES ASIDE AS THE DOOR OPENS, TO SHOW CHAN COMING OUT OF THE ROOM. CAMERA FOLLOWS HIM ONE MOMENT THROUGH THE ACTIVE BAR.

EXT CENTRAL PARK NIGHT

CHAN. WALKING ALONE, INTO THE PARK. CAMERA FOLLOWS HIM TO A BENCH BY THE BOATPOND. HE SITS ON A BENCH. HE LOOSENS HIS TIE. HE SITS FOR A MOMENT, HE LOOKS TO THE SIDE.

ANGLE POV

ON THE END OF THE BENCH, IS THE DERELICT. FROM WHOM CHAN BOUGHT THE NEWSPAPER, IN THE EARLIER SCENE IN THE PARK.

ANGLE

THE DERELICT MOVES CLOSER TO CHAN. PAUSE

DERELICT

Would you be able to help me? Or is this,  
perhaps, a bad time to ask?

PAUSE

CHAN SITS THERE.

It seems this is a bad time.

CHAN

I have just ruined my life.

BEAT. THE DERELICT MOVES CLOSER.

DERELICT

Is there anyone that you can talk to.

BEAT

Can you share it with anyone...?

CHAN

What...?

DERELICT

...can't you tell anyone about it...?

CHAN

What? No. I can tell no one about it.

PAUSE. THE DERELICT MOVES CLOSER.

DERELICT

Let me tell you: there is nothing so bad, but that  
we can't confide in someone.

CHAN

I have betrayed my country. I have betrayed a  
trust, I think I have cost my friend his life.

PAUSE

CHAN GETS UP, AND STANDS FOR A MOMENT.

DERELICT

We would trade it for the film.

ANGLE CU. CHAN, HOLD FOR A MOMENT, AND HE TURNS.

ANGLE POV

CU. THE DERELICT, IT IS THE GUARD FROM THE RUSSIAN ARMORED TRAIN. BEAT.

We would trade your friend's life for the film.

DISSOLVE

INT BOATHOUSE, DAY.

SEVERAL PEOPLE EATING BREAKFAST. WE SEE THE EAST RIVER OUT THE WINDOW BEYOND THEM. THEY LOOK UP. IT IS THE "ROMANOV" DRESSED IN RATHER ROUGH WORKING CLOTHES.

ONE OF THE ROMANOVs, CARRYING A CUP OF COFFEE, COMES INTO THE FRAME. CAMERA FOLLOWS HIM INTO THE NEXT ROOM, WHICH IS ADORNED WITH LOBSTER TRAPS AND OARS. MAX IS BOUND TO CHAIRS IN THE ROOM. HIS HEAD IS BLOODIED.

THE GUARD LEADS CHAN INTO THE ROOM. THE ROMANOV HANDS THE GUARD THE CUP OF COFFEE.

GUARD

There he is. (PAUSE) There he is, Mr. Chan. Now, please, where is the film...?

MAX

Morning, Charles.

CHAN

Max.

MAX

...how they treating you...?

THE GUARD SETS DOWN HIS CUP OF COFFEE AND ADDRESSES CHAN.

GUARD

Where is the film, Mr. Chan...? Please. Now, where is the film?

THE GUARD LOOKS AT HIS WATCH.

Our connection will be here soon, and we will have to depart. I would hate to leave on other

GUARD (C)

than good terms. Do you understand me...?  
Please. Where is the film?

A SAILOR IN THE ROOM, COMES OVER AND CONFERS WITH THE GUARD. THE SAILOR TURNS, TO REVEAL IT IS THE PRINCESS. IN A SAILOR UNIFORM. THE PRINCESS MOTIONS THE GUARD TO HAVE MEPHISTO TAKEN OUT OF THE ROOM.

MAX

Whatever they're after, Charles, don't tell 'em nothing...

THE PRINCESS CLOSES THE DOOR.

GUARD

How does it feel to be bested, Mr. Chan...?

CHAN

There is no pain, as severe as knowing that our misfortunes are caused by our own hand.

