

THE PINK PANTHER

by

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and

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"THE PINK PANTHER"

FADE IN

EXT. PALACE - DAY

- 1 ESTABLISHING SHOT
A gleaming white edifice, topped with graceful spires.
SUPERIMPOSED over this:

ONCE UPON A TIME

DISSOLVE TO

INT. PALACE - DAY

- 2 FULL SHOT
The MAHARAJAH sits on a couch of satin pillows as two COURT JEWELLERS approach and bow.

They present the Maharajah with a velvet cushion on top of which lies a fabulous pink diamond set in a circle of rubies. The Maharajah lifts the necklace and holds it up so that the sun's rays strike it and fill the room with dancing reflections.

1ST JEWELLER

As in every stone of such size there is a flaw.

MAHARAJAH

A flaw?

2ND JEWELLER

The slightest flaw, Your Excellency.

1ST JEWELLER

If you look deep into the stone you will perceive the tiniest discoloration. It resembles an animal.

MAHARAJAH

An animal?

2ND JEWELLER

A leaping panther.

1ST JEWELLER

(points)
Look. On the wall.

- 3 SHOT AT WALL
The image of the leaping panther is projected on the wall.

1ST JEWELLER'S VOICE

You see, Your Excellency.

MAHARAJAH'S VOICE

Yes - A Pink Panther.

At this moment, a beautiful LITTLE GIRL runs into the room and stops short as she sees the jewel. She is DALA, the five-year-old daughter of the Maharajah.

4 CLOSE ON MAHARAJAH

He sees the little girl and smiles.

MAHARAJAH

Come here, Dala.

5 ANOTHER ANGLE

As the little girl crosses to her father. He holds the jewel out to her. Dala is transfixed by the jewel's brilliance.

MAHARAJAH

A gift to your father from his grateful people. And someday it will be yours. The most fabulous diamond in all the world. Come closer.

She steps closer and he hangs the jewel about her neck. CAMERA MOVES IN CLOSE AND HOLDS ON the jewel. We FREEZE FRAME AND THE TITLE APPEARS:

THE PINK PANTHER..

Subsequent credits follow and WE PULL BACK to disclose: PRINCESS DALA, now a woman grown, beautiful, mysterious, the object of much controversy. Behind the Princess stands SALOUD, her most trusted servant. He is tall, powerful and ever-watchful. Suddenly there is a commotion o.s.

6 ANOTHER ANGLE

A palace GUARD enters hurriedly and bows.

GUARD

Your Highness. The rebels have entered the city.

EXT. - SQUARE - DAY

7 FULL SHOT

A SOLDIER fires his automatic weapon and backs into the square. We see other SOLDIERS moving into the square, cleaning up the last of the resistance.

8 ANOTHER ANGLE

A motorcade of jeeps and trucks moves into the square and stops in front of the PRESIDENTIAL PALACE.

9 ANGLE AT PRESIDENTIAL PALACE

The revolutionaries jump out and give cover to the GENERAL as he gets out of his car and enters the building.

INT. - PRESIDENTIAL SUITE - DAY

10 THE GENERAL

as he enters. A LIEUTENANT is on the phone in b.g.

LIEUTENANT

General --

(as General turns)

It's our man at the palace...
the Princess is leaving.

GENERAL

Tell him to delay her --

(to Aide)

Take some men and arrest her.

The Aide hurries out. The Lieutenant speaks into the phone.

LIEUTENANT

You must do what you can to delay
her...

INT. PALACE ROOM - DAY

11 THE INFORMER

A Palace servant, listens to the instructions over the phone.

SERVANT INFORMER

(into phone)

I'll do my best, but you know
the Princess.

He hangs up, turns to perceive a line of servants carrying luggage and personal belongings past a doorway. As he hurries toward the doorway:

INT. PALACE ENTRANCE HALL - DAY

12 SHOT

As the servants file past. Down the stairs comes a tiny barking dog, AMBER, followed by the beautiful Princess Dala. Following the Princess is her trusted man-servant, Saloud. Halfway across the entrance hall, the Princess is confronted by the Informer.

INFORMER

Your Highness...

(she does not reply:
he bows his head)

What shall we do if you leave?

(she still does not reply;
he bows still lower)

You are our last hope. We are
lost without you.

(she still says nothing; he
goes to his knees, prostrates
himself before her)

I beg you -- reconsider...

The Princess picks up a huge vase and breaks it over the Informer's head. She steps over the unconscious body and continues out of the Palace. We FREEZE FRAME AND SUPERIMPOSE:

MEANWHILE

DISSOLVE TO

EXT. ROME - NIGHT

13 ESTABLISHING SHOT

It is after midnight. The city is quiet, bathed in moonlight.
SUPERIMPOSE:

IN ROME

INT. MANSION - NIGHT

14 CLOSE SHOT AT PICASSO PAINTING

A moment, the Picasso is moved aside, revealing a wall safe.

A gloved hand manipulates the dial on the safe, a moment later opens the safe, reaches in, and extracts a velvet box. As the box is opened, a flashlight plays on the contents, exposing a collection of fabulous gems.

Suddenly, we hear the sound of a car stopping outside. The box is snapped shut; a monogrammed white glove is placed in the safe; the wall safe is closed and the Picasso returned to its place.

15 ANGLE AT WINDOW

The gloved hand pulls back the drapes and we see police cars on the street below. Policemen are emerging from the cars.

EXT. STREET - NIGHT

16 ANGLE AT POLICE CARS

In the f.g. a LIEUTENANT OF POLICE is directing his forces. His men move to surround the building.

EXT. REAR OF BUILDING - NIGHT

17 SHOT

A moving van is parked at the curb. We see a rope drop into shot; the DRIVER of the truck leaps out, holds the rope.

EXT. ROOFTOP - NIGHT

18 SHOT

We see our thief climb over the edge of the roof and start down the rope.

19 ANOTHER ANGLE

Two POLICE OFFICERS with flashlights gain the roof and begin searching.

EXT. SIDEWALK - NIGHT

20 ANGLE AT REAR OF BUILDING FROM SIDEWALK

The man keeps the rope taut as our thief drops to the side-walk. Our thief runs and leaps into the back of the truck.

- 21 SHOT AT MAN WITH ROPE
He digs in his pocket. We hear a sharp call from above. The man looks up.

EXT. ROOF - NIGHT

- 22 SHOT
The two Police Officers have discovered the rope, perceive the man on the sidewalk below.

FIRST OFFICER

Halt!!

He blows his whistle. The Second Police Officer grabs the rope, starts to climb down.

EXT. SIDEWALK - NIGHT

- 23 SHOT
The man holding the rope smiles, strikes a wooden match on the wall, sets fire to the end of the rope. We now see that the rope is a giant fuse specifically designed for such occasions. The rope furiously burns itself up the building, and our man dashes for the truck, leaps in the cab.
- 24 SHOT OF DESCENDING POLICEMAN
His companion on the roof shouts a warning. The Policeman stops his descent, looks up inquiringly. At this point, the rope burns its way past him and he drops out of frame.
- 25 ANGLE AT MOVING VAN
As it streaks away from the curb and the Police Officer lands on the sidewalk with a thud and an oath. We FREEZE FRAME.
SUPERIMPOSE:

MEANWHILE

DISSOLVE TO

EXT. U.C.L.A. - DAY

- 26 ESTABLISHING SHOT
Long shot of campus. SUPERIMPOSE:

IN LOS ANGELES

INT. U.C.L.A. - DAY

- 27 FULL SHOT
The class is receiving diplomas.

EXT. U.C.L.A. CAMPUS - DAY

- 28 GEORGE
 He drives his convertible to a skidding stop, reaches into the back seat, opens one of the suitcases, pulls out a cap and gown. As he begins to put them on:

EXT. U.C.L.A. GROUNDS - DAY

- 29 FULL SHOT
 The graduating class has gathered with friends, relatives and faculty.
- 30 PHOTOGRAPHER
 setting up near bleachers to take the graduation pictures.
- 31 ANGLE AT BLEACHERS
 as the class begins to take its place.
- 32 MED. SHOT - PHOTOGRAPHER
 ready to take the picture.
- 33 SHOT AT BLEACHERS
 The class posing.
- 34 ANGLE AT BACK ROW
 Suddenly one of the graduates disappears from sight. A moment later, George takes his place, adjusts his cap, smiles.
- 35 PHOTOGRAPHER
 He takes the picture.
- 35A FULL SHOT
 The graduating class moves out of the bleachers.
- 35B THE PHOTOGRAPHER
 removes the negative plate from the camera, and puts it in his plate case. As he begins to dissemble the camera:
- 35C ANOTHER ANGLE
 George steals the negative plate from the case and starts to move off, into the crowd. The Photographer sees what has happened
- PHOTOGRAPHER
 (yells)
 Hey!
- George begins to run. The Photographer takes off after him.
- 35D ANOTHER ANGLE
 George runs through the crowd, being chased by the Photographer. We FREEZE FRAME and SUPERIMPOSE:

MEANWHILE

DISSOLVE TO

EXT. VENICE - DAY

36 ESTABLISHING SHOT - SUPERIMPOSE:

IN VENICE

DISSOLVE TO

INT. SMALL BACK ROOM - DAY

37 CLOSE SHOTS - JEWELS

A woman's hands are holding the velvet box. A man's hands take the jewel box and pass the woman a large bundle of franc notes. CAMERA PANS UP TO the woman as she counts the money. She is the beautiful, chic MADAME SIMONE CLOUSEAU. She has blonde hair.

They cross to the rear door. He opens it for her, bows and as she exits into the alley, the Fence reacts to the sound of the front door being broken in.

INT. BUILDING - DAY

38 ANGLE AT FRONT DOOR

The police explode into the room.

INT. SMALL BACK ROOM - DAY

39 ANGLE AT FENCE

He turns to escape into the alley, but is apprehended. One of the Police steps into the alley and sees:

EXT. ALLEY - DAY

40 POLICE P.O.V. - SIMONE
rounding the corner.

41 CLOSE AT POLICEMAN
He blows the whistle.

EXT. STREET - DAY

42 CLOSE SHOT - SIMONE
She reacts to the whistle and hurries away.

- 43 **SHOT AT ALLEY ENTRANCE**
 Police run down the alley and look up the street. We see a fleeting glimpse of Simone, then she disappears into the crowd. The police take off in pursuit.

EXT. BUILDING ENTRANCE - DAY

- 44 **SHOT**
 The Fence exits with two Policemen and is led toward a waiting car. Suddenly he breaks free and runs. The Policemen take off in hot pursuit.

EXT. VENICE CANAL - DAY

- 45 **SHOT**
 Simone hurries along, and climbs into a gondola. As the gondola moves off down the Canal, two Police Officers enter shot and stand surveying the area.
- 46 INT. GONDOLA - DAY - PROCESS
 Sitting in the semi security of the gondola cover, Simone quickly pulls off the blonde wig and begins an amazing transformation. She undresses hurriedly and each item of clothing becomes something else.
- 47 **CLOSE SHOT OF GONDOLIER**
 Guiding the gondola completely oblivious to what his passenger is doing.
- 48 **CLOSE SHOT OF SIMONE**
 She completes the transformation and looks up at:
- 49 **MOVING SHOT FROM SIMONE'S P.O.V.**
 The gondola approaches a bridge. Two policemen move out on the bridge and look down at the gondola.
- 50 **ANGLE DOWN AT GONDOLA**
 Simone, now a completely different woman, smiles warmly up at the two police officers.
- 51 **CLOSE SHOT POLICE OFFICERS**
 They return the smile.
- 52 **FULL SHOT**
 As the gondola disappears under the bridge:

52 WE FREEZE AND SUPERIMPOSE

MEANWHILE

DISSOLVE TO

53 PARIS - DAY

Establishing shot - SUPERIMPOSE

IN PARIS

DISSOLVE TO

54 SURETÉ - DAY

CLOSE SHOT SIGN

It reads: SURETÉ.

55 INT. - INSPECTOR'S OFFICE - DAY

CLOSE SHOT INSPECTOR CLOUSEAU

He is seated at his desk nervously tapping on the desk. He gets up and the CAMERA PULLS BACK to include the Inspector's assistant. The Inspector walks the world and twirls it.

INSPECTOR

We must find that woman!

He starts to put his hand down and falls out of picture.

INSPECTOR

(to assistant)

What was that, what did you say?

ASSISTANT

We don't have much of a description...
About five foot seven...black hair,
wearing a light beige coat.

INSPECTOR

And the fools let the fence escape.
He might have talked.

ASSISTANT

We will catch him.

INSPECTOR

We must. We have to find out who
that woman is...She is our first
positive link with the Phantom.

The intercom buzzer rings...

Yes?

VOICE ON THE INTERCOM

Your wife to see you Inspector.

INSPECTOR

Send her in please...

(to Aide)

Alright Henri, that will be all.

The CAMERA PANS with the Aide as he crosses out and holds Simone as she crosses to the Inspector.

SIMONE

Hello, my darling.

INSPECTOR

My Angel.

As they kiss, and break we FREEZE AND SUPERIMPOSE:

MEANWHILE

DISSOLVE TO:

56 EXT. - ESTABLISHING SHOT - CORTINA

DISSOLVE TO:

57 FULL SHOT TO SKI SLOPES AS DAY

thru Dala skis in from the b, g. and CAMERA PANS with her as she
57G skis out. She skis in again and CAMERA PANS her out and comes to a stop on Charles, then PAN him out.

Hold downhill as Dala in and out.

Hold as Charles in and PAN him out.

Hold Dala in from the b, g. and skis to a stop, looks to Saloud at sleigh.

Hold to Saloud at sleigh as Dala skis in to him.

Hold Charles in and stops looks at o.s. Dala at sleigh with binoculars.

58

thru OMITTED

60

61 FULL SHOT TO SLEIGH

62 Holding on Saloud, Dalaskis in to him, and he hands her Amber.

DALA

Ah!!!!!!!Amber.....

63 CLOSE SHOT CHARLES

He turns and skis off.

DISSOLVE TO:

64 FULL SHOT TERRACE

A party is in progress, with people milling back and forth.

65 MOVING SHOT ANGELA DUNNING

Angela moves among the guests, exchanging small talk, and stops at group.

ANGELA

Hello Darling.

NOVELIST

You know Monica.

ANGELA

Of course, you looked stunning in your last film.

65 CONTINUED

STARLET

Which one was that?

ANGELA

Oh, I don't know one from another,
darling. Perhaps it wasn't your
last but it certainly was mine.

ANGELA

(continued)

Anyway you were stunning. Just
a flash, but stunning.

(turns to shipowner)

And how are you?

SHIPOWNER

(in Greek)

Good afternoon. I would like
you to meet my cousin.

ANGELA

What did he say?

NOVELIST

He says hello and he would like
you to meet his cousin.

Angela looks around and realizes there is no one left but the
tall, beautiful girl.

ANGELA

His cousin?

NOVELIST

(to shipowner in Greek)

I think your cousin is a surprise
to Miss Dunning.

SHIPOWNER

(in Greek)

She is my third cousin.

He holds up three fingers.

NOVELIST

His third cousin.

ANGELA

Oh. Well I guess that does
make a difference.

The cousin looks o.s. and points.

COUSIN

(in Greek)

Look.

All turn and look off, see:

66 SHOT OF DALA'S SLEIGH
CAMERA FOLLOWS as it passes. CAMERA once again HOLDS ON GROUP.

COUSIN
(in Greek)
That's Princess Dala.

STARLET
Who's that?

NOVELIST
Princess Dala.

ANGELA
Excuse me.

She exits hurriedly toward the lodge.

SHIPOWNER
(in Greek)
Poor Miss Dunning.

STARLET
What?

NOVELIST
He says 'poor Angela'.

STARLET
Why?

NOVELIST
The Princess is notoriously
antisocial. Avoids Angela
like the plague. Won't go
to any of her parties. Won't
even talk to her.

STARLET
Why doesn't Angela give up?

NOVELIST
Give up? Angela?...Darling...
When that woman dies, they'll
have to bury her in a straight-
jacket.