GUARD

Yes. Isn't that true. And yet, you would say: I have no sympathy for you. Have I no fellow-feeling, for a man who, as he thought, "saved a life..."?

CHAN

Yes. I thought I "saved a life..."

GUARD

But, for the money, Mr. Chan...is it not?

CHAN

Yes. It is.

GUARD

Everyone has a weakness. As you have said. And now you have learned what is yours. Have you not?

CHAN

Have I?

GUARD

Yes. What is it...?

CHAN

I am sure that now you will inform me.

GUARD

"Reputation". Is it not so...?

CHAN

Perhaps. Yes.

GUARD

Indeed yes. And I pity you. For your addiction runs deep. You are addicted to a cult-of-your-own personality. You have become an admirer of yourself. And that is how you have ended here. A victim of your ego. You have brought yourself here. And you are about to be disgraced before the world. As a traitor, and, more importantly, as a fool. Do you see? As the fool you are, "only one man in the world can help you now..." Charlie Chan... ...as the fool you are, Mr. Chan... Played and manipulated through flattery.

PAUSE

Is it not so...? "Anticipated". For the best way to follow a Hunted Animal is from the front. As you have said.

PAUSE

And now, our bargain.

HE CHECKS HIS WATCH.

As we have agreed. We need the film of that secret installation. We need the Film. The film, for the life of your friend...

PAUSE.

CHAN

I do not have it.

GUARD

Aha. But, perhaps, you may deduce where it is?

HE PRODUCES FROM HIS POCKET A BOX OF FILM.

GUARD (C)

For, we have invested quite a bit in this operation,  
and I cannot return to my masters with this...

ANGLE INS

THE BOX OF FILM, HANDS OPEN IT, TO REVEAL ONE OF THE MILK  
CANS FROM THE MODEL TRAIN SET.

ANGLE

CHAN, AND THE PRINCESS, AND THE GUARD, IN THE ROOM.

GUARD

Then, can you tell us the location of the film.  
You tell us where the roll of film is, I will dispatch  
someone for it. When it is found, I will let you go,  
and tell no one what you have done. No one will  
be the wiser. You will be free to go. The Great  
Charlie Chan. Free to go, and no one will ever  
know your folly. Not the Press. Not the Police.  
No one.

Now: can you tell us, please, the location of the  
film? Can you deduce it? Can you tell us,  
please...?

INT THE BOATHOUSE ROOM.

MAX LOOKS UP, AS THE DOOR OPENS, CHAN COMES OUT OF THE  
ROOM, AND COMES OVER AND SITS BY MAX.

MAX (WHISPERING)

I know they were looking for the fee-a-zilm,  
Charles. I hid it up pretty good. I don't know  
what's on it, but I don't think they'll crack to it.

CHAN COMES OVER AND SITS BY MAX.

ANGLE CU

MAX WHISPERING

MAX

...I did a switch. I put the film in...

(HE LEANS IN AND WHISPERS, CLOSER)

Now: what is it, Charles? What's on the film...?

CHAN GETS UP AND GOES OVER AND SITS BY MAX.

Charles: I don't understand...

CHAN INDICATES THAT HE DOES NOT WANT TO DISCUSS IT.

I don't get it, Charles: Who are they... what do they want...?

CHAN AGAIN, SHAKES HIS HEAD. HE TAKES OUT A HANDKERCHIEF, AND STARTS TO CLEAN MAX'S HEAD. MAX RECOILS A BIT, AND SAYS

"No...explain it to me..."

CHAN SHAKES HIS HEAD.

DISSOLVE

INT BOATHOUSE. DAY

THE DOOR OPENS, AND THE HEADS OF THE ROMANOV'S TURN, THE BODY OF A MAN WIPES THROUGH THE FRAME.

ANGLE INT.

A PACKAGE IS PUT ON THE TABLE, THE MILKTRAIN COMES OUT OF IT. AND, OUT OF THE MILKTRAIN COME SEVERAL MODEL CANS OF MILK. AND THE ROLL OF FILM.

ANGLE

THE GUARD, HOLDING UP THE ROLL OF FILM, TRIUMPHANTLY.

ANGLE

MAX AND CHAN

MAX

What's on the film, Charles...? Why do they want it...?

ANGLE

A BOATSLIP IN THE BOATHOUSE, BEYOND IT, THE ROOM WITH THE ROMANOV'S IN IT, WE SEE THE GUARD, COME HURRYING OUT OF THE INTERROGATION ROOM.

ANGLE

INT THE ROOM WITH THE ROMANOV'S, THE GUARD SAYS SOMETHING HURRIEDLY TO THEM, ONE OF THEM PICKS UP A TELEPHONE. THE PRINCESS COMES OUT OF THE ROOM.

PRINCESS (TO ONE OF THE ROMANOV'S)

You may release him, now.

MAX IS UNTIED.

CHAN AND THE PRINCESS SIT DOWN ON A BENCH, OVERLOOKING THE EAST RIVER.

PRINCESS

No one will ever know. I promise you. No one will ever know.

ANGLE

THE GUARD, AS HE CHECKS HIS WATCH, AND LOOKS OUT OF THE WINDOW.

ANGLE POV

A TUGBOAT, BACKING OUT INTO THE SLIP IN THE BOATHOUSE.

ANGLE

ALL THE ROMANOVs MAKING PREPARATIONS TO DEPART.

GRAND DUCHESS (IN RUSSIAN)

Could I speak to you a moment, please...

THE PRINCESS GOES OVER TO THE GRAND DUCHESS TO CONFER.

ANGLE

MAX AND CHAN

LOOKING ON, AS THE WHOLE ENTOURAGE GETS ONTO THE TUGBOAT, SAVE THE PRINCESS. WHO COMES BACK TO MAX AND CHAN. THE PRINCESS IS HOLDING AN AUTOMATIC PISTOL.

PRINCESS (TO CHAN)

They want me to kill you, of course. I will not. I have explained that in addition to being unkind, that it is unnecessary. That you are checkmated. A man guilty of Treason. Who can tell no one. You have been neutralized.

FROM THE BOAT, THE PRINCESS IS CALLED IN RUSSIAN, SHE CALLS BACK IN RUSSIAN "ONE MOMENT..."

PRINCESS (C)(TO CHAN)

And, of course, it is not, and it never was, my intent to harm you. Or to humiliate you. Although I see I have done both.

PAUSE

We are so much alike. Or I should not have been able to "anticipate" you. Is it not so?

PAUSE

I hope, on reflection, you understand me. Someone wins, and someone must lose. And life will continue.

IN THE B.G. WE SEE THE TUGBOAT START TO INCH SLOWLY OUT OF THE SLIP, THE GUARD CALLS IN RUSSIAN "THERE IS NO MORE TIME. WE MUST GO. THE PRINCESS ALLS BACK, IN RUSSIAN, "YES."

PRINCESS (TO CHAN)

As you said, Mr. Chan: we are assigned roles. And, in spite of the fact that this is common wisdom, it is true. I was assigned to penetrate your country's defenses. I was assigned to checkmate you; to do so I had to play with the tools which were given me.

CHAN

...and those tools were?

PRINCESS

GESTURES TO HER CO-WORKERS

They said you could not be conquered. But every man has his weakness. I saw you. In the papers. And I knew. Your weakness was your vanity. "That there is only one man in the world who can help you now..." I told them...

THE GUARD, IN RUSSIAN, CALLS AGAIN. THE PRINCESS CALLS BACK, "YES, I AM COMING", IN RUSSIAN. AND MOVES CLOSER TO CHAN.

PRINCESS

What I have not told them, and I must tell you, Mr. Chan, is that I am sorry. I am sorry.

SHE LEANS BACK IN TOWARD CHAN, AND SPEAKS TO HIM IN WHISPERS.

PRINCESS (C)

And: it's all a game. Isn't it. It's just a game.  
We played it harshly, as we must. But that does  
not mean that we can have no affection for each  
other...

SHE STANDS

Goodbye. Mr. Chan. I fear I have repaid good  
with ill.

THE PRINCESS AND CHAN, AS SHE MOVES TO GET ONTO THE  
TUGBOAT.