INT. DALA'S CHALET - DAY

67 SHOT
The phone in f.g. begins to ring. We see Dala and Saloud
through the window as they get out of the sleigh and into
the chalet. A MAID opens the door for them. Dala enters
carrying Amber. Saloud crosses to the phone and answers it.

SALOUD
(into phone)
Yes?
(listens; puts hand
over receiver; turns
to Dala)
Miss Angela Dunning.

The Princess takes the phone.

DALA
(into phone)
Yes?

EXT. SKI LODGE - DAY

68 ANGLE AT OUTSIDE PHONE
Angela is almost unbelieving at this direct contact with the Princess.

ANGELA
(into phone)
Your Highness?

INT. DALA'S CHALET - DAY

69 DALA
at phone.

DALA
(into phone)
Yes.

Dala listens to Angela's gushing conversation for a moment, then holds the phone away from her ear, so we now hear the unintelligible babblings like a symphony of mice run amok. The babbling stops.

DALA
(into phone)
I'd love to come.

We hear a strange sound from the other end of the line, then silence.

DALA
(into phone)
Hello? Hello?

EXT. SKI LODGE - DAY

- 70 CLOSE ON PHONE
dangling from the receiver. We hear the Princess' voice o.s.,
through the phone.

DALA'S VOICE
Hello. Miss Dunning?

CAMERA PANS to the snow. We see a deep indentation in the snow
bearing a perfect outline of Angela Dunning's body, arms
outstretched.

- 71 ANOTHER ANGLE
People rush to the scene, extract the dazed Miss Dunning from
the deep snow.

INT. DALA'S CHALET - DAY

- 71A MED. SHOT - DALA
She hangs up the phone.

DALA
Well, that's that.

Dala picks up a newspaper, looks at it.

- 71B INSERT: NEWSPAPER
A picture of Dala. Next to it, a picture of the Pink Panther,
and another picture, of the General, with a headline reading:

"WORLD COURT TO DECIDE FATE OF
FABULOUS GEM"

DISSOLVE TO

INT. SKI LODGE - NIGHT

- 72 GROUP SHOT
Angela, Novelist, Greek Shipowner and his cousin.

ANGELA
She's charming, perfectly charming.
All this ridiculous talk about her
being unapproachable...couldn't have
been more friendly.

STARLET
We heard you fainted.

ANGELA

Don't be crude. I stumbled over that damned bellboy - the small one...

SHIPOWNER

(in Greek)

My cousin is a singer.

ANGELA

What did he say?

NOVELIST

He said "his cousin sings".

ANGELA

Good Lord -- when?

Suddenly the room grows quiet. They all look o.s. at:

73 ANGLE AT ENTRANCE

Dala, looking ravishing, has made her entrance. She stands looking about the room.

74 ANGLE AT GROUP

Angela is having her moment of glory. She takes in a lungfull of air.

NOVELIST

Olé.

The air gushes out in one long:

ANGELA

Your Highness...

She sails across the room to Dala. She bows stupidly. Dala eyes a nearby vase, reconsiders.

ANGELA

I can't tell you what an honor this is. Everyone's just dying to meet you.

The Princess moves into the crowd with Angela following. As Angela begins to introduce Dala, the room fills with conversation again.

75 ANGLE AT SIR CHARLES AND GIRLS

Sir Charles glances after the Princess, then exits.

EXT. SKI LODGE - NIGHT

76 FULL SHOT

We see the figure of a man emerge from the shadows, run across the snow, and flatten against the terrace wall.

EXT. TERRACE - NIGHT

- 77 MED. SHOT
Sir Charles comes through the French doors and moves out on the terrace. He looks about, makes sure he's alone, and takes out his room key and drops it in the snow below.
- 78 SHOT AT KEY
It lands in snow in f.g. A moment, then the man steps out of the shadows of the terrace wall, hurries across the snow, scoops up the key, and disappears again into the darkness.
- 79 SHOT AT SIR CHARLES
Watching after the man. He crosses back to the French doors and re-enters the ballroom.

INT. BALLROOM - NIGHT

- 80 ANGLE AT FRENCH DOORS
As Sir Charles comes in.

ANGELA'S VOICE

Oh, Sir Charles.

Angela hurries into shot, takes him by the arm.

ANGELA

I want you to meet the Princess.

She leads him a few steps to where Dala stands with the Greek Shipowner, Cousin, Starlet and Novelist.

ANGELA

Your Highness.

Dala turns.

ANGELA

I'd like you to meet Sir Charles Lytton.

Almost indifferently, Sir Charles kisses the Princess' hand.

SIR CHARLES

Your Highness.

He drops her hand and turns his attention to the Starlet.

SIR CHARLES

Hello, Monica...you look delicious.

STARLET

Thanks lover. Still on a diet?

GREEK SHIPOWNER

(in Greek)

I would like you to meet my
cousin.

SIR CHARLES

(to Cousin, in Greek)

A pleasure.

COUSIN

(to Sir Charles, in Greek)

Delighted.

SIR CHARLES

His cousin?

ANGELA

His third cousin.

STARLET

She also sings.

Sir Charles shakes the Greek Shipowner's hand.

SIR CHARLES

Congratulations.

GREEK SHIPOWNER

(in Greek)

Thank you.

NOVELIST

I understand you have entered
in the hotel championship, old boy.

STARLET

What for? He's already the hotel
champion.

ANGELA

He means skiing, darling...
not sheing...

GREEK SHIPOWNER

(in Greek)

What did she say?

NOVELIST

(in Greek)

It suffers in the translation.

ANGELA

What?

NOVELIST

I said it suffers in the translation.

80 CONTINUED

ANGELA
It certainly does.

CHARLES
Well, I have to be up bright
and early. Good night, dear
friends...
(to Dala)
Your Highness.

ANGELA
Ciao dear...he's so suave...
he's British, you know.

DISSOLVE TO:

81 INT. - CHARLES SUITE

Charles crosses in and goes into the bathroom.

82 INT. - BATHROOM

Charles crosses in and opens the cabinet, disclosing a bottle,
on which is written.

SKI TRAIL

DISSOLVE TO:

83 EXT. - SKI TRAIL

Dala skis in to CAMERA and out.
Hold as Dala skis in. CAMERA PANS with her as she skis out and
comes to hold on Charles...CAMERA PANS with him as he skis after
her. Hold as Dala in, followed by Charles, hold as they stop.

CHARLES
Good morning, Your Highness.

DALA
Good morning, Sir Charles...
practising for the Hotel
Championship?

CHARLES
It's always best to practise.
Do you enjoy skiing?

DALA
Oh, yes.

Both react as they hear from o.s.

SALOUD'S VOICE
Help...Help...

DALA
Somebody's taking my sleigh...
Amber!

CHARLES
Amber?

DALA
My dog.

CHARLES
Leave this to me, Madame.

83 CONTINUED

Charles takes off in one direction and Dala takes off toward Saloud.

84 CLOSE SHOT CHARLES

Hold as Charles after sleigh.

85

thru

87

OMITTED

88 FULL SHOT SALOUD AT SLEIGH AND DALA TO HIM.

89

DALA

What happened?

SALOUD

I don't know...suddenly there was a man with a gun, and he took the sleigh and Amber.

90

thru

101

102

103

104

OMITTED

FULL SHOT RUN-BY OF SLEIGH AND CHARLES

FULL SHOT

The sleigh speeds towards us, and Charles, the sleigh suddenly takes off to the left and Charles to the right...Artoff stops, looks off to see two skis sticking out of the snow as we...

DISSOLVE TO:

105

INT. - LODGE LOBBY - DAY

The Inspector and Simone are entering from the b, g, as Sir Charles is being brought through on a stretcher...The Inspector is talking to Simone and suddenly collides with the stretcher, falling over Sir Charles.

INSPECTOR

Oh...excuse.
(ad libs)

CHARLES

Oh...hello...

They go out of sight and as the Inspector runs back Simone steps in.

INSPECTOR

You know who that was?

SIMONE

Who?

INSPECTOR

Sir Charles Lytton.

SIMONE

Really...

INSPECTOR

(to desk clerk)

I am Inspector Clouseau...
and this is Madame Clouseau.

DISSOLVE TO:

106 INT. - CHARLES' BEDROOM - DAY

The Doctor is just putting his instruments away, and Charles is propped up in bed, with his leg resting on a pillow.

DOCTOR

Fortunately there are no broken bones. Stay in bed and follow my directions. In a day or so, if you must get up, use a cane.

CHARLES

Thank you Doctor.

DOCTOR

I realize that a man of your temperament will find it difficult to lie dormant for any length of time, but there are many things one can do in bed...But I'm telling you?...

The Doctor crosses out. Charles opens his mail...and reacts to

106B INSERT OF PICTURE SHOWING GEORGE IN GRADUATING CLASS.

107 INT. - SIMONE'S SUITE - DAY

Simone is in the f. g, unpacking, hanging things in the closet, as she crosses back to the bed, we see the Inspector standing in the b, g, arm poised and pointed at the mirror, gun style. He starts down to her, and gets hooked up with a suitcase, Simone crosses again, and the Inspector finally manages to get loose, he crosses to her.

INSPECTOR

You know, you're really amazing.

SIMONE

So you've said.

(she crosses to the bed and takes a mink coat up)

INSPECTOR

The way you manage, on a police Inspector's salary. I ask you how many women could save out of the housekeeping to buy a coat like that?

SIMONE

It's not easy.

107 CONTINUED

INSPECTOR

You are a constant and delectable contradiction.

SIMONE

I am simply a woman in love.

She starts to embrace him, and he falls back into the closet. She laughs and crosses out, as he disentangles himself out of clothes and hatboxes. He crosses to her, and reacts as she holds up a nightgown.

INSPECTOR

I have a little business to conclude with the manager, but I won't be long...

He kisses her and crosses to the door, stops, opens it quickly, looks out, and then crosses out, Simone stands quietly for a moment, and suddenly we hear a horrendous crash. Simone walks to the door, looks out, locks it, and then crosses over to the double doors, opens her side, knocks three times, and the door opens and Sir Charles steps to her they embrace.

SIMONE

How did it go?

SIR CHARLES

Perfectly.

There is a knock on his door, they kiss again, and close their doors.

108 INT. - CHARLES' ROOM

He runs back to bed grabs a magazine.

SIR CHARLES

Come in.

109 ANGLE TO DOOR

Saloud enters and crosses to the doorway.

SALOUD

Her Highness, Princess Dala, is concerned about your injury.

CHARLES

Thank the Princess, and tell her there's nothing to be concerned about. I'm perfectly allright.

SALOUD

In that case, Her Highness has instructed me to extend an invitation to dinner this evening. Eight o'clock at her chalet.

109 CONTINUED

CHARLES

Tell the Princess I'll be delighted
to have dinner with her.

Saloud bows and exits.

110

CLOSE SHOT CHARLES

Obviously pleased with his plan settles back.

111

INT. - MANAGER'S OFFICE - DAY

The Inspector enters and crosses over. The manager greets him,
and the Inspector greets Tucker.

MANAGER'S VOICE

Inspector.

INSPECTOR

Buon giorno.

MANAGER

Buon giorno...I understand you
already know Señor Tucker from
Lloyds of London.

TUCKER

Hello again.

INSPECTOR

Hello old bean...your Company
insures the Pink Panther?

TUCKER

Yes, for half a million.

INSPECTOR

Pounds?

TUCKER

Sterling.

INSPECTOR

The Phantom could not resist such
a prize like the Pink Panther.
He will most certainly make an
attempt. And I shall be ready...

MANAGER

If I understand your theory,
gentlemen, the Phantom is one
of Miss Dunning's guests.

INSPECTOR

That is the theory.

(he walks and the manager follows)

I would like to have from you the names
of the guests, also the locations of
their rooms.

MANAGER

Of course.

INSPECTOR

I assume the Princess Dala has the
jewel with her?

TUCKER

She would only tell me it was in a
safe place. I suppose if it isn't
here, it's at her villa in Rome.

INSPECTOR

My men are watching that villa.

MANAGER

With such foresight and planning,
how can the Phantom succeed?

TUCKER

With such foresight and planning,
he's already succeeded for twenty
years. It's a great mistake to
underestimate him, as the Inspector
can tell you.

INSPECTOR

The shrewdest, cleverest, most
ingenious criminal in all the world.

MANAGER

And you have never even seen him?

INSPECTOR

Well I saw him once. I caught a
fleeting glimpse of him...

(he knocks ashtray down)

as he made his getaway. In a strange
way, one has to admire that man. He
has a unique flair for the dramatic.
He actually waved goodbye to me.

113 CONTINUED

MANAGER

Fascinating.

INSPECTOR

(crosses to f, g.)

By this time tomorrow night. We
shall be waving goodbye to him
on his way to prison.

DISSOLVE TO:

114
thru
118INT. - FULL SHOT - DALA'S CHALET - NIGHT

We hear the sound of a doorbell, and Saloud crosses to the door,
opens it to admit Charles.

CHARLES

Good evening.

SALOUD

Good evening.

(he takes Charles' coat)
May I give you a drink?

CHARLES

Oh...I'd like a brandy...thank
you.

Saloud crosses out and Charles switches his cane loses his
limp and crosses down into the living room...he hears Dala
coming, crosses back up the steps, and again starts to limp,
with his other foot this time. Dala appears down the stairs.

CHARLES

(using his limp)

Oh...Your Highness.

DALA

Good evening, Sir Charles.

CHARLES

Any news from the Police about
your dear little dog?

DALA

(walking down with him)

They expect I'll receive a ransom
note. I want you to know how
deeply grateful I am for what you
tried to do.

Saloud crosses in with Charles' drink.

CHARLES

(to Saloud)

Thank you.

DALA

Please sit down.

CHARLES

Aren't you drinking?

DALA

I don't drink.

CHARLES

Not ever.

DALA

(as she sits down)

I am quite content with reality.
I have no need for escape.

CHARLES

Oh, I believe in reality as much
as the next person. It's just
that fortunately in my case, reality
includes a good stiff belt now and
then...on the other hand I don't
smoke.

DALA

You're right. It's a nasty habit.

CHARLES

Well here's to all those nasty
little habits we hold so dear...
Lachaim...

DALA

I beg your pardon?

CHARLES

Let's say in this case it means
'your health' and thank you for
inviting me to dinner...It's not
often I have the chance to dine
alone with a beautiful Princess.

DALA

I have to disappoint you Sir Charles,
but I'm afraid it isn't the night.

CHARLES

But I understood...

DALA

Oh, we're having dinner...
but not alone...

There are sounds of people on the porch, and suddenly in the
window we see Angela and her group pass on their way to the
door.

114
thru
118

CONTINUED

Saloud crosses to the door and admits the gushing group.

ANGELA

Hello at last...we've been
through icicles to our.....
you know what...Oh...Your Highness
inviting us here tonight has just
made Cortina for me...

STARLET

(to Charles)

Hello Lover.

ANGELA

(crosses down to Charles)

Now don't move a muscle, darling.
Isn't he wonderful Your Highness.
Such a magnificent sacrifice.

Charles flings the rest of his drink into the fire, and it
goes up, and Angela reacts.

DISSOLVE TO:

119 EXT. - LODGE - NIGHT

A cab drives up to the Hotel and a young man gets out as the doorman signals to the bellboy for the bags.

120 INT. - LODGE BALLROOM

thru FULL SHOT

125 Guests are dancing...among them Simone and the Inspector. The music comes to a stop, and as the dancers leave the floor, George enters from the desk in the b. g. He looks around and then crosses out. Simone and the Inspector are seated at the bar, and George approaches.

SIMONE

May I have a cigarette darling, please?

INSPECTOR

Yes, of course, my love...
(he gives her a cigarette)
There you are, my love.

He tries to light it, as George enters.

BARTENDER

(to George)
Yes, sir?

GEORGE

Scotch on the rocks.

The Inspector tries in vain to light his lighter, and George leans over to light Simone's cigarette.

INSPECTOR

Thank you.

GEORGE

My pleasure.

SIMONE

Thank you, very much.

GEORGE

(to bartender)
Say...I'm looking for my uncle...
Sir Charles Lytton.

Simone gags on her drink and starts to cough...

GEORGE

Hold your hands over your head.