CHAN

Who are you...?

PRINCESS

I am the Grand Duchess Anastasia, the Heir to  
the Throne of Russia...

SHE POINTS TO THE BACK OF HER NECK.

...didn't you see my tattoo...?

SHE SMILES, AND GETS ONTO THE MOVING TUGBOAT.

ANGLE

CHAN AND MAX STANDING IN THE BOATSLIP, SEEN FROM THE STERN  
OF THE TUGBOAT.

ANGLE

THEIR POV.

THE PRINCESS, ON THE BOAT, LOOKING BACK, AS THE BOAT PULLS  
AWAY, SHE WAVES, AND MOVES INTO THE PILOTHOUSE.

ANGLE

CHAN AND MAX.

MAX

I can't underst... What were they after, Charles?  
They didn't get anything did thhh...

MAX SLUMPS. CHAN MOVES TO SUPPORT HIM.

INT CANDYSTORE, DAY.

MAX, SITTING IN A TWELFTH AVENUE CANDYSTORE, SITTING ON AN UPTURNED MILKCRATE. AN OLD WOMAN TENDING TO HIS CUTS.

MAN'S VOICE

...and bring a stretcher, I think...

ANGLE

THE MAN, THE CANDYSTORE OWNER, ON THE PHONE, CHAN, BEYOND HIM, AT THE DOOR OF THE CANDYSTORE.

THE MAN HANGS UP.

MAN (TO CHAN)

They said they would be here right away.

ANGLE CU.

CHAN, SEEN IN PROFILE, LOOKING OUT OF THE WINDOW.

ANGLE, HIS POV.

THE HUDSON RIVER DOCKS, THE RIVER, IN THE FAR DISTANCE. A TUGBOAT MOVING AWAY.

DISSOLVE.

INT CELL, NIGHT.

CHAN SITTING IN A CELL, IN WHAT LOOK TO BE PRISON CLOTHES.

SITTING ON A BUNK. HOLD. THERE IS A KNOCK AT THE DOOR.

CHAN GOES TO THE DOOR, AND SOMEONE MOTIONS HIM TO FOLLOW.

ANGLE

A BULKHEAD. A MAN WITH HIS BACK TO US. SOUND OF A DOOR OPENING. THE MAN TURNS.

ANGLE

THE DOOR IS OPENING, AND CHAN COMES OUT. HE WALKS OVER TO THE OTHER MAN WHO IS REVEALED TO BE MR. GREEN. HE AND CHAN MOVE TO REVEAL THAT THEY ARE ON THE BRIDGE OF A COASTGUARD CUTTER. MR. GREEN NODS OUT TO SEA.

CHAN LOOKS.

ANGLE POV

THE TUGBOAT.

ANGLE

ON THE BRIDGE, MR. GREEN IS GIVING INSTRUCTIONS TO A GROUP OF COASTGUARDSMEN, WHO ARE CARRYING SIDEARMS. A SAILOR CALLS OUT AND POINTS. CHAN AND MR. GREEN LOOK.

ANGLE POV

THE TUGBOAT IS ON FIRE, AS THEY WATCH, A SMALL ROWBOAT APPEARS OFF THE FAR SIDE, PULLING AWAY FROM THE SHIP. A SUBMARINE IS SEEN SURFACING, JUST BEYOND THE ROWBOAT, AND WE SEE THE ROWBOAT COME ALONGSIDE, AND VARIOUS PASSENGERS BOARD THE SUBMARINE.

ANGLE

ON THE COASTGUARD CUTTER, DIRECTIONS ARE GIVEN TO MAKE FOR THE SUBMARINE.

ANGLE

THE COASTGUARD CUTTER STEAMS FOR THE SUB, AS THE ROWBOAT BEGINS TO FLOAT AWAY FROM THE SUB. LEAVING JUST THE GUARD IN THE ROWBOAT. THE GUARD YELLS TO THE PRINCESS. AND MOTIONS AS IF TO THROW SOMETHING TO HER.

ANGLE

ON THE CUTTER, CU, CHAN, AS HE YELLS "NO!"

ANGLE

MR. GREEN AND CHAN. GREEN DRAWS A GUN AND SHOOTS THE GUARD.

ANGLE

ON THE ROWBOAT, THE GUARD FALLS.

ANGLE

CHAN, RUNNING DOWN THE DECK OF THE CUTTER, LEAPS DOWN INTO THE ROWBOAT.

ANGLE

CHAN, ON THE ROWBOAT, TAKES THE ROLL OF FILM FROM THE FINGERS OF THE GUARD.

ANGLE

CHAN STANDS. ON THE SUBMARINE, THE PRINCESS, STANDING ON THE BRIDGE. THE SUBMARINE STARTS TO SUBMERGE. THE PRINCESS LOOKS AT CHAN.

ANGLE CU  
THE PRINCESS, WHO SHRUGS.

ANGLE  
CHAN, STANDING IN THE ROWBOAT, AS THE SUBMARINE DISAPPEARS.

INT INTERROGATION ROOM, DAY.  
THE NAVAL MAN, C.U. AS HE LIGHTS A CIGARETTE WITH THE LARGE  
GOLD LIGHTER. CHAN AND SEVERAL GOVERNMENT TYPES ARE AT  
THE TABLE.

NAVAL MAN  
...and you admit to having taken these  
photographs..

CHAN  
That is correct.

NAVAL MAN  
Although you previously denied having taken...

CHAN  
If I may, sir, I said I never photographed the  
installation of...

NAVAL MAN  
...no, please, no, you took photographs of...

MR. GREEN  
...he has admitted to having taken photographs.

NAVAL MAN  
Now: they let you go:

CHAN  
They promised me that they would give me what I valued  
most, if I would give them the photographs.

NAVAL MAN  
They would give you...?

CHAN

They would let me go, with, as they said, my "reputation" intact.

NAVAL MAN

...if you gave them the roll of film.

CHAN

That is correct.

NAVAL MAN

And that seemed to you a ...what? A bargain...?  
A legitimate...

FEDERAL MAN

How can you hold yourself, superior to: Accepted  
practices of security, your country's defenses,  
your sworn duty as...

DISSOLVE

EXT. COMMITTEE ROOM. DAY.

MAX GORDON, SITTING ON A BENCH, AS CHAN COMES OUT OF THE ROOM. MAX IS READING A PAPER, HE GESTURES TO IT. WHICH HE PUTS INTO HIS POCKET.

MAX

Well, the press has gotten ahold of it...

CHAN NODS.

AND AIDE COMES UP TO MR. GREEN, AND GIVES HIM AN ENVELOPE.  
GREEN TAKES PHOTOGRAPHS OUT OF THE ENVELOPE.

MR. GREEN

We've gotten those photos back from the Lab...  
Interesting photographs...Perhaps you'd like them, for your  
collection...?

HE HANDS THE ENVELOPE TO CHAN. WHO BOWS. AND IS USHERED  
INTO THE ELEVATOR, MAX GETS IN WITH HIM.

ANGLE INS  
THE ENVELOPE, WITH THE STAMP FEDERAL BUREAU OF  
INVESTIGATION.  
DISSOLVE

EXT GOVERNMENT BUILDING, DAY.  
MANY PHOTOGRAPHERS, TAKING PICTURES OF CHAN, THEY ARE  
SHOOED ASIDE. THE POLICE WE SAW IN THE FIRST NEW YORK  
SEQUENCE, STANDING OUTSIDE OF THE BUILDING. AS CHAN AND  
MEPHISTO COME OUT.

INSPECTOR  
No, he's ours now...

CHAN IS USHERED INTO THE CAR WAITING AT CURBSIDE, THE COPS  
GET IN WITH HIM.

INSPECTOR  
You want to say goodbye to your friend...?

CHAN  
Goodbye, Max. I would hope that any future  
endeavor we might share would end more...

MAX  
You, forget it, Charles.

INSPECTOR  
We see you in the Papers, Charles...  
CHAN NODS.

What a thing, Huh?  
CHAN NODS.  
The inspector holds up the paper.