She raises her hands.

INSPECTOR

Bend over.

She bends, strikes her head on the bar.

INSPECTOR

Oh, darling!

She sits back up, one hand to her head. The other remains aloft.
She is still coughing.

GEORGE

Are you all right?

She nods.

INSPECTOR

Can I help?

She shakes her head. Still coughing she climbs off the stool.

SIMONE

(through the coughing)
I'll be right back.

Still holding one hand aloft and the other on her forehead,
Simone coughs her way out of the room.

INT. DALA'S CHALET DINING ROOM - NIGHT

126 FULL SHOT

ANGELA

(to Princess)

Now, Your Highness, you simply must let me give you a Party. I can positively guarantee it will be a party to end all parties.

DALA

I am sure it will.

SIR CHARLES

Maybe Her Highness has other plans.

DALA

On the contrary. Sounds like fun.

(to Angela)

Will you include Sir Charles?

ANGELA

Oh, no...Charles is having a fling in Capri. He has his own parties.

DALA

Yes. I've read about some of his parties.

STARLET

They're wonderful. We call him "The Juggler". I've never seen a man like him. He can keep ten girls in the air at once and make each one happy.

DALA

Amazing. Sort of a contemporary Don Juan.

STARLET

That's it.

NOVELIST

There's a difference. Sir Charles' predecessor was forced to climb balconies and fight duels. And as I understand it, keep his women separate and apart. Charles, on the other hand, drives a Ferrari, enters with a key and resorts to collective bargaining.

DALA

But they both have something in common.

SIR CHARLES

And what's that, Your Highness?

DALA

Maybe it's best forgotten.

ANGELA

Don't be silly. Charles doesn't mind. Everybody takes a pot-shot at Charles sooner or later.

SIR CHARLES

Go ahead, Your Highness. Shoot.

DALA

Well, it seems to me, any middle aged bachelor who has never desired the basic rewards of wife and family and finds it necessary to occupy the major portion of his life making one conquest after another is trying to prove something he can never possibly prove.

SIR CHARLES

And what's that?

DALA

That he's a man.

STARLET

(stunned)

What?

ANGELA
You're joking!

GREEK SHIPOWNER
(in Greek)
What did she say?

NOVELIST
(in Greek)
I will explain it later.

DALA
It's somewhat complicated
but basically sound.

ANGELA
Well, Charles?

SIR CHARLES
(sips his drink, dryly)
Not very original. That
particular theory has become
a very tired Freudian cliché.

DALA
But true.

SIR CHARLES
I wouldn't know. I've never
been on the couch.

DALA
Not true — that's part of
your problem.

The guests explode in laughter, except for Sir Charles.

127 CLOSE SHOT - SIR CHARLES
He starts to reply, but something a.s. attracts his attention.

128 CHARLES' P.O.V. AT THE WINDOW
Simone stands outside in the snow, signalling frantically that
she must see Sir Charles immediately.

129 CLOSE AT SIR CHARLES.
Wearing a somewhat stunned expression.

NOVELIST
It's refreshing to find royalty
possessed with such a perceptive
wit.

He rises, remembers his faked injury and displays the proper
amount of pain.

129
130

CONTINUED

CHARLES

Yes...Ma'am my leg does rather hurt badly, so if you'll excuse me.

He walks out limping, and motions Saloud away. Dala sits quietly.

NOVELIST

I'll be damned.

STARLET

I don't believe it.

COUSIN

Tei Lei?

GREEK

Tei Lei?

ANGELA

Well, it just goes to prove there's a first time for everything. Nice touching Ma'am Dear.

131

INT. - HOTEL LOBBY - NIGHT

The Inspector and Simone cross in.

INSPECTOR

What were you doing out there in the cold? I nearly froze to death looking for you...

SIMONE

I thought a little walk in the fresh air.

INSPECTOR

What you need is a nice warm bed... That's what you need...and that's what I need.

DISSOLVE TO:

132 INT. - SIMONE'S SUITE - NIGHT

Simone is in bed, listening to the sound of the electric shaver, she gets up and crosses over to the double door, listens and reacts to:

133 INT. - SIR CHARLES' BEDROOM

The room is dark. We see the figure of a man in bed, and hear his snoring.

134 INT. - SIMONE'S SUITE

Simone reacts to the snoring, then to the electric razor being shut off, and jumps back into bed. The Inspector comes out of the bathroom, leans against the door humming, and looking off to Simone in bed. He sighs, then fumbles for the light switch, turns off the bathroom light, and attempts to get out of his robe, he turns off the bedroom light, and then finally steps out of his robe, and crosses over to the bed, CAMERA holds on a shaft of moonlight coming through the window as we hear the Inspector getting into bed. There is a silence and then:

SIMONE'S VOICE

Jacques?

INSPECTOR

Yes, my darling!

SIMONE

I'm still cold, perhaps another blanket...please my darling.

INSPECTOR

(getting out of bed)

Yes, yes my darling another blanket.

He crosses the window, turns on the light, crosses to the closet, gets another blanket, crosses back to the bed.

INSPECTOR

(holds the blanket up)

Hey!!!!!!!Torol!!!!!!

He throws the blanket on to the bed, gets tangled.

INSPECTOR

As long as it's on the bed.

He gets back into bed...a moment of silence...

SIMONE

Jacques?

INSPECTOR

Yes, my dove?

SIMONE

The light...

The Inspector jumps out of bed, switches off the light, gets back into bed.

134 CONTINUED

135
136

SIMONE

Jacques?

INSPECTOR'S VOICE

Yes?

SIMONE

I'm sorry my darling, it doesn't
help...Perhaps a hot glass of
milk...

INSPECTOR'S VOICE

I think the room service has finished,
my love.

SIMONE

Oh, yes I forgot.

INSPECTOR

(gets up, crosses, puts the
light on)

But no matter, if my little pigeon
wants a glass of milk...she shall
have it even if I have to force them
to open the kitchen...

(he puts his coat on)

She shall have milk wherever she
goes...hot or cold...

SIMONE

Hot.

INSPECTOR

Yeah...I know, that's what I said...
Hot...

Simone blows a kiss, and the Inspector turns to the door,
pulls the key, looks out...unlocks the door and exits.

137

SIMONE

She leaps out of the bed, crosses to the connecting door, knocks
on the door, listens.

138

INT. - SIR CHARLES' ROOM

The figure in bed continues to snore.

INT. SIMONE'S SUITE - NIGHT

- 139 **ANGLE AT CONNECTING DOOR**
Simone crosses hurriedly to the closet, takes out a robe and slippers, puts them on and opens the front door, peeks out.

INT. HALLWAY - NIGHT

- 140 **ANGLE AT DOOR**
Simone sees that the way is clear and hurries to Sir Charles' front door, tries it, finds it's open and enters.

INT. SIR CHARLES' SUITE - NIGHT

- 141 **SHOT**
Simone closes the door and calls out:

SIMONE
(softly)
Charles.

She makes her way toward the bedroom.

SIMONE
Charles?

She enters the bedroom.

INT. BEDROOM - NIGHT

- 142 **SHOT**
The figure in the bed continues to snore. Simone approaches the bed.

SIMONE
Darling...

- 143 **ANOTHER ANGLE**
We see the man in bed is George, turned on his side, with face TOWARD CAMERA. Simone approaches from b.g., not able to see who it really is.

SIMONE
Darling...

George opens his eyes.

SIMONE
I have to talk to you.

She kisses his neck.

SIMONE

I sent Jacques for some milk.
I only have a moment.

George turns to face her.

GEORGE

Then let's make the most of it.

He starts to take her in his arms. Needless to say, Simone is surprised. She struggles out of his arms.

SIMONE

No! Stop it!

George looks at her, puzzled.

GEORGE

But it was your idea.

SIMONE

Yes, but you're the wrong --

She catches herself.

GEORGE

The wrong what -- man?
(thinks he understands)
Oh. Did you think I was Sir--?

SIMONE

(quickly)
No! I thought you were just who
you are. But I'm too impulsive.
This is not the right way.
(gives him a hard,
passionate kiss)
Another time!

She rushes out, leaving George completely mystified.

DISSOLVE TO:

INT. BALLROOM - NIGHT

144 ANGLE AT BAR

Sir Charles is finishing a drink, as he licks his wounds and hopes Simone will find him. He looks around the room, glances at his watch, downs his drink and, with the aid of his cane, gets off the bar stool, limps away.

145 INT. - HALLWAY - NIGHT

The Inspector crosses in with a glass of milk, stops as he sees someone, he steps back of the post...the man crosses out and the Inspector looks after him, tipping the glass of milk, he tries to wipe it away with his foot, then quickly crosses to the bedroom.

146 INT. - SIMONE'S SUITE

Simone is in bed as the Inspector enters from the b, g, to her with the milk, which has about one swallow in it.

INSPECTOR

(hands her the glass)

There you are my beloved...This should do the trick.

(she reacts to the amount)

I'm sorry that's all they had...can't get anything in this Hotel.

(he crosses to the closet, taking off his coat)

I had to force them to give that to me.

SIMONE

Thank you darling...you're so considerate.

The Inspector crosses over and puts out the light, CAMERA holds on the window and we hear him get into bed...there is a moment of silence, then he gasps.

SIMONE

What's wrong?

INSPECTOR

Darling your feet. They're like two icicles. Have you been out of bed?

SIMONE

No, of course not.

INSPECTOR

Well anyway, no matter...my love... you can warm your little feeties on me.

A rustle of sheets, and the Inspector emits a low controlled shriek.

148 INT. - SIR CHARLES' SUITE - NIGHT

SHOT

Sir Charles enters, tosses the cane on the sofa, and starts for the bedroom. The phone rings. He turns, crosses back and answers it.

SIR CHARLES

(into phone)

Yes?

INT. - DALA'S CHALET - NIGHT

149 CLOSE AT PHONE

DALA

(into phone)

This is Princess Dala. My guests have gone. I thought perhaps you would come back and have a drink. I would feel better if we were friends.

INT. - SIR CHARLES' SUITE - NIGHT

150 SHOT

Sir Charles on phone.

SIR CHARLES

(into phone)

I'd feel better, too. And I'd love to come, but my leg seems to be bothering me more than usual.

DALA'S VOICE

I'm sorry -- another time.

SIR CHARLES

(into phone)

Why don't you come up here?

There is a pause, then:

SIR CHARLES

(into phone)

The leg only gives me trouble if I walk too much. I thought perhaps you could do the walking and I could do the drinking. Unless of course, you consider it indiscreet to come to a man's room.

DALA'S VOICE

(hesitates, then)

I'll be there in five minutes. Goodbye, Sir Charles.

He hangs up, crosses to the fireplace, stirs up the fire, puts on another log, then crosses to the bar, takes a bottle of champagne from the ice box. He selects two glasses and carries the tray to a low table in front of the sofa near the fire. CAMERA MOVES IN AND HOLDS ON the champagne and the two glasses.

INT. SIMONE'S SUITE - NIGHT

151 SHOT

The room is still completely dark.

SIMONE'S VOICE

(softly)

Jacques?

INSPECTOR'S VOICE

(slightly less
enthusiastic)

Yes.

SIMONE'S VOICE

I don't know what's wrong. I'm a bundle of nerves.

INSPECTOR'S VOICE

Oh, I'm sorry, my angel. But we have solved that problem before.

SIMONE'S VOICE

(suddenly tense)

You don't mean --

INSPECTOR'S VOICE

(proudly)

Of course.

SIMONE'S VOICE

You brought it here?

INSPECTOR'S VOICE

Naturally.

SIMONE'S VOICE

Oh, Jacques. I'm not sure you should.

INSPECTOR'S VOICE

Nonsense. I shall do it ever so softly.

Rustle of sheets.

INSPECTOR'S VOICE

I won't be a moment.

We hear the bedsprings again. We see his figure pass the window. We hear him cross to the closet, open it, take out something and cross back to the bed. As he passes the window, we catch a glimpse of a long object he is carrying. The bed springs again followed by the rustle of sheets.

SIMONE'S VOICE

Oh, Jacques, are you sure?

INSPECTOR'S VOICE

Of course. It's always worked before. Now, you just relax and leave everything to me.

We hear two metallic snaps, a slight squeak of small hinges. A moment, then the plunk of a violin being tuned. Suddenly we hear the strains of an old French melody being played very badly on the violin. Suddenly, the bedlight goes on, and there is the Inspector in bed with Simone, playing his violin. He stops.

SIMONE

I really don't think it's such a good idea.

INSPECTOR

It's not helping?

SIMONE

If you don't mind, I think I'll just take a sleeping pill.

INSPECTOR

Of course. I'll get it for you.

151

CONTINUED

SIMONE

Why don't you take one, too,
darling? You need the rest, you
know.

INSPECTOR

I think I might as well.

He gets up crosses over switches on the bedroom lights, enters
the bathroom, puts the light on gets the water and the pills,
steps out switches the bedroom lights off, crosses to Simone,
she puts her light on.

INSPECTOR

Here, my darling.

SIMONE

Thank you my love.
(she takes the pills)

INSPECTOR

Thank you...my love.

He takes the glass from her crosses back switches on the lights
goes into the bathroom, puts the glass down, turns out the
light, steps into the bedroom turns off the lights and crosses
to the bed, and steps on the violin. Simone turns on the light
looks over to:

SIMONE

Oh, Jacques!!!!

INSPECTOR

No matter, when you've seen one
stradivarius...you've seen them all.

The Inspector just stands dejectedly holding his violin.

DALA

It's still against my principles.

SIR CHARLES

I'm sorry. I thought maybe it would help break the ice.

(sits on couch)

You know, you took me to task rather properly tonight. Your analysis was very perceptive.

DALA

But not very polite.

SIR CHARLES

No, it wasn't. What made you do it?

DALA

I resented you. I find it hard to understand a man of your reputation.

SIR CHARLES

You know, we both have reputations, Your Highness. Perhaps mine is a wee bit more publicized but you have presented the press with a rather definite image.

DALA

Yes, I know.

SIR CHARLES

Well, are you?

DALA

What?

SIR CHARLES

What they call you. The Virgin Queen?

DALA

I'm not a Queen.

SIR CHARLES

That's only half an answer.
(quotes)

The strong-willed ruler of ten million people sitting in her ivory tower. Unwed -- untouched -- and unapproachable.

DALA

I suppose some of it's true, if you happen to be a newspaperman who can't get into the palace, it makes a good story. But if you know the truth, it's grossly exaggerated.

SIR CHARLES

I'd love to know the truth.

Dala takes a cigarette. He lights it for her.

SIR CHARLES

I know about the Swiss schools. I know about the European education. I've read a few things about your father.

DALA

If you had known my father, you would understand me. He was an absolute ruler. He governed his people with an iron hand but he gave me a white pony for my fifth birthday. He was wrong about many things, but he made his decisions according to the ways of his predecessors. I learned the ways of the West, so I became a little of both - a paradox - and it is hard to reconcile the extremes.

SIR CHARLES

Please, Your Highness, do have a glass of champagne. It really does wonders for extremes.

(fills her glass)

And it's been known to launch some lasting friendships.

She hesitates a moment.

SIR CHARLES
Don't you trust me?

DALA
No.

SIR CHARLES
Afraid?

DALA
No.

She picks up the glass and toasts him.

DALA
Lachaim.

She downs the whole glass.

DISSOLVE TO:

INT. - SIR CHARLES' SUITE - NIGHT

155 ANGLE AT FIRE

The fire has dwindled. We hear the Princess talking. CAMERA PANS DOWN TO DISCLOSE Dala lying on the tiger skin in front of the fire, one arm around the tiger's head, the other hand holding a half-filled champagne glass. She is obviously smashed and delightful in her lack of sobriety.

DALA

I was three years old when I rode
my first elephant. I was six when
I went on my first safrari.

(tries again)

Frasari.

(gives up)

Wild animal hunt. And I was ten
when I bagged my first tiger.

(sips her drink)

But I'll never forget my lovely
white little pony.

156 SHOT AT SIR CHARLES ON COUCH

SIR CHARLES

When did you bag him?

157 ANGLE AT PRINCESS

DALA

Hmm? Oh...