ANGLE  
CHAN, IN THE BACKSEAT, BETWEEN THE TWO DETECTIVES. THE  
INSPECTOR GETS INTO THE FRONT SEAT. SAYS "LET'S GO" TO THE  
DRIVER. MAX LEANS IN AT THE BACK WINDOW, AND PUTS THE  
PHOTOGRAPHS IN WITH CHARLES.

MAX  
So long, Charles...

DISSOLVE.

EXT AIRFIELD, DAY.

AN OLD LOCKHEED AIRLINES. ITS ENGINES JUST TURNING OVER. AS THE CAR WITH THE COPS IN IT PULLS UP, THE TWO COPS GET OUT, AND CHAN GETS OUT.

ANGLE EXT THE CAR, AS CHAN IS PUT ONTO THE PLANE, HE LOOKS BACK.

DETECTIVE

We're very disappointed in you, Charles...very disappointed, indeed...

CHAN SITS IN HIS SEAT. LOOKING AT THE INSPECTOR AS THE DOOR CLOSES, BEING CLOSED BY THE STEWARDESSES, AND ANGLE CU CHAN, LOOKING OUT THE DOOR.

ANGLE HIS POV.

THE SMALL WINDOW IN THE DOOR, AS THE DOOR IS CLOSED, AND WE SEE THE DETECTIVE TALKING, BEYOND IT.

THE STEWARDESS COMES UP THE AISLE, SAYING  
"Paper? Would like you like a paper...?"

ANGLE

THE STEWARDESS COMES UP TO CHAN.

CHAN

What did he say?

STEWARDESS

Paper, Mr...Oh.

SHE RECOGNIZES HIM.

Perhaps you've already seen it...

CHAN TAKES THE PAPER.

STEWARDESS

He said 'Couldn't you even come to dinner...?'

CHAN OPENS THE NEWSPAPER.

ANGLE INS.

THE F.B.I. ENVELOPE, THE NEWSPAPER NOW COVERS IT. CHAN OPENS IT, AND WE SEE THE PAPER. A BANNER HEADLINE READS "CHARLIE CHAN SMASHES SPY RING." AND THERE IS A PICTURE OF THE SUBMARINE, AND A PICTURE OF THE RUSSIAN GUARD, IN MANACLES, BEING LED BY THE DETECTIVES OF THE RED SQUAD."

ANGLE

CHAN, AND THE MAN NEXT TO HIM, AS WE HEAR THE STEWARDESS ADVISING ALL THE PASSENGERS TO FASTEN THEIR SEATBELTS.

MAN NEXT TO HIM (GLANCING AT THE PAPER)  
Must be something, to be famous, eh...?

ANGLE EXT THE PLANE.

THE DETECTIVES, AS THE PLANE TURNS, AND STARTS TO TAKE OFF.

DETECTIVE

Now, there goes one hell of a detective...

DISSOLVE

INT CHAN'S HOUSE, SAN FRANCISCO, DAY.

ANGLE INS

THE DESK. A SMALL MARBLE BUST OF A CHINESE PHILOSOPHER. A HUGE STACK OF MAIL. A BADGE ON A PLAQUE, FROM THE HONOLULU POLICE, MARKED SERGEANT, A BADGE FROM THE SAN FRANCISCO POLICE, MARKED CAPTAIN, CAMERA PANS TO SHOW THE F.B.I. ENVELOPE RIPPED OPEN, AND PANS ON, OVER A MAN'S SHOULDER, HE IS TURNED, BACK TO CAMERA, AND HE IS HOLDING SOMETHING.

ANGLE BOY'S ROOM, DAY.

THE MILK TRAIN, BEYOND IT, A WOMAN, IN AN OVERCOAT, ENTERS THE HOUSE, WE HEAR A DOOR BEING CLOSED.

ANGLE

A YOUNG ORIENTAL WOMAN, CLOSING THE DOOR BEHIND HER, AS SHE STOOPS AND PICKS UP A STACK OF MAIL, CAMERA FOLLOWS HER ACROSS THE HALL OF AN ORIENTAL HOUSE, AND INTO THE STUDY, WHERE WE SEE A BAY WINDOW, AND THE VIEW OF SAN FRANCISCO BAY, AND, CHARLIE CHAN, HIS BACK TO THE CAMERA, SEATED IN THE CHAIR WHERE WE LEFT HIM.