(points at Sir Charles)

You're making fun again. You really
don't like animals. You don't care
beans about my poor little Amber and
my beautiful white little pony. Never
trust a man who doesn't care about
animals.

(looks at tiger)

And don't trust an animal that doesn't
care about people.

(looks up at Sir Charles)

Why don't you like people?

158 ANOTHER ANGLE

SIR CHARLES

I like people.

She looks back at the tiger.

DALA

Oh. That's supposed to be me
who doesn't -- like people.

(back to Sir Charles)

Right?

SIR CHARLES

If you say so.

DALA

I don't say so. You say so.

(to tiger)

Right?

(takes another drink)

And I don't like men.

(back to Sir Charles)

You say so -- right?

SIR CHARLES

I said so.

DALA

You bet you did. And another
thing you did. You didn't tell
me the truth.

SIR CHARLES

About what?

DALA

About champagne.

(holds up glass)

About this. Boy, did you fib!

You said ---

(thinks)

--- something about...extremes.

SIR CHARLES

It does wonders for them.

DALA

It does more than that. It
makes your lips numb.

(bites upper lip)

I can't feel 'em. Are they
still there?

He slips off the couch, down on his knees in front of her,
looks closely at her mouth.

DALA

You didn't tell me about that
part.

He kisses her gently.

DALA

Won't do you any good. I can't feel it. Ha-ha-ha. Hoisted on your own petard. Wheh! Don't try to say that when you haven't got any lips.

(finishes drink; smiles)

I'm plastered -- if that's the right expression.

SIR CHARLES

I think pleasantly tight would be more appropriate.

DALA

You're a fraud -- and a liar. I'm plastered and you know it.

She rolls over and rests her head against the tiger head.

DALA

And you think you're going to take advantage of me.

SIR CHARLES

No, you think I am.

DALA

I know you are. That's the plan, isn't it? Wasn't it? Isn't it? Feed me champagne, break down the inhibitions and tally-ho! No more Virgin Queen! Just another conquest in a long line of conquests. The Juggler Strikes Again. We all out of champagne?

SIR CHARLES

I can open another bottle.

DALA

Oh, no. I prefer to remain conscious so I may view the attempted seduction at first hand because you got a surprise comin', Charlie. I got friends in low places. You make one pass at me and I'll sic 'im on you.

(puts face next to tiger's)

Understand? If he moves a muscle -- attack without mercy!

Dala looks back at Sir Charles and gives him a confident smirk.

DALA

See, Charlie?. You're out-numbered! Two against one, and I don't care if you can juggle!

He doesn't reply. Her nose twitches. She crosses her eyes and views her nose, locates it with one finger and feels it. She removes her finger and uncrosses her eyes. She looks over at the low table, reaches, gets a cigarette and lights it. She takes a drag, blows out a long stream of smoke. Her eyes focus on Sir Charles again.

DALA

What?

SIR CHARLES

I didn't say anything.

DALA

Cat got your tongue?

(to tiger)

Got his tongue?

(to Sir Charles)

My friend says he hasn't got it.

Then why didn't you say something?

SIR CHARLES

I couldn't think of anything to say.

DALA

Then why don't you kiss me again?

SIR CHARLES

All right.

He takes her in his arms and kisses her. As they part:

DALA

You know what, Charlie? I could feel that one. Again.

He really kisses her this time, and she responds. Her arms go about his neck and draw him still closer. It's a long, lingering kiss full of desire and promise.

DALA

If I were my father, I'd have had you tortured.

SIR CHARLES

If you were your father, I doubt if I would have kissed you.

DALA

Good thinking, Charlie. Now that we've straightened out who I am, what are you going to do about it?

He kisses her again. As they part this time, she turns to the tiger:

DALA

What kind of a friend are you?
You were supposed to attack.
(to Sir Charles)
No friends, Charlie. Now you got me outnumbered.

SIR CHARLES

I thought we were friends.

DALA

(shakes her head)
You're the Juggler and I'm the Virgin Queen. Somebody's got to win. Friends don't act like that. Want to be friends, Charlie? -- or you want to win?

SIR CHARLES

(a beat)
Friends.

She watches him. Slowly her eyes fill with tears.

DALA

That's not fair. You double-crossed me. You see, the other way, you wouldn't really win at all. I would. I would have proved to myself that you were just exactly what I thought you were. Now I don't know. Or had you thought of that? What are you, Charlie? Please tell me what you are. Don't take my white pony away.

SIR CHARLES

You really want to know?

DALA

No.

She reaches up, puts her arms around his neck, and pulls him down to her, kisses him passionately. Suddenly, she seems to go limp. He draws back.

158 CONTINUED

DALA

(groggy)
Oh, Charlie.

SIR CHARLES

What's wrong?

DALA

I'm sorry. I don't feel -
I think I'm going to - Goo'bye.
Charlie.

She passes out. Sir Charles looks at her for a moment, then picks her up in his arms and carries her into the bedroom.

INT. - BEDROOM - NIGHT

159 SHOT

Sir Charles carries Dala across the darkened room and puts her into the bed.

160 ANOTHER ANGLE

George stirs and sits bolt upright in bed. Sir Charles jumps back.

SIR CHARLES

What the devil -!

He turns on the light.

161 ANGLE AT BED

George looks sheepishly at Sir Charles. Dala opens her eyes and pushes herself into a sitting position, looks at George.

DALA

(to George)

Hi.

GEORGE

Hi.

(to Sir Charles)

Hello, Uncle Charles.

162 ANGLE AT SIR CHARLES

Stunned.

FADE OUT

164 INT. - SIMONE'S BEDROOM - DAY

Hold Simone crosses out from the bathroom, PAN as she crosses to connecting door and knocks.

165 INT. - SIR CHARLES' SUITE - DAY

He crosses to the door and Simone enters...kisses him.

SIMONE

Good morning...Now, what about this nephew?

CHARLES

(closing door)

How did you find out?

SIMONE

I met him in the bar last night. That's what I was trying to tell you at the window...

CHARLES

What happened to you?

SIMONE

(crossing to the bed)

The same thing...Jacques...He brought the violin.

CHARLES

I looked everywhere for you.

SIMONE

I looked everywhere for you...In fact I nearly climbed into bed with your nephew.

(she reaches out for note)

CHARLES

Oh, good grief! The Princess did the same thing. I actually put her in bed with him.

(reacts to note)

What you got there?

SIMONE

A note...

(starts to read)

"Dear Uncle...Don't worry about a thing. I have gone to see the Princess to apologize for last night."

CHARLES

Apologize? Apologize for what? Nothing happened.

SIMONE

Well, it must have been rather embarrassing expecting to end up with one man and find yourself with another.

CHARLES

(he pats her)

She didn't expect to end up with anybody. She passed out and I popped her into bed.

SIMONE

All right Uncle Charlie...

CHARLES

Imagine him taking over my bedroom.

SIMONE

You didn't know he was coming?

CHARLES

I haven't seen him for years.

SIMONE

Well who is he? What is he?

CHARLES

He is my nephew...My late brother's son.

(he crosses to desk, for photo)

Ever since he was ten, I've been responsible for him...I sent him to the best schools. He's done rather well as a matter of fact.

(shows Simone photo)

He just graduated from college.

INSERT OF PHOTOGRAPH

SIMONE

Isn't he a bit old for school?

CHARLES

He spent two years in the army... and lost another year because of some strange tropical disease.

SIMONE

Well, he's extremely attractive.

CHARLES

Yes, there is a slight family resemblance, but apart from that we have nothing in common. He's dedicated to education...cares nothing about sports...and in all of his letters never once mentioned girls.

SIMONE

Well, he may not mention them, but he's got a pretty good idea what they are. I nearly didn't get out of here last night.

169 CONTINUED

SIR CHARLES

If we don't do something right
away he can ruin everything.

SIMONE

You mean if I don't do something.

SIR CHARLES

That shouldn't be too difficult.
He's just a young man who's never
been out in the world before.

SIMONE

That's because he's been spending
all his time in the bedroom.

SIR CHARLES

(with humor)

I'm surprised at you.

SIMONE

Oh, I can handle it. As a matter
of fact it might be intriguing.
Particularly if the family resemblance
goes deeper than you think.

He puts his arms around her.

SIR CHARLES

I envy him.

SIMONE

It seems we're in somewhat the
same spot, darling. You envy George
and I envy the Princess.

DISSOLVE

EXT. - PRINCESS' CHALET - DAY

170

SHOT FROM TERRACE

Angela is now driving the motorcycle. The young man clings
to her for dear life. CAMERA PANS as they flash past and
HOLDS on George and Dala having coffee.

170 CONTINUED

GEORGE

But I really haven't made up my mind what I want to do yet. I might even go back to college and get my doctorate. But I'm torn -- I feel there's so much to be done in the world. So many backward countries where I might be useful. I've even been considering the Peace Corps.

DALA

Well, you're certainly not much like your uncle.

GEORGE

I really don't know much about my uncle -- except what I've read in the newspapers and magazines. But one certainly mustn't judge by that. After all, whatever I am today -- he made it possible.

DALA

I guess everyone has at least one redeeming quality.

SIR CHARLES' VOICE

(cheerily)
Good morning!

They look o.s.

171. ANGLE AT SIR CHARLES

As he approaches the terrace. He is limping beautifully and carrying a bottle of champagne. He crosses to the terrace, puts the bottle down on the table.

SIR CHARLES

Hair of the Dog.
(to George)
Hello, George.

He begins to open the bottle of champagne.

SIR CHARLES

A glass of this will do wonders for you. Put things in their proper perspective.

DALA

My perspective is excellent this morning Sir Charles.

SIR CHARLES

George and I had a wonderful family reunion last night after we carried you home. He's quite a lad.

DALA

So I've discovered.

SIR CHARLES

Thinking of joining the Peace Corps. Imagine that. A Lytton in the Peace Corps. You should be extremely careful, George...you're liable to give the family a good name.

There is a loud pop as Sir Charles removes the cork.

SIMONE'S VOICE

Hello.

They look o.s.

172

ANGLE AT SIMONE

crossing towards the terrace. She is dressed for skiing. The men rise as she stops by the terrace and smiles up at George.

SIMONE

I see you found your uncle. Good Morning, Sir Charles.

SIR CHARLES

Madame. Allow me to introduce Her Highness, Princess Dala.

DALA

Madame. Would you care to join us for some coffee?

SIMONE

Thank you, no. I thought I'd do some skiing this morning.

(to George)

Do you ski, Mr. Lytton?

GEORGE

Well, -- not very well.

SIR CHARLES

You should learn, George. If I didn't have this game leg, I'd take you in hand.

SIMONE

I'm hardly in your uncle's class, but I'd be happy to give you the benefit of my experience.

SIR CHARLES

I'm sure Madame is an excellent teacher. Certainly she can get you started off right.

GEORGE

Well, if it wouldn't be too much trouble...

SIMONE

Not at all. Perhaps you'd like to come along now.

SIR CHARLES

Now that's an offer you can't refuse, George.

GEORGE

All right, but I'll have to get some proper clothes and I don't have any skis.

SIR CHARLES

The shop can fit you up. Just charge them to me.

GEORGE

Your Highness. I hope I'll see you again.

DALA

Perhaps if you're back early. I'm leaving on the afternoon train.

Sir Charles and Simone exchange quick glances.

GEORGE

Well, I'll see you later, Uncle Charles.

SIR CHARLES

Have a good time.

George joins Simone and they move off. Sir Charles turns to the Princess. She rises.

DALA

Well, I must start packing.

SIR CHARLES

Isn't this departure rather sudden, Your Highness?

DALA

Not at all. Why would you think so?

SIR CHARLES

Well, after last night...

DALA

My leaving has nothing to do with last night.

SIR CHARLES

(smiles)

Doesn't it?

DALA

You don't know me very well, Sir Charles.

SIR CHARLES

I thought I was making some progress last night.

DALA

That was the Champagne -- nothing more.

SIR CHARLES

Well, whatever it was, it was very interesting.

DALA

I really don't remember.

SIR CHARLES

Oh, come on, Your Highness. That's become such an obvious cliché -- I don't remember.

DALA

(defensively)

It's true.

SIR CHARLES

The majority of women who have one too many and let down the barriers always wake up ridden with guilt and think they can reclaim their virtue by a convenient amnesia.

DALA

(laughs)

Are you claiming my virtue is not intact?

SIR CHARLES

You know it is.

DALA

Then why should I feel guilty?

SIR CHARLES

You're not concerned with what happened. You're worried about what might have happened. And it makes you vulnerable. It makes you a woman.

DALA

You're an arrogant fool.

SIR CHARLES

Perhaps. But after what I just said a real woman would have slapped my face.

She regards him for a moment then really nails him with a roundhouse right. Not expecting it, he steps back, falls backwards over a low terrace railing and lands in the snow. Dala reacts, terrified, rushes to the railing and looks down.

173 ANGLE AT SIR CHARLES

as he sits up in the snow and grins up at her.

SIR CHARLES

Congratulations.

174 ANGLE AT DALA

She begins to laugh. She just can't help herself.

DALA

I'm sorry -- But you look so ridiculous.

175 ANGLE AT SIR CHARLES

He begins to laugh and picks himself up, crosses to the terrace.

SIR CHARLES

After that you can at least let me take you to the train.

She continues to laugh, nods consent and buries her face in her arms. As they laugh together like two giddy children, we...

DISSOLVE TO

EXT. - SKI LIFT - DAY

176 FULL SHOT

Simone and George ride the lift past CAMERA.

DISSOLVE TO

EXT. - MOUNTAIN TOP - DAY

177

FULL SHOT

CAMERA PANS to take in the valley below and picks out Simone and George as they gain the summit and trudge toward CAMERA.

178

MED. SHOT - SIMONE AND GEORGE

They stop and she begins putting on her skis.

GEORGE

Look, do we have to start the lessons right away?

SIMONE

That's what we're up here for, isn't it?

GEORGE

I was hoping we could -- talk about last night.

SIMONE

We can talk while you're putting on your skis.

GEORGE

(puts on his skis)
You were more fun in bed.

SIMONE

Would you do me a favor, Mr. Lytton?

GEORGE

Sure, if you call me George.

SIMONE

Forget about last night. I was impetuous -- I'd had too much to drink -- and I'd just had a fight with my husband.

GEORGE

That might help you forget but I didn't sleep a wink after you left. It was a very frustrating experience.

SIMONE

Well, I'm afraid that's your problem -- But I wouldn't make any plans.

GEORGE

I never make any plans. I just sort of follow my instincts.

SIMONE

George -- It's four miles down the mountain and I'm a very good skier. You follow your instincts too closely and you're liable to break your neck. Now -- the first thing to learn about skiing are the fundamentals. Let's see you turn around.

He shrugs, attempts to turn around and falls.

SIMONE

It's not as easy as it looks...
(extends her hand)
Here, let me give you a hand.

He takes her hand and tries to struggle to a standing position. They both go down in a heap.

GEORGE

Let's try something easier.

He puts his arms around her; she struggles to get free.

SIMONE

Now George...!

GEORGE

It's a lot easier, honest -- You have to cooperate a little.

SIMONE

I thought you were going to watch those instincts.

GEORGE

You watch 'em -- I'm busy.

SIMONE

We can't ...

GEORGE

Why not?! I'm a man and you're a woman.

SIMONE

But this is hardly the place to prove it.

She struggles free.

GEORGE
(grabbing her leg)
I always say it's not where you
prove it, but how.

She goes down again.

SIMONE
George! Stop it!

GEORGE
I can't. The switch is stuck.

SIMONE
You're horrible. You're abominable.

GEORGE
That's me. The abominable snowman.

This time they both struggle to their feet. He lunges for her,
misses and goes over the edge.

SIMONE
(frightened)
George!

179 SHOT OF GEORGE
completely out of control, sailing down the slope about sixty
miles an hour.

180 SHOT OF SIMONE
She takes off after him.

DISSOLVE TO

EXT. - LOCAL POLICE STATION - DAY

181 FULL SHOT
The Inspector and Tucker emerge from the station with the PREFET.
As the Inspector shakes hands:

182 GROUP SHOT - INSPECTOR, TUCKER, PREFET

INSPECTOR
Thank you again, Prefet, I appreciate
your co-operation in this matter. If
anything develops, don't hesitate to
call me - day or night.

PREFET
It's a great honor to be working with
you, Inspector.

TUCKER
(looking o.s.)
Look.

They all look o.s.

183 ANGLE AT STREET

The Princess, her maid and Saloud, accompanied by Sir Charles, ride down the street in a sleigh piled high with baggage. They pass and CAMERA HOLDS on our group again.

INSPECTOR
Very interesting. I wonder which
one's leaving?
(raises an index finger)
Or are they leaving together?
(he starts after the sleigh)
Coming, Tucker?

Tucker follows.

FAST
DISSOLVE

EXT. - TRAIN STATION - DAY

184 ANGLE AT TRAIN

The Princess and Sir Charles are saying goodbye.

DALA
Perhaps we'll meet again.
(extends her hand)
Goodbye, Sir Charles.

He kisses her hand. As she turns to get aboard something o.s. attracts Sir Charles' attention.

SIR CHARLES
Wait!

She turns. Sir Charles points o.s.

SIR CHARLES
That's him! There he goes!

DALA
Who?

SIR CHARLES
In that little car. The man who
stole your dog!

184 CONTINUED

Before she can reply, Sir Charles runs out of SHOT. Saloud moves up quickly behind the Princess and they watch:

185 ANGLE AT SLEIGH

Sir Charles leaps in, grabs a whip and takes off like Ben Hur.

186 ANGLE AT INSPECTOR AND TUCKER

watching. They hurry to the Princess. We can not hear what she is saying but she explains and points off after Sir Charles.

EXT. - STREET - DAY

187 FULL SHOT

A Volkswagen tears past CAMERA. A moment and the sleigh appears with Sir Charles standing, whipping the horses. The sleigh passes leaving amazed pedestrians looking after it.

EXT. - SLEIGH - DAY (PROCESS)

188 SHOT

Sir Charles cracking the whip.

189 SHOT FROM SLEIGH - OVER THE HORSES

The little car ahead.

EXT. - VOLKSWAGEN - DAY (PROCESS)

190 CLOSE SHOT

The man behind the wheel is Artoff. He looks back at the sleigh, looks ahead and smiles. He glances down at something on the seat beside him.

INT. - VOLKSWAGEN - DAY

191 ANGLE AT SEAT

Amber's head sticks out of a pillow case. Artoff's hand pets the dog's head.

EXT. - TRAIN STATION - DAY

192 MEDIUM SHOT

The Princess, Saloud, the Inspector and Tucker, climb into a taxi. The Inspector shouts instructions to the DRIVER as the old car sputters and spurts, finally gets moving.

- 193 FULL SHOT - DAY
The Innocente winds its way towards the snow and the sleigh follows.
- 194 FULL SHOT - ROAD
The Innocente comes along the road between snowbanks, swings and comes to a stop. Artoff gets out of the car and looks off.
- 194A FULL SHOT
The sleigh comes tearing up the road and to the parked car...
- 195 MEDIUM SHOT ARTOFF
Artoff crosses to Charles, and they embrace.
- CHARLES
How's it going?
- ARTOFF
She's fine. I'm going to miss her.
- CHARLES
That's a good lesson. Never get too involved with your victims....
(he stamps the ground)
Bit too hard here...let's go out to the open a bit.
- They cross around to the other side of the car.
- ARTOFF
How's this?
- 196 FULL SHOT - ROAD
The car with Dala and Saloud approaches.
- 197 OMITTED
- 198 INT. - CAR PROCESS
Dala and Saloud look ahead.
- 199 POINT OF VIEW FROM DALA AND SALOUD
Charles and Artoff are fighting.
- 200 MEDIUM SHOT - CHARLES AND ARTOFF
They are feigning a fight, one giving the blow for blow.
- CHARLES
How close are they?
- ARTOFF
(moves around)
Now!
- CHARLES
Sorry about this.
- Charles clips Artoff and Artoff goes down.

201 OMITTED

202 MEDIUM SHOT

Charles crosses over to the Innocenti opens the door and takes Amber out, he looks to o.s. and reacts as he hears.

GEORGE'S VOICE

Help!!!!

Charles wheels around to see:

203 MEDIUM SHOT - GEORGE

George is still out of control, and can't stop, is barreling right at Charles.

204 CLOSE SHOT - CHARLES

He is too surprised to move.

205 CLOSE SHOT - GEORGE

He skis right at CAMERA, and we hear a thud.

206 OMITTED

207 CLOSE SHOT - CAR

Dala and Saloud get out of the car and cross to f.g. and look off

207A CLOSE SHOT - ARTOFF

He looks at the group.

208 CLOSE SHOT - CHARLES

Lying in the snow covered with tracks.

209 OMITTED

209A CLOSE SHOT - GEORGE WITH DOG

210 CLOSE SALOUD AND DALA AT CAR

They are reacting to what has happened, as George skis in with Amber in his arms, thrusts the dog at Dala and continues on.

211 MEDIUM SHOT - ARTOFF

He gets up, and runs past Charles in the snow.

ARTOFF

He's got the dog, I'll see you later.

Artoff runs to the sleigh, gets in and takes off, as we move back to Charles in the snow, groggily gets up and slowly sinks again.

DISSOLVE TO:

212

thru OMITTED

214

215 MEDIUM SHOT

The Inspector and Tucker, in the middle of nowhere as they flounder in the snow, the Inspector points in one direction and Tucker in the other, finally they take off in the Inspector's direction.

DISSOLVE TO:

A216 EXT. - VILLAGE INN - NIGHT

216 INT. - VILLAGE INN - NIGHT

thru CAMERA holds toward the fireplace, and booms back to hold the
220 Greek Cousin as she turns from the fire and starts to sing.
During the song, CAMERA continues the move to include the
crowded Inn, and the principal group including Angela, the
Greek, Charles, Simone, Dala, the Novelist and the
Starlet, seated at a table, with the Inspector and Tucker
standing at the food table in animated conversation. During
the course of the song the Cousin moves around finally ending
up by pulling the Inspector on the floor to dance with others
getting up and joining.

DISSOLVE TO:

221 INT. - VILLAGE INN - NIGHT

Sir Charles and Dala are dancing.

CHARLES

You know, you really have a
lovely smile.

DALA

I have a great deal to smile
about. I have Amber back,
and I'm having a wonderful time.

CHARLES

You missed your train.

DALA

There's one at midnight and one
in the morning.

CHARLES

Maybe I could arrange to have
your dog kidnapped again to make
sure you'd stay.

DALA

Did you arrange to have her
kidnapped the first time?

CHARLES

Of course.

The Inspector, Tucker, Simone and George are seated around the fire.

INSPECTOR

...I will bet you ten thousand francs he is in Cortina this very moment...even in this very room.

SIMONE

How exciting! What do you think Mr. Tucker?

TUCKER

I agree with the Inspector. You see ten of his last fifteen victims attended one of Angela Dunning's parties.

Charles and Dala enter to the group.

CHARLES

What are we talking about?

SIMONE

The notorious Phantom.

DALA

(sitting)

I'm afraid I've never heard of him.

CHARLES

(sitting)

According to the little I've read, he seems to be quite a fellow.

INSPECTOR

There are no thieves as clever as The Phantom. Each theft is completely different and unique, classic in its conception.

GEORGE

But I thought you were working on the theory that he does repeat himself.

INSPECTOR

Only as far as Angela Dunning's parties are concerned. Of course, there is one other duplication. But that is his trade-mark - his calling card, so to speak. He always leaves a white monogrammed glove.

DALA

Sounds terribly theatrical.

TUCKER

(to Princess)

You know, Your Highness - if I were the Phantom, I would have already selected my victim by now.

DALA

Really? And who would that be?

TUCKER

Who owns the most fabulous diamond in the world?

DALA

I suppose I do.

INSPECTOR

Exactly! The Pink Panther. Such a prize he couldn't resist. He'd have to try for it.

DALA

I'm afraid he'd be disappointed. The Pink Panther is in my safe at -

INSPECTOR

(interrupting)

Don't say it!

(looks quickly around)

SIMONE

If I'm not being too nosey, Your Highness, I read somewhere that there was some dispute over the ownership of the Pink Panther.

DALA

(almost defiantly)

It belongs to me. It was a gift from my late father. I shall never surrender it.

She realizes she has been too emotional, turns to Sir Charles to explain.

DALA

When the present government seized power, they claimed the diamond was the property of the people. There is some talk of the World Court deciding the issue.

SIR CHARLES

(smiles)

I'll tell you what I'll do. I'll steal your diamond, leave a white glove and we'll split the insurance.

DALA

All right.

GEORGE

I feel like dancing. How about it, Your Highness?

DALA

I'd love to.

George and Dala move out on the floor and dance away.

SIR CHARLES

(to Simone)

Madame, would you like to dance?

SIMONE

Yes, of course.

INSPECTOR

Your leg is better, Sir Charles?

SIR CHARLES

Oh, much, thank you.

He takes Simone and they move on to the floor. As they dance:

SIMONE

(smiling)

Seems to be working out
better than we expected.

SIR CHARLES

(smiling back)

All we found out is that the
jewel isn't here.

SIMONE

You shouldn't have any trouble
discovering its exact location.
Her Highness seems to be com-
pletely captivated.

SIR CHARLES

I'd say that was a considerable
exaggeration.

SIMONE

You're either showing a touch of
senility or you need glasses.

SIR CHARLES

When I start showing my senility,
darling, you'll be occupying your-
self with great grandchildren.

SIMONE

One has to have children before
one has grandchildren.

SIR CHARLES

You wouldn't dare.

SIMONE

Jacques would make a wonderful
father. He has many redeeming
qualities.

SIR CHARLES

Name one.

SIMONE

He's loyal, faithful, kind, obedient...

SIR CHARLES

Well, you're either married to a
Boy Scout or a dachshund.

SIMONE

He adores me.

221 CONTINUED

SIR CHARLES
That eliminates the Boy Scouts.

He looks o.s. and sees:

222 SIR CHARLES P.O.V.
Dala is excusing herself to George. She crosses to the exit stairs where Saloud waits. She engages Saloud in a quick exchange, nods and they exit.

223 ANGLE AT SIR CHARLES AND SIMONE
Sir Charles dances Simone to George.

SIR CHARLES
Looks like you've lost something.
Here- take mine.

Sir Charles exits, leaving Simone with George.

GEORGE
You've been avoiding me.

SIMONE
That about describes it.

GEORGE
You know what I've been thinking?

SIMONE
Yes. That's why I've been avoiding you.

GEORGE
I don't really think you were looking for me the other night in my - ah - uncle's bedroom.

SIMONE
Don't be ridiculous.

GEORGE
No. Not the way you treated me today. You know what I think?

She suddenly turns it on, becomes terribly seductive, moves close to him.

SIMONE
What?

GEORGE
Well...

Simone moves closer.

SIMONE

(huskily)

What do you think, George?

He takes her in his arms.

GEORGE

I think maybe I was wrong.

They dance away.

EXT. VILLAGE INN - NIGHT

224 SHOT

Sir Charles helps the Princess Dala into the sleigh, as Saloud takes the reins.

DALA

I'm sorry I have to leave, but
I must make a very important
phone call.

SIR CHARLES

Can't it wait?

DALA

I'm afraid not.

Sir Charles is a little puzzled by her abruptness. She senses this and smiles warmly.

DALA

Goodnight.

The sleigh pulls away, leaving Sir Charles looking after her.

DISSOLVE TO

INT. SIMONE'S SUITE - BATHROOM - NIGHT

225 MED. SHOT

The Inspector is humming as he disrobes. We can see Simone in bed in the b.g.

INSPECTOR

Just a quick shower, Love, and
I'll be right there.

We hear the phone ring. He turns and hurries into:

226 FULL SHOT
As the Inspector crosses to the phone.

INSPECTOR
(to Simone)
It might be Paris with the
information on the rented Volks-
wagen.
(lifts receiver; into phone)
Inspector Clouseau...

INT. - LODGE LOBBY - NIGHT

227 CLOSE SHOT AT PHONE BOOTH
George has the receiver covered with a handkerchief. He speaks
with a thick accent.

GEORGE
This is the prefet. I have in-
formation regarding the Phantom.
You must come at once. I'm in
Brunico.

INT. - SIMONE'S SUITE - NIGHT

228 INSPECTOR ON PHONE

INSPECTOR
(into phone)
But that's thirty miles!

INT. - LODGE LOBBY PHONE BOOTH - NIGHT

229 CLOSE SHOT

GEORGE
It is here that I discovered the
information. It is imperative you
come immediately. I cannot say more.
I am being watched.

He hangs up, smiles, exits the phone booth.

230

INT. - SIMONE'S SUITE - NIGHT

The Inspector crosses to the closet and takes out his coat and hat, puts them as he crosses toward Simone.

INSPECTOR

I am sorry my angel. Police business.
I shall return as soon as possible.

SIMONE

I understand my love.

INSPECTOR

I am a husband to be envied by all
other husbands.

SIMONE

I am sure no one ever had a husband
like you.

He crosses over and leans down to her and kisses her.

INSPECTOR

You know something, at times like this
I wish I was but a simple peasant.

SIMONE

It's times like this that make me
realize how lucky I really am.

He starts to kiss her again and slides down on the bed, he
gets up.

INSPECTOR

I'm so sorry my darling.

SIMONE

That's all right.

He crosses over suddenly stops and turns back.

INSPECTOR

But you know something...at times
like these I wish I was but a simple
peasant.

SIMONE

You've just said it my darling.

INSPECTOR

Yes, that's right I did.

He crosses to the door, stops and grabs the doorknob which
comes off in his hand.

INSPECTOR

Something I did to confuse them.

He crosses out.

SIMONE

(crossing to Charles)
He's gone to Brunico...another call
about the Phantom.

They embrace, and Charles steps to the bed.

CHARLES

There's something going on...I don't
know what it is...there's something
going on.

(he sits)

SIMONE

You want to call it off?

CHARLES

I don't know, I'm considering it.

SIMONE

Have you considered something else?

CHARLES

What's that?

SIMONE

The possibility that you're growing
a conscience.

CHARLES

A conscience...about what?

SIMONE

About the Princess.

CHARLES

You're being ridiculous.

SIMONE

No, I'm just being a woman...
This time you've chosen yourself...
(she sits down)
a fascinating victim. I suspect
you've broken the first rule and
allowed yourself to become involved.

CHARLES

(leans toward her)

You're being a woman, all right.

SIMONE

That's obvious...Competition always
makes women obvious.

As they start to kiss, there is a knock at the door.

SIMONE

Who is it?

230 CONTINUED

SIMONE

Who is it?

VOICE O.S.

The Bellboy..

Simone motions to Sir Charles to stay put and crosses to the door.

231 FULL SHOT OF DOOR

SIMONE

Just a minute please.

She opens the door, and George stands there with a pot of flowers.

GEORGE

Flowers...

SIMONE

But...just a minute.

GEORGE

(pushes himself in)
Trick or treat...

SIMONE

(reacting)
George!

Sir Charles immediately ducks down.

SIMONE

George...

GEORGE

(closes the door)
I found this growing in the hall.
(he puts the pot down)

SIMONE

You get right out of here.

GEORGE

(taking glasses and bottle
of champagne out)
Now what kind of hospitality is that?

SIMONE

My husband...

GEORGE

(looks at watch)

He should be about half way to Brunico by now.

(does Swiss accent)

You must come to Brunico immediately, Inspector...I have information regarding The Phantom.

(crosses, locks door, still in accent)

And while you are waiting in Brunico for the Prefet of Police, I shall be investigating your wife! One never knows.

(starts toward bed)

Perhaps The Phantom is hiding under the bed.

Simone grabs him in desperation.

SIMONE

George!

GEORGE

(putting his arms around her, dropping the accent)

That's more like it.

232 ANGLE UNDER BED

Sir Charles can only see their feet.

SIMONE'S VOICE

You ought to be ashamed of yourself.

GEORGE'S VOICE

I'm planning on it.