THE WOMAN TAKES OFF HER COAT, AND STARTS OPENING THE MAIL.

WOMAN

Good morning, Mr. Chan...

Let's see. Today we have...

Well, yes, it keeps piling up. Doesn't it...

(LOOKS AT MAIL) Yes... (OF MAIL...) And another, and

another letter of congratulations on your catching those spies...

ANGLE

CHAN, SITTING, LOOKING OUT THE WINDOW. FOLDING A SHEET OF PAPER. HE SIGHS, LOOKS DOWN.

YOUNG WOMAN (C)(VO)

...Yes, they just keep coming...

ANGLE POV

INS. THE PHOTOGRAPHS. MUCH HANDLED PHOTOGRAPHS, SEEN FROM THE BACK, ON WHICH WE SEE THE F.B.I. CRIMELAB, STAMP. CHAN HANDS TURN THEM OVER, AND WE SEE THEY ARE PHOTOS OF THE STATUE OF LIBERTY, AS TAKEN FROM THE AIR, FROM THE PAN AM CLIPPER, AND THE REST ARE PHOTOS OF THE ASHTRAY OF THE STATUE OF LIBERTY, WHICH WAS FOUND ON THE SAFE AT THE ABANDONED RESORT.

ANGLE

THE YOUNG WOMAN, GOING THROUGH THE MAIL.

YOUNG WOMAN

...a young woman in Tacoma, it seems... (READS)  
is the heir to a diamond mine, and has been...

...and has been deprived of her inheritance by...

SHE PICKS UP THE NEXT LETTER

And here is someone, lost a "sentimental  
keepsake, of no financial, but of great personal  
worth to me..."

...I don't know who they think you are... As if you  
had the time for...

SHE SHRUGS, PUTS THE LETTER ON THE ALREADY LARGE STACK ON THE DESK. ON THE DESK, AS THE YOUNG WOMAN (MISS YU) KEEPS TALKING, WE SEE VARIOUS BOOKS ABOUT THE TSAR, AND PHOTOGRAPHS OF THE ROYAL FAMILY, INCLUDING ONE WE SAW IN THE BACKROOM OF THE IRISH BAR. THAT IS, IN THE SAME LARGE BOOK, A PRINTED, TORN, PHOTOGRAPH LABELED "LAST KNOWN PHOTOGRAPH OF THE FAMILY OF TSAR NICHOLAS OF RUSSIA. MISSING FROM THE PHOTOGRAPH, ARE THE TSAR, AND HIS DAUGHTER, ANASTASIA."

YOUNG WOMAN (C)(VO)

And what shall I do with these requests, Mr. Chan? We have requests for work, for interviews...

ANGLE

CHAN STILL LOOKING OUT OF THE WINDOW, THE YOUNG WOMAN, STILL GOING THROUGH THE MAIL.

...and another letter of congratulation, ...and a book...did we order this book?

ANGLE INS. THE BOOK.

THE WORK OF PETER FABERGE: COURT JEWELER TO THE RUSSIAN TSAR."

ANGLE

THE YOUNG WOMAN, HOLDING THE BOOK.

Did we order this book, Mr. Chan...?

CHAN TAKES OUT HIS CIGARETTE CASE, AND LIGHTS A CIGARETTE.

CHAN

What is the book?

YOUNG WOMAN

"The work of Peter Faberge, Court Jeweler to the Russian..."

CHAN TURNS AROUND IN HIS SEAT.

CHAN

Give it to me, Please...?

CHAN TAKES THE BOOK, AND OPENS IT WHERE A BOOK MARK HOLDS OPEN THE PAGE.

YOUNG WOMAN

Shall I make the tea, Sir...?

SHE STARTS OUT OF THE ROOM.

CHAN IS LEFT WITH THE BOOK, AND OPENS IT TO THE PAGE MARKED.