SIMONE'S VOICE

Suppose Jacques doesn't go to Brunico? He might check and find that the Prefet didn't really call him.

233 CLOSE SIMONE AND GEORGE

GEORGE

Not a chance.

(tries to kiss her)

You're beautiful.

SIMONE

(trying to fend him off)
George!
(pushes him away)
Stop it! Now, please, you've got
to get out of here.

GEORGE

If you aren't the damndest woman
I've ever met. What are you - a
sexual yo-yo? First you jump in
my bed, then you push me off a
mountain, then you practically
seduce me on the dance floor...

SIMONE

George - look, you're terribly
attractive and I'm naturally...
but - not here.

GEORGE

Where?

SIMONE

Well, I don't know - but not tonight.

GEORGE

You know what your trouble is? You
just can't make up your mind.

SIMONE

Well, I am married.

GEORGE

And where's your husband? Out in
twelve feet of snow chasing The
Phantom.

SIMONE

That was your idea.

GEORGE

Sure it was. But if he was any kind
of man, he wouldn't have gone.

There is a rattle of the knob of the hall door. They freeze.
We hear a key being tried in the lock, but George has locked
the door from the inside.

INSPECTOR'S VOICE

Darling?

233 CONTINUED

He starts for the bed, and she grabs him back.

Simone pulls George toward the bathroom and shoves him in.

SIMONE

Half-way to Brunico...eh...

George goes into the bathroom, Simone starts to the front door, stops turns grabs the champagne bottle, starts for the bath as George out takes the bottle...Simone grabs the two champagne glasses and runs over to the bed and bends to Sir Charles.

234

OMITTED

235

236

ANGLE UNDER BED

SIMONE

What'll I do?

CHARLES

Answer the door.

237

ANGLE TO DOOR

Simone rises and crosses toward the door.

SIMONE

Yes dear.

She opens the door and the Inspector stands there, obviously angry.

SIMONE

Jacques...I thought...

INSPECTOR

(crossing into room)
I don't know what's going on here...
that phone call was a ruse.

He suddenly trips over the flowers, and is sent sprawling.

SIMONE

(runs to him)
Oh dear!...Darling are you hurt?

INSPECTOR

I don't recall that being there.

SIMONE

It was sent a while ago, I thought it was from you.

INSPECTOR

No, of course not, it most certainly is not from me...Some very strange things are going on tonight.

(he gets up, starts to the door)

I passed the Prefet on the road.

(he closes the door)

He never made that phone call.

SIMONE

No?

INSPECTOR

(looks at flowers)

There was no card with this?

SIMONE

No.

INSPECTOR

(starts to Simone)

Why would anyone want me to go to Brunico?

As he steps suddenly reacts as Simone lets out a howl and her foot goes up.

INSPECTOR

(grabs her foot)

Let me kiss...

Simone slides down to the floor...he pulls her up...

INSPECTOR

I am so sorry...I am so clumsy... forgive me...

She slides again, and he gathers her up to the bed.

SIMONE

Listen...listen...Why don't we go down to the bar and have a nightcap.

INSPECTOR

All I need is a warm bath, and after that a warm bed...

(points to flowers)

Don't worry about all this mess, we can have it cleaned up later...No more interruptions tonight.

SIMONE

Would you mind if I bathed first?

237 CONTINUED

INSPECTOR
But you bathed earlier.

SIMONE
It would warm me...help me to relax.

INSPECTOR
All right my darling...like in the
old days...I could wash your back
for you...

SIMONE
You're so romantic...I'll only be
a moment.

She slides down and crosses out.

238 INT. - BATHROOM

Simone crosses into the bath looks around and pulls the shower
curtain back and we see George crouched against the wall
clutching the bottle of champagne.

SIMONE
(whispers to George)
Get out...

He gets out and Simone reaches in turns on the tub and then
crosses to George at the door.

239 INT. - BEDROOM

The Inspector...gets up from the bed sits, takes his gloves
off, then his shoes...

240 ANGLE UNDER THE BED

Charles reacts to a hole in the Inspector's sock.

241 BACK TO SCENE

The Inspector gets up, crosses puts his shoes and gloves down,
takes off his hat, crosses back to the closet takes off his
coat, then starts for the bathroom.

242 INT. - BATHROOM

243 The Inspector enters the bathroom, crosses to the closed
shower curtains, and opens them.

INSPECTOR
Darling?

244
thru
249

INT. - TUB AND SHOWER AREA

Simone sits in the tub completely covered with bubbles, there is steam coming from the water.

SIMONE

Hello darling...

INSPECTOR

Darling...

(reacts to steam)

Why did you draw the curtains?

SIMONE

Just to keep me warmer.

INSPECTOR

Warm is one thing...but it must be hell in there...

(he pulls open the curtains)

Why don't you let me wash your back for you?

SIMONE

It's already done...I'm just relaxing.

INSPECTOR

We must have no secrets from one another, my love.

SIMONE

Yes, I know my darling.

INSPECTOR

All right, my darling...I will keep you company and brush my teeth.

SIMONE

That's sweet of you my darling.

He turns to the sink, and takes his toothbrush up and George comes up for air in the tub. He takes a gulp of air and goes down as the Inspector turns to Simone.

INSPECTOR

Did you say something, my love.

SIMONE

No, nothing, I'm just relaxing as I told you.

The Inspector turns back to the sink.

250

INT. - BEDROOM

Angle under bed as Charles starts to crawl out. The phone rings, he goes back under.

251

INT. - BATHROOM

The Inspector with toothbrush in hand crosses out to the phone.

INSPECTOR'S VOICE

Hello?

Simone and George raise up and get out of the tub quickly.

252 INT. - LODGE LOBBY - NIGHT
MEDIUM CLOSE DESK
 The manager is on the phone.

MANAGER
 I thought you would like to know
 Inspector -- Princess Dala just
 checked out.

253 INT. - SIMONE'S SUITE
 Inspector on the phone.

INSPECTOR
 What is her destination?

MANAGER'S VOICE
 Rome. She has a villa there.

INSPECTOR
 Thank you very much.

He hangs up and turns back to the bathroom, and Simone appears in a Terry Robe.

INSPECTOR
 My darling...did you get rid of all
 those nasty little bubbles.
 (his mouth is full of toothpaste)

SIMONE
 What did you say?

INSPECTOR
 I beg your pardon, I said did you
 get rid of all those nasty little
 bubbles?

SIMONE
 Yes...

He enters the bathroom and Simone quickly closes the door.

254 INT. - BEDROOM
 Angle under the bed, Charles in f, g, as Simone in b, g, looks in, reacts to Charles being turned.

255 ANOTHER ANGLE
 Simone crosses around, and leans to Charles.

SIMONE
 Come out...quick...quick...

He comes from under the bed, and there is a knock at the door, Charles dives back under the bed, and Simone crosses to the door.

SIMONE
 Who is it?

VOICE
 Bellboy.

SIMONE

Just a minute.

She opens the door and the bellboy stands with violin case.

BELLBOY

The Inspector's violin Madame.

SIMONE

(takes it)

Thank you.

BELLBOY

(looking at broken flower pot)
Oh Madame...the flowers...

SIMONE

Never mind.

BELLBOY

But I must, if they find out downstairs...

(he crosses to bells)

I'd lose my job.

SIMONE

We'll do it in the morning.

BELLBOY

It will only take a minute...I'll ring for the maid.

Simone gives up the argument, and CAMERA PANS with her as she crosses down to the closet takes out another nightgown and crosses back into the bathroom.

256

INT. - BATHROOM - CLOSE SHOT

The Inspector is in the shower.

He is scrubbing and humming.

Simone has just put her gown on and is crossing for her robe, the Inspector looks out.

INSPECTOR

Darling...

SIMONE

Yes?

INSPECTOR

How would you like to scrub my back?

SIMONE

Oh Jacques, I'd love to...but you see...I...I'm cold.

She crosses out, as he reacts.

257

INT. - SIMONE'S BEDROOM

CAMERA holds as Simone comes out of the bathroom, crosses toward as the maid enters.

BELLBOY

Get the broom.

The maid crosses out and the bellboy follows with an armful of debris. Simone quickly runs down to the bed f.g. to Charles.

SIMONE

C'mon quickly into the alcove.

Charles runs to the alcove, and CAMERA PANS as Simone returns to the bathroom.

258

CLOSE SHOT TOWARD ALCOVE DRAPES

Charles starts out and stops as he sees the maid enter with broom and start to sweep.

259

INT. - BATHROOM

Simone is at the sink as the Inspector turns and crosses.

INSPECTOR

Darling I shan't be a moment.
I will just put on my pajamas...

As he swings the door.

SIMONE

Jacques...

She crosses down and grabs him and we see George swing around in the b.g.

SIMONE

Oh Darling there's something in
my eye.

As Simone continues to ad lib about her eye, George in the b.g. swings again door to.

SIMONE

My right eye...no the left one...

INSPECTOR

Stand still my darling.

SIMONE

But darling...look, it hurts.

INSPECTOR

Darling stand in the light for
a moment...there's nothing there.

SIMONE

Are you sure there's nothing?

INSPECTOR

Only your eye my darling.

259 CONTINUED

George in the b.g. crosses to the door, opens it and starts out...stops as he sees.

260 INT. - BEDROOM

thru George standing in the doorway, quickly crosses toward the bed
262 and dives as the maid crosses out. George races over to the door, grabs the handle, which comes off in his hand. Simone runs out the bathroom and goes to George at the door.

SIMONE

What are you trying to do...there's
no time...He's coming back...get
under the bed.

She grabs George and pushes him under the bed. George hands her the Champagne bottle as he goes.

263 OMITTED

264
265

INT. - BEDROOM TOWARD BATHROOM

The Inspector appears in his pajamas, and reacts to Simone.

INSPECTOR

Why aren't you in bed, my darling?

SIMONE

I was....I mean I am going, darling.

INSPECTOR

(reacts to his violin)

Ah...my stradivarius.

SIMONE

Yes, the porter just brought it in.

INSPECTOR

I sent it to the village to be repaired....I just hope they know how to fix plastic.

(he opens the case and takes it out)

SIMONE

Well, I hope so too.

INSPECTOR

So far so good...we shall see...

(plays)

Better than ever.

(he starts to put it away)

But I doubt if we shall need it tonight.

SIMONE

I am sure we won't, my darling.

He crosses over, puts the violin down and crosses to the doorway, puts the bath light out and starts to turn the bedroom light out and looks down. He looks off to Simone.

266
thru
270

ANOTHER ANGLE

SIMONE

What is it?

INSPECTOR

That's very strange...

He looks down to wet footprints on the rug and starts to follow them.

266
thru
270

CONTINUED

The Inspector continues across the room toward the bed, and as he starts to bend down, Simone thrusts herself down to him.

SIMONE

Jacques!!!!

INSPECTOR

Yes?

SIMONE

(starts to tickle him)

Why don't you come to bed...

INSPECTOR

(sitting down)

I don't understand.

SIMONE

(starts nibbling)

Huuuuuu.

INSPECTOR

These footprints were not made by shoes...they were made by feet...

He can not with-hold any longer and he lunges on the bed with her...

INSPECTOR

The...lights.

He gets up, crosses to the light switch, puts the light out and runs back to bed.

271

ANGLE BEHIND DRAPES

Charles winces...turns, CAMERA PANS with his hand as he opens the door and crosses out to the terrace.

272
thru
274
275

OMITTED

MEDIUM SHOT ANOTHER ANGLE

The wind sweeps through the drapes. The Inspector moans.

SIMONE

Darling...what's the matter, my darling?

INSPECTOR

Very strange, my love...suddenly I'm freezing cold...

SIMONE

Are you cold?

INSPECTOR

The window is open.

SIMONE

The window is open...sometimes it's healthy to have a little fresh air.

275 CONTINUED

INSPECTOR

(gets up, starts to the
window)

Healthy is one thing, but it's hell
in here...it's ten below outside.

276 As the Inspector goes to close the door...Simone looks off,
sees George crawl from under the bed and out the door.

277 INSPECTOR

That's better.

He crosses back and gets into bed.

278 OMITTED

279 ANOTHER ANGLE

The Inspector is settling in bed, and there is a horrendous pop.
Simone quickly turns the light on, and we see the Inspector
holding on to the spouting champagne bottle.

280
thru
282

EXT. - FULL SHOT - LODGE LEDGE - NIGHT

Charles stands on the balcony, looks around and climbs over to the balcony outside his bedroom. He starts in and stops flattening against the wall.

INT. - CHARLES' BEDROOM - NIGHT

BACK TO SCENE

Charles moves down and crouches, eases himself along the balcony, and climbs over and around to the other side.

INT. SIR CHARLES' SUITE - NIGHT

283 ANGLE AT HIS PHONE
It rings

284 ANGLE AT SIR CHARLES' BEDROOM
George, half out of his wet clothes, appears in the doorway and looks at the phone. Still getting out of his clothes, he crosses to the phone and lifts the receiver.

GEORGE

Yes?

INT. A ROOM - NIGHT

285 ANGLE AT PHONE
Artoff speaking into phone.

ARTOFF

I just arrived. No trouble with the police -- yet. But I understand the Princess is expecting some important visitors here tomorrow. She said anything about leaving?

INT. SIR CHARLES SUITE - NIGHT

286 GEORGE ON PHONE

GEORGE

Who is this?

INT. ROOM - NIGHT

287 ANGLE AT PHONE
Artoff reacts, hangs up phone.

INT. SIR CHARLES' SUITE - NIGHT

288 ANGLE AT GEORGE
He looks at the receiver and slowly hangs it up. He is obviously puzzled and somewhat intrigued by the call. He picks up the phone again.

GEORGE
(into phone)
Princess Dala, please.

VOICE ON PHONE
Her Highness checked out a short while ago.

GEORGE
Thank you.

He hangs up and crosses back to the bedroom.

INT. - SIR CHARLES' BEDROOM - NIGHT

289 George strips off the remainder of his clothes and by his attitude, he is still contemplating the phone call. He crosses toward the bathroom. In the b.g. we see Sir Charles inch his way along the ledge until he stands framed in the window.

290 CLOSE SHOT AT WINDOW
Sir Charles tries to open the window, but it is locked. He considers breaking the pane but stops as he sees:

291 ANGLE AT BATHROOM - SIR CHARLES' P.O.V.
George, wearing a robe, emerges and crosses to closet. We see Sir Charles at window in b.g. slowly inch his way out of sight again.

292 ANGLE AT CLOSET
George takes out some clothes, starts to exit closet, then stops, looks down at:

INT. - CLOSET - NIGHT

293 INSERT: SUITCASES
They are initialed "C.L."

INT. - SIR CHARLES' BEDROOM - NIGHT

294 CLOSE SHOT - GEORGE
Regarding the bags. He turns and exits the closet.

EXT. LODGE WINDOW AND LEDGE - NIGHT

295 SHOT

Sir Charles peeks around the edge of the window. We can see George, inside, as he slips on shorts under his robe and crosses to the bed where he has laid out his clothes. He starts to dress but he is now preoccupied with the bags. He returns to the closet.

INT. CLOSET - NIGHT

296 FULL SHOT

One by one, George opens the suitcases.

297 ANGLE AT SUITCASES

As George opens each one, only to find it empty. He stands and is about to exit the closet again, when he notices something. He picks up one of the suitcases and examines it more carefully. He has discovered something but not being able to see well enough, he takes the bag into:

INT. SIR CHARLES' BEDROOM - NIGHT

298 MED. SHOT

He crosses to the bed and makes a better examination of the suitcase. He looks inside, then outside at the bottom. He places it on the bed, reaches in, feels around. There is an audible "click" and he quickly turns the bag on its side. The base of the bag swings open.

299 INSERT: BASE OF SUITCASE

A complete, highly professional burglar kit, including the thin nylon fuse line, a powerful pencil flash, all manner of precise instruments for cracking safes or opening doors, black leather gloves and the most interesting item of all -- one white kid glove, monogrammed with a black "P". As George's hand removes the white glove:

EXT. LODGE WINDOW AND LEDGE - NIGHT

300 Sir Charles watches as his nephew examines the glove.

INT. SIR CHARLES' BEDROOM - NIGHT

301 CLOSE AT GEORGE

Looking at the glove. A slow smile crosses his face.

GEORGE

(almost reverently)

I'll be damned...

He removes the burglar kit, shuts the base of the suitcase, and quickly returns it to the closet. He takes out his own bags, hurries back to the bed, puts the kit in a suitcase and begins to dress as fast as he can. In the b.g. we see Sir Charles inch his way past the window.

EXT. LODGE WINDOW AND LEDGE - NIGHT

302 ANGLE DOWN AT SIR CHARLES

As he makes his way along the ledge toward his living-room window.

INT. SIR CHARLES' SUITE - NIGHT

303 MED. SHOT - LIVING-ROOM ANGLING TOWARD BEDROOM

George is throwing his clothes into his bags. He closes the last bag and comes out of the bedroom, exits suite.

304 ANGLE AT WINDOW

Sir Charles inches his way into view, through window, carefully turns to face the room and is just in the act of opening the window when he loses his balance. A look of horror crosses his face. He teeters, arms flailing. In a last desperate effort to save himself, he seizes a long icicle which naturally breaks and Sir Charles drops out of sight.

EXT. LODGE - NIGHT

305 ANGLE DOWN AT SNOWDRIFT

Sir Charles plummets into the deep snow bank and disappears.

306 SHOT AT PATH BETWEEN SNOWDRIFTS
 Angela, The Starlet, The Greek Shipowner, The Novelist and The
 Cousin walk toward CAMERA, chatting gaily.

ANGELA
 I've decided everybody's
 going to wear costumes --
 wonderful, mad, costumes...

NOVELIST
 (to the Greek in Greek)
 You could come as one of the
 Borgias -- then you wouldn't
 have to explain about your
 cousin.

The cousin laughs.

STARLET
 What did you say?

NOVELIST
 I said he could come as one
 of the Borgias -- then he
 wouldn't have to explain his
 cousin.

STARLET
 What's a Borgia?

Suddenly, Sir Charles pops out of the smooth face of the
 snowdrift. The women scream. Sir Charles weaves his way past
 them.

SIR CHARLES
 (pleasantly)
 Good evening.

EXT. LODGE ENTRANCE - NIGHT

307 FULL SHOT
 George climbs into cab which drives away.

308

INT. - SIMONE'S BEDROOM - NIGHT

The Inspector and Simone are changing the bed.

INSPECTOR

I mean...I enjoy champagne in bed as much as anyone, my angel, but from now on, perhaps a more practical approach.

SIMONE

I'm sorry, my darling, but I just wanted to surprise you, that's all.

INSPECTOR

It has been a night of surprises.

SIMONE

(gets into bed)
You can say that again.

INSPECTOR

It's been...anyway, my love.

The phone rings.

SIMONE

Shall I say you're not here.

INSPECTOR

It's all right...I'll answer it.

He gets up and crosses to the phone.

INSPECTOR

(tersely into the phone)
Yes.

309

LODGE LOBBY DESK

Mr. Tucker of Lloyds, on the phone.

TUCKER

The Innocenti was rented to a James Brock, but his description fits exactly with a man named Artoff, who is known to be presently in the employ of Sir Charles Lytton.

310
thru
312

INT. - SIMONE'S BEDROOM

ANGLE to phone. The Inspector is jubilant.

INSPECTOR

Aha....I see...Come up immediately...
(he hangs up)

Sir Charles...

SIMONE

Sir Charles?

INSPECTOR

Just as I thought...the Phantom...

He crosses to the night table and gets out his gun.

INSPECTOR

I've really got him this time.

He goes to the door and goes out crossing the wrong way, a beat and he crosses back the other way.

313
314

INT. - STAIRWAY

Sir Charles comes up the stairs, reacts as he sees the Inspector b.g.at his door; he hears footsteps and ducks back as Tucker comes up the stairs, crosses out to the Inspector.

INSPECTOR

Sir Charles...open the door...It's
the Police...I know you're in there...
open up this instant...

(to Tucker)

Stand back while I force.

TUCKER

No, don't do that, old man.

He turns the handle and the door opens. They enter, and Simone appears, looks in, reacts to Sir Charles tapping on the glass door, motions to him, and Sir Charles crosses out to her. Both exit.

315

INT. - SIMONE'S BEDROOM

Simone is standing at the door and as Charles comes in she quickly closes it.

SIMONE

Jacques knows everything.

CHARLES

There's something else. George has my do-it-yourself Phantom kit. I've got to get out of here.

316

INT. - CHARLES' ROOMS

317

The Inspector and Tucker are just crossing from the bedroom.

INSPECTOR

His clothes are still there.

TUCKER

Perhaps he's already escaped.

INSPECTOR

Most unlikely. He doesn't realize that I'm on to him.

TUCKER

Listen, old man...There's no real proof that Artoff was actually the man driving the Innocenti.

INSPECTOR

Sir Charles is our man. My every instinct tells me so.

(Tucker moves his gun hand away)

Careful...this gun is loaded, you fool. What I must do, is get dressed and search the hotel.

The Inspector crosses out.

INT. LODGE HALLWAY - NIGHT

318 The Inspector crosses to his room.

INT. SIMONE'S SUITE - NIGHT

319 FULL SHOT
The Inspector enters and crosses quickly to the closet.

SIMONE
Did you find him?

INSPECTOR
No. But he can't be far.

He throws open the closet door and reaches for his clothes.

INSPECTOR
(continuing)
I must dress and -
(reacts)

His suit, topcoat, hat and shoes are missing.

SIMONE
What's wrong?

INSPECTOR
(mystified)
My clothes! What happened to
my clothes?

EXT. LODGE ENTRANCE - NIGHT

320 MED. SHOT
Sir Charles, dressed in the Inspector's clothes, coat collar turned up, hat brim pulled down so we cannot see his face, emerges from the hotel.

DOORMAN
Good evening, Inspector.

Sir Charles nods, crosses to a cab.

321 CLOSE MOVING SHOT - AT SIR CHARLES' FEET

The Inspector's shoes are several sizes too big and with each step, Sir Charles nearly loses them. He arrives at the cab, opens the door, and steps into the cab, leaving one shoe in the snow. The cab drives away, then stops, backs up, the rear door opens and Sir Charles' hands reach out, get the shoe and the cab drives away again.

FADE OUT

FADE IN

EXT. ROAD - DAY

322 SHOT FROM HELICOPTER

A long, black limousine winds its way up the road. Helicopter moves towards a group of small houses. CAMERA HOLDS ON a window of one of the houses and ZOOMS IN on Artoff standing in the window watching the limousine thru' binoculars.

323 OMITTED

324 BINOCULAR SHOT OF LIMOUSINE

As it turns into the drive of a beautiful villa and stops at the villa entrance. The General's Aides and the General get out of the car, as Saloud comes out of the house to greet them. Saloud bows and shows them into the villa.

325 CLOSE ON ARTOFF

He lowers the binoculars

INT. PRINCESS DALA'S VILLA - DAY

326 SHOT

Amber barks furiously as Saloud ushers in the General and his Aides. Dala regards the General almost as though he were transparent, non-existent. Amber continues to bark as the General clicks his heels and bows stiffly.

GENERAL

Your Highness.

Dala does not reply. Amber continues to bark. The General gives the little dog a withering glance and states his business.

GENERAL

I feel it necessary to make one last attempt to convince Your Highness to return the Pink Panther voluntarily.

Dala still does not reply. She strokes Amber's head, quieting the dog. The General continues:

GENERAL

There is no doubt in my mind that the World Court's decision will be unfavorable to Your Highness.--

DALA

Then you have nothing to worry about.

GENERAL

As a jewel, the Pink Panther is of no real importance. As a symbol it represents the Old Order of things -- Ultimate Authority, an object of considerable religious superstition. To settle its legal ownership is not as politically effective as it would be if you returned it of your own free will.

DALA

What you mean, General, is if I returned it of my own free will, I would be, in effect, condoning the new government.

GENERAL

The people condone it.

DALA

People have been duped before. This century is a testament to men who have risen to power on a pack of lies.

GENERAL

You know, Your Highness, I'm really sorry you were able to escape. We could have had some very interesting discussions before I'd had you shot.

She smiles and kicks him in the shins. He howls in pain, grabs his leg as his Aides move in to assist.

FIRST AIDE

(to Princess)

Now wait a minute!

She kicks him in the shins.

SECOND AIDE

(grabs for her)

Stop that!

She kicks HIM in the shins.

EXT. VILLAGE HOUSE - DAY

327 ANGLE AT WINDOW

Artoff raises the binoculars to his eyes.

328 BINOCULAR SHOT

The General and his Aides limp out of the villa and get into the limousine. As the car drives off:

329 ANGLE AT WINDOW

Artoff lowers the binoculars and frowns. Behind him across the room, the door opens and Sir Charles enters, still wearing the Inspector's clothes. Artoff turns and crosses to Sir Charles.

INT. VILLAGE HOUSE ROOM - DAY

330 MED SHOT - ARTOFF - SIR CHARLES
Sir Charles tosses the heavy coat on the bed.

ARTOFF

Simone called and told me
about your nephew. He's here.
I met the train and followed him
into town but you take my word
for it -- he's been tailed be-
fore -- and by professionals.

SIR CHARLES

You lost him.

ARTOFF

Yes.

SIR CHARLES

That's too bad...He's got
my kit.

ARTOFF

What!

SIR CHARLES

In a way, he did me a favor --
if he hadn't taken it, the
police probably would have
found it.

ARTOFF

Congratulations on a very loyal
nephew.

SIR CHARLES

I hope he doesn't carry his
loyalty too far.

ARTOFF

What do you mean?

SIR CHARLES

Well -- he's found The Phantom --
and he's probably figured out the
Pink Panther is my next stop --

ARTOFF
(stunned)
You mean he might...

SIR CHARLES
He might get there before I do
and save me from temptation.

ARTOFF
He'll never get away with it.

SIR CHARLES
Well, I hope I'm wrong -- but
I can't take that chance.
Have you got an extra kit?

ARTOFF
Yes.

SIR CHARLES
(crosses to window)
Has the General arrived yet?

ARTOFF
(following to window)
In like a lion -- out like a
lamb.

SIR CHARLES
Give me the binoculars.

Artoff hands him the binoculars. Sir Charles raises them to his
eyes, looks out.

SIR CHARLES
Her Highness has some more
visitors.

331 BINOCULAR SHOT

A car pulls to a stop at the villa entrance and the Inspector
and Mr. Tucker get out; cross to the door and ring the bell.

INT. PRINCESS DALA'S VILLA - DAY

332 SHOT

Saloud waves aside a butler and answers the door. The Inspector
and Mr. Tucker enter.

DALA
What is it, Saloud?

SALOUD
Inspector Clouseau.

INSPECTOR
Your Highness, please excuse this interruption, but I have news of very great importance to tell you.
(Dala crosses down stairs)
This is Mr. Tucker, of Lloyds of London...we have of course met before.

TUCKER
I have met her before.

INSPECTOR
Yes, but we meet again.

DALA
What is this news, Inspector?

INSPECTOR
I have discovered the identity of the Phantom.

DALA
You don't say?

INSPECTOR
I do say.

TUCKER
Of course we're both sure.

INSPECTOR
I am positive. I believe that he is in Rome at this very moment.

DALA
Really.

INSPECTOR
Yes...Have you seen or heard from Sir Charles Lytton?

DALA
Not since I left Cortina, why?

INSPECTOR
Sir Charles and the Phantom are one and the same.

DALA
You're not serious?

INSPECTOR

(with forced patience)
Your Highness, I can understand how difficult it is for you to accept the facts. Sir Charles is a very charming, attractive and persuasive gentleman.

DALA

He is also Sir Charles Lytton, an English Peer, and a man of considerable influence and reputation.

TUCKER

(to Inspector)
She has a point, you know.

INSPECTOR

He is a fraud! And I shall prove it! In the meantime I would like your permission to surround the house with armed guards.

TUCKER

The gem is here in the villa, is it not?

DALA

It is. But, as you gentlemen know, I'm having a rather large party this evening...

INSPECTOR

I can assure you, your guests will be caused no embarrassment. They will not even be aware that my men are present.

DALA

In that case, you have my permission.

INSPECTOR

Mark my word, Your Highness. If Sir Charles is foolish enough to try and steal your diamond tonight, you will be witness to the capture of the notorious Phantom.

DALA

Gentlemen.

The two men exit, leaving the Princess looking thoughtfully after them.

333

ANOTHER ANGLE

Saloud, watching her.

SALOUD

The plans will have to be changed.

334

ANGLE AT DALA

DALA

No. That ridiculous Inspector has finally got his teeth into something and he won't even consider the possibility that he might be wrong. We just have to make sure that Sir Charles doesn't steal the jewel.

DISSOLVE TO:

EXT. PRINCESS DALA'S VILLA - NIGHT

- 335 ESTABLISHING SHOT
Ablaze with lights -- guests are arriving.

EXT. VILLAGE HOUSE - NIGHT

- 336 SHOT AT WINDOW
Sir Charles, wearing black sweater and pants, watches through binoculars. He lowers the binoculars, turns, picks up a coat off the bed, puts it on and exits.

EXT. HILLSIDE - NIGHT

- 337 BINOCULAR SHOT
Another car pulls up to the villa entrance. More costumed guests emerge. Pan, with his pipes. A Cowgirl. And a Gorilla.
- 338 CLOSE SHOT - HILLSIDE - GORILLA
watching through binoculars. He grunts, lowers binoculars, and rubs his chin thoughtfully. He picks up the burglar kit and makes his way down the hillside.

DISSOLVE TO:

INT. PRINCESS DALA'S VILLA - NIGHT

- 339 FULL SHOT
The party is in full swing. Hundreds of gaily costumed guests are mingling and dancing. The music, a lively twist, is played by Captain Kidd and his Cut-throats.
- 340 SHOT OF COUSIN
Dressed as Lady Godiva, twisting with Abraham Lincoln.
- 341 SHOT OF GREEK SHIPOWNER
Dressed as a northwest mountie, twisting with a slave girl.
- 342 SHOT OF SIMONE
Dressed as Madame Pompadour. CAMERA MOVES to disclose her twist partner, the Gorilla.
- 343 SHOT OF HORSE
It stands near the bar, the front legs crossed, sipping a scotch through a straw. The Starlet, in her Scuba gear, moves up to the bar. The Horse cases her, leans close.

343 CONTINUED

INSPECTOR

Hello Tucker.

TUCKER

Like a drink?

INSPECTOR

Never drink while I'm on duty,
Tucker.

TUCKER

(raises cup)

Cheers.

INSPECTOR

Cheers...ole boy...cheers...
it's warm in here.

TUCKER

Must be hell in there...

INSPECTOR

(looks into other room)
It's not so good in there.

TUCKER

Seen anyone suspicious about?

In the b.g. the zebra approaches looks and crosses down to
the punch bowl.

INSPECTOR

My men are everywhere, mingling
here...mingling there...

He notices Tucker's look off and turns and reacts to the zebra.
He grabs Tucker's wand...and hits the zebra.

INSPECTOR

How dare you drink while on duty...
One more mistake like that, and I'll
have your stripes...get out of here...
and start mingling...

TUCKER

Funny that...stripes...

INSPECTOR

Well, I think I'll mingle...

He crosses away from Tucker and looks into the other room, he
starts to lean on the post and falls.

343 CONTINUED

The party is going strong and Angela dressed as Fairy Godmother walks through waving her wand, and sprinkling confetti.

ANGELA

Here's your fairy God mother,
kids...live it up a little,
loosen up...Have a ball..

She moves across the room and spots Dala.

ANGELA

Hello your Highness. Didn't
I tell you I'd make this the
social success of the year.

DALA

Yes, you certainly did.

ANGELA

The only thing I'm worried about
is...what do we do for your next
one? How could I possibly top
this?

DALA
I'm sure you'll think of something. Excuse me.

CAMERA MOVES with the Princess Dala as she greets guests and makes her way past Saloud, who stands like a statue dressed in formal Indian attire.