ANGLE INS

IT SHOWS SEVERAL CIGARETTE CASES, AND THE LEGEND "MADE BY FABERGE FOR THE ROYAL FAMILY, IN PLATINUM, GOLD, OR ENCRUSTED WITH RUBIES. MANY FEATURES A SECRET COMPARTMENT WHICH..." CHAN TURNS THE PAGE, TO SHOW A SCHEMATIC DRAWING OF THE WAY IN WHICH THE SECRET COMPARTMENT WOULD OPEN.

ANGLE

CHAN, TAKING OUT HIS CIGARETTE CASE. AND HOLDS IT, AND PRESSES THE CREST ON THE FRONT, AND A SECRET COMPARTMENT OPENS.

ANGLE INS

CHAN, TAKES OUT OF THE CASE, A TORN PHOTOGRAPH.

ANGLE

CHAN HOLDING THE PHOTOGRAPH, AS MISS YU COMES BACK INTO THE ROOM, WITH THE TEA.

MISS YU

Who sent the book Mr. Chan...?

Should I send an acknowledgement...?

CHAN

Is there no return address...?

MISS YU LOOKS AT THE PACKAGING.

MISS YU

No. How can I send an acknowledgement...?

May I...?

SHE TAKES THE BOOK, OPENS IT, READS THE INSCRIPTION.

MISS YU

It says "there are no mysteries. Only Unassigned solutions."

CHAN LAUGHS. MISS YU LOOKS INQUISITIVELY AT HIM. AS HE HOLDS THE TORN PHOTOGRAPH. PAUSE.

WE HEAR THE SOUND OF A TEAKETTLE. MISS YU STARTS BACK TO THE KITCHEN.

CHAN

Yes. It's time we got back to work.

MISS YU

Yes, sir. I think so.

THE SOUND OF THE KETTLE STOPS.

CHAN SITS AT HIS DESK, AND TAKES UP THE NEWSPAPER, ANNOUNCING HIS CAPTURE OF THE RUSSIAN SPIES, AND STARTS FOLDING IT UP. MISS YU COMES BACK INTO THE ROOM, WITH THE TEA TRAY. SHE PICKS UP A LETTER.

MISS YU

...here is a request... a fellow says he's being follows by...

CHAN

No, No, no. A "Sentimental keepsake, of no financial worth..."

MISS YU LOOKS IN THE PILE, AND FINDS THE APPROPRIATE LETTER.

MISS YU (READS)

A watch fob, which belonged to my Grandfather...Mr. Chan: we must send a thank you note for the book. Who sent it...?

CHAN

A fellow outsider...

ANGLE IN

THE PHOTO IN THE BOOK, OF THE FAMILY OF THE TSAR. WITH THE LEGEND "LAST KNOWN PHOTOGRAPH"...ETC. CHAN'S HAND, HOLDS THE SCRAP OF PHOTO, WHICH WAS HIDDEN IN THE CIGARETTE CASE, AND IT MATCHES THE TEAR IN THE PHOTOGRAPH IN THE BOOK, AND SHOWS A MAN IN NAVAL UNIFORM, THE TSAR, AND A YOUNG WOMAN, WHO IS THE PRINCESS.

ANGLE

WIDE ON THE ROOM. MISS YU GOES BACK, AT A WAVE FROM CHAN, TO READING THE LETTER.

MISS YU

"My grandfather, was a member of the Masons,  
and received this watch fob from..."

CHAN

POINTING TO THE BOOKCASE

...would you please, I believe we have a volume  
on Masonic Regalia...

MISS YU STARTS FOR THE BOOKCASE

CHAN (C)

No, the tea, first, please...?

ANGLE

MISS YU POURING THE TEA. CHAN PUTS THE PIECE OF PAPER HE HAS BEEN FOLDING INTO THE ADMIRAL'S HAT ONTO THE HEAD OF THE CHINESE PHILOSOPHER.

FADE OUT.

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END

CHARLIE CHAN IN HORSE AND RIDER

A SCREENPLAY BY DAVID MAMET.

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DRAFT: March 1992