DISSOLVE TO:

EXT. PRINCESS DALA'S VILLA GATE - NIGHT

344 MED. SHOT

George, dressed as the Gorilla, drives up to the gate in an open sports car, and is stopped by TWO of the Inspector's GUARDS.

FIRST GUARD
May I see your invitation, please?

The Gorilla shows him the invitation.

FIRST GUARD
All right..

George tips his top hat and drives through the gate.

SECOND GUARD
Wasn't there another Gorilla in a Bentley?

FIRST GUARD
Yes. Probably a rich uncle.

INT. DALA'S VILLA LIBRARY - NIGHT

345 ANGLE AT SAFE

Dala takes out the Pink Panther and shows it to the Inspector and Tucker.

DALA
You see, Gentlemen, perfectly safe.

INSPECTOR
One can't be too careful. This party -- all your guests wearing masks...It was just possible. The Phantom had already done his work.

She returns the jewel to the safe.

DALA

Without an invitation, how could
Sir Charles have got past your
guards?

INSPECTOR

Where the Phantom is concerned -

He stops, listening.

TUCKER

What's wrong?

INSPECTOR

Shhh!

He crosses quickly to the door and flings it open. A Gorilla
stumbles into the room and is quickly seized by the Inspector.

INSPECTOR

Aha!

GORILLA

What are you doing!!?

INSPECTOR

The question is -- what are you
doing? Remove your head at
once!

GORILLA

I protest!

INSPECTOR

Very well then!

He yanks the Gorilla's head off, disclosing another gorilla's
head. The Inspector jumps back in panic.

GORILLA

Frightened you, eh?

The Gorilla pulls off the second gorilla head, disclosing a
beet red, moustachioed face that might be mistaken for yet
another mask. The face belongs to LORD CRAVENWOOD.

LORD CRAVENWOOD
Now you've ruined my midnight surprise!

TUCKER
The ambassador!

INSPECTOR
Ambassador?

DALA
My apologies, Lord Cravenwood.
The Inspector was only acting
with the best of motives.

INSPECTOR
(handing back his head)
I'm terribly sorry.

Lord Cravenwood blusters, puts his head back on and exits,
leaving the Inspector looking sheepishly after him.

INT. VILLA - DRAWING ROOM - NIGHT

346 ANGLE AT BAR
Simone is having a drink.

347 ANGLE NEAR DANCE FLOOR
A gorilla enters, spots Simone and crosses to her, nuzzles
her and growls.

SIMONE
Really, Lord Cravenwood, what
would your wife think?

The Gorilla looks around to see who she's talking to, then
faces her, bows and indicates the dance floor.

SIMONE
Well, you know your wife better
than I do.

They move out on the dance floor and begin dancing. The
Gorilla draws her extremely close and she pushes him away.

SIMONE
You gorillas are all alike.

They dance by the other Gorilla, who is glowering at them. Simone waves, then reacts to her partner, who says:

GORILLA

What's he got that I haven't?

SIMONE

George!

GORILLA

In the flesh!

SIMONE

What are you doing here!?

GORILLA

Tarzan let me use the car tonight.

SIMONE

Listen — I've got to talk to you.

She takes his paw and leads him off the dance floor.

SIMONE

You've got to get out of here.

They run right into the Inspector.

SIMONE

Darling...

INSPECTOR

Lord Cravenwood, I'm terribly sorry about what happened...

George shrugs.

INSPECTOR

You see, we were just inspecting Her Highness' famous diamond — the Pink Panther, and when I discovered you outside the library door, I naturally thought...

George slaps him on the shoulder, pinches his cheek, bows to Simone and exits.

INSPECTOR
(to Simone)
The Ambassador.

SIMONE
Yes, I know.

She reacts to something o.s.

348 SHOT FROM SIMONE'S P.O.V.
The two Gorillas pass each other, stop, regard one another.

349 TWO SHOTS - SIMONE AND INSPECTOR
She grabs him.

SIMONE
You haven't danced with me
all evening, Angel.

She dances him away, CAMERA FOLLOWING

SIMONE
Is that where the diamond is,
in the library?

INSPECTOR
I'm sorry, I can't even tell
you.

EXT. VILLA GATE - NIGHT

350 MED SHOT
The two Guards look up the road as a flashy bright red Ferrari
roars toward them and stops. Artoff sticks his head out of the
window.

ARTOFF
Pardon me, I must have gotten
off the main road. I'm on my
way to Frascati.

351 ANOTHER ANGLE
As the guards approach the car.

1ST GUARD
Well, you'll have to turn
around and go back up to the
road about a half mile. You'll
see a sign. Turn right and it'll
take you right to the highway.

351 CONTINUED

ARTOFF

Thank you.

He puts the car in low, screeches around in a tight turn and disappears into the night, leaving the two Guards looking after him. We see Sir Charles in the b.g. run and silently scale the wall. As the Guards turn.

352 OMITTED

EXT. OTHER SIDE OF VILLA WALL & GROUNDS - NIGHT

353 SHOT

As Sir Charles lands, looks around and staying low, makes for the house and disappears in the darkness.

INT. VILLA CHECKROOM - NIGHT

354 MED. CLOSE SHOT

The HAT-CHECK GIRL turns as a Gorilla enters and hands her a check. She gives the Gorilla his top hat and what looks to be a small brief-case. The Gorilla puts on the hat, takes the case and exits.

355 ANGLE AT DANCE FLOOR

The Gorilla without the top hat is dancing with the Starlet, still wearing her Scuba gear. Simone moves into shot, sees the Gorilla and makes her way through the dancers.

SIMONE

(to Starlet)

Excuse me, dear. I've simply
got to talk to Lord Cravenwood.
It's very important.

355 CONTINUED

STARLET

Sure.

(scratches)

He's making me itch, anyway.

She exits. The Gorilla takes Simone in his arms.

SIMONE

(to Gorilla)

Now listen, I know what you are up to, and it won't work.

GORILLA

(growls)

Ugh?

SIMONE

You'll ruin everything.

Tucker, now wearing the other half of the horse, enters, taps the Gorilla on the shoulder.

TUCKER

Lord Cravenwood -- May I cut in?

The Gorilla growls unhappily and exits. Tucker dances with Simone.

TUCKER

Having a good time?

SIMONE

Yes. I thought you were supposed to be the front of the horse?

TUCKER

I think the Inspector was getting an inferiority complex. Aside from the fit, I prefer it.

EXT. - VILLA - NIGHT

356 MEDIUM CLOSE SHOT

Sir Charles takes a length of nylon line from under his sweater, fixes it to a small grappling hook and throws it skyward.

357 SHOT AT ROOF LEDGE

The hook bites into the brick. CAMERA PANS DOWN and we see Sir Charles begin his ascent.

INT. VILLA LIBRARY - NIGHT

358 FULL SHOT

The Gorilla with the top hat enters, looks around, crosses to a painting on the wall and moves it aside. No safe. He crosses to another painting, moves it aside and there is the safe. He kneels, opens the brief-case and takes out a small stethoscope, places it in the gorilla ears and goes to work, seeking the combination.

INT. VILLA DRAWING ROOM - NIGHT

359 FULL SHOT

The party has grown noisier and gayer.

360 MOVING CLOSE SHOT - ANGELA

Dancing with Greek Shipowner.

SHIPOWNER

Brilliant party, Angela.

ANGELA

Wait'll you see the fireworks at midnight.

361 CLOSE SHOT - PRINCESS

She looks off at:

362 SHOT OF SALOUD

He nods to Princess.

363 CLOSE AT PRINCESS

She returns the nod.

364 ANGLE AT SALOUD

He moves off.

365 MED. CLOSE SHOT

CAMERA PICKS OUT TWO SERVANTS carrying an enormous box of fireworks.

FIRST SERVANT

Let's put them in the check room.

SECOND SERVANT

Why don't we take them outside right now?

FIRST SERVANT

Too many drunks with cigarettes. We'll take them out just before midnight.

They exit.

INT. VILLA SECOND FLOOR HALLWAY - NIGHT

- 366 MED. SHOT
A door opens and Sir Charles looks out into the hall. Seeing the way is clear, he steps out and makes his way quickly down the hall and stops near the long staircase. Two chattering females make their way up the staircase toward Sir Charles. He looks back up the hall.
- 367 ANGLE UP HALL
The Gorilla without the top-hat emerges from one of the doors and starts toward Sir Charles.
- 368 ANGLE DOWN STAIRCASE TOWARD DANCE FLOOR
Simone dancing with Tucker. She looks up the stairs and reacts.
- 369 ANGLE UP STAIRS
Sir Charles descending the stairs, followed by the Gorilla.
- 370 CLOSE AT SIMONE AND TUCKER
Tucker notices Simone's reaction, looks.
- 371 ANGLE UP STAIRS
The Gorilla puts one leg over the banister and slides down past Sir Charles. Sir Charles regards the Gorilla.
- 372 ANGLE DOWN STAIRS - CLOSE SHOT - SIMONE AND TUCKER

TUCKER

That looks like --

Simone tries to turn him away.

TUCKER

It is! That's Sir Charles!

INT. VILLA BASEMENT - NIGHT

- 373 CLOSE SHOT - SALOUD AT MASTER SWITCH
Saloud pulls the switch.

INT. VILLA HALL AND DRAWING ROOM - NIGHT

- 374 FULL SHOT - PARTY
The great room is suddenly plunged into darkness. Commotion reigns.

375 ANGLE AT PRINCESS IN DARKNESS
Watching. We hear ad libs from guests. "What's happened?"!? ... "Which way's the bar?" ... "Careful with that spear!" ... "All right! Who's got the cold hands!?" ... Someone strikes a match. The Princess quickly blows it out.

376 CLOSE SHOT - INSPECTOR
In a state of near hysteria. He is wearing the front end of the horse and trying desperately to pull off the head.

INSPECTOR
Who turned out the lights?!
(gropes his way through the crowd)
Tucker! Tucker! Where are you!!!?
(pulling at the horse's head)
Help! I can't get this damn thing off!!!

He accidentally gropes Lady Godiva. She belts him. He goes down.

377 CLOSE SHOT - INSPECTOR
Crawling on his hands and knees. He finds his way barred by a pair of attractive legs. Something on the floor attracts his attention. He picks it up. It turns out to be a small snake. He lets out a terrified shriek. And the owner of the attractive legs grabs the snake. We see that she is Cleopatra.

CLEOPATRA
Get your filthy hands off my asp!

378 ANGLE AT TUCKER
Pushing his way through the crowd in the darkness.

TUCKER
Inspector! Inspector!!

379 ANGLE AT SIMONE
Making her way through the crowd. Sir Charles grabs her, pulls her aside.

SIMONE
(low voice)
Charles?

SIR CHARLES
(low voice)
Where's the safe?

SIMONE
(low voice)
In the library. George is robbing it.

379 CONTINUED

CHARLES

Which way?

SIMONE

Come on.

She pulls him out and a man lights a match, Charles ducks back in and blows it out.

380 INT. - CHECK ROOM

Two servants enter.

FIRST SERVANT

But it's not midnight!

SECOND SERVANT

They turned the lights out. I guess her Highness changed her mind.

They pick up a box and start out with it.

380A ANGLE FROM FOYER TO CHECK ROOM

Hold two servants out from check room.

FIRST SERVANT

Be careful, I can't see a thing.

INSPECTOR

(crosses in)

Tucker...Tucker...

He bumps into Lady Godiva.

GODIVA

Watch where you're going...

The Inspector turns and bumps into the door, then enters the Check Room, and we hear a horrendous sound as he falls.

380B INT. - CHECK ROOM

The Inspector is sprawled out and finally manages to pick himself up, he spots a box of roman candles and grabs one.

INSPECTOR

A candle!!!!!!Tucker...Tucker...

380C OMITTED

380D ANGLE FROM FOYER TO CHECK ROOM as Inspector out he bumps into

380E the two servants.

FIRST SERVANT

Excuse me sir.

INSPECTOR

Waiter...have you got a match...
(the servant starts to light the candle)

Hurry...Hurry...

He takes the lit candle and walks out to the ballroom.

INSPECTOR

Tucker...Tucker...

He enters the ballroom, and the candle starts to take off, and the people scatter.

TUCKER

Inspector!

INSPECTOR

Tucker?

TUCKER

Sir Charles is here!

INSPECTOR

Where!!?

TUCKER

I don't know!

INSPECTOR

Give me a match!

Somebody strikes a match. The Inspector quickly lights the Roman candle.

INSPECTOR

Come on, Tucker! Follow me!

The Inspector charges into the crowd, followed by Tucker. A long moment, then suddenly from the center of the room, we see a glowing ball whoosh toward the ceiling. People scream. Another glowing ball takes off and hits the chandelier.

381 CLOSE SHOT - INSPECTOR

holding the Roman candle. It explodes again. Panic reigns.

INSPECTOR

What kind of a candle is this?!

Another glowing ball shoots forth. We follow its arc across the room.

382 ANGLE AT SERVANTS

The glowing ball lands directly in the middle of the box of fireworks. The servants drop the box and flee in terror. Suddenly, all hell breaks loose. Every possible kind of fireworks is ignited....Skyrockets, pinwheels, etc., etc.

INT. VILLA 1ST FLOOR REAR HALLWAY - NIGHT

383 MED. CLOSE SHOT

Simone leads Sir Charles toward the library.

SIMONE

George is in a Gorilla suit.

SIR CHARLES

A gorilla?

SIMONE

Now, hurry! Tucker spotted you.
(indicates library door)
In there.

SIR CHARLES

(nods)

Now get out of here.

Simone kisses him quickly and hurries back down the hallway. Sir Charles cautiously approaches the library door, listens. Suddenly he reacts to the sound of muffled singing. He looks o.s.

384 ANGLE DOWN HALLWAY

A Gorilla, carrying a lighted sparkler and singing the Marseillaise weaves his way toward Charles.

385 ANGLE AT SIR CHARLES

Puts his back to the door and moves into the recess of the arch, blending with the darkness.

386 ANGLE AT GORILLA

as he passes the library door, continues toward the other end of the hall. Suddenly, Sir Charles emerges from the darkness, runs and leaps on the Gorilla's back, propelling him through a draped archway. They disappear behind the drapes. We hear a thud and a groan.

INT. VILLA DRAWING ROOM - NIGHT

387 FULL SHOT - PARTY

The great room looks like Verdun at the height of an artillery barrage. Pinwheels spin from chandeliers. Skyrockets streak upward and explode on the ceiling, cascading showers of brightly colored sparks on the fleeing guests.

388 CLOSE SHOT - INSPECTOR

standing in the middle of the dance floor, stunned at what he has wrought. He grabs Tucker.

INSPECTOR
Let's go out of here!

The two ends of the horse merge and gallop across the dance floor.

EXT. VILLA ENTRANCE - NIGHT

389 MED. FULL SHOT
The guests pouring out, running for their lives.

INT. VILLA 1ST FLOOR REAR HALLWAY - NIGHT

390 MED. SHOT
A moment, then the Gorilla steps out from behind the drapes, crosses to the library door.

INT. LIBRARY - NIGHT

391 ANGLE AT SAFE
George, in Gorilla suit, is still unable to figure out the combination. He kneels and begins to select another tool from the kit.

392 ANGLE AT LIBRARY DOOR
It opens. Sir Charles, in the Gorilla outfit, sticks his head in and looks around.

393 SIR CHARLES' P.O.V.
We cannot see George, in his kneeling position.

394 ANGLE AT SIR CHARLES
With George at the safe in the f.g., we see Sir Charles enter the library, and cross. He disappears around a corner. George stands and goes back to work on the safe.

395 ANOTHER ANGLE
Showing George working on one side of a wall and Sir Charles in a section of the library on the other side of the wall. Sir Charles investigates several paintings and finally locates the other door of the safe. He sets to work. We now have two Gorillas on either side of the wall, working on opposite doors to the safe. A skyrocket tears past the window. Both gorillas react.

EXT. VILLA GROUNDS - NIGHT

- 396 FULL SHOT
Fireworks gush out of the villa in b.g. Guests are still running about in confusion.
- 397 SHOT OF NERO
Seated on the lawn with two attractive girls. He is playing his lyre. The Horse gallops to a stop in the f.g. and the Inspector's head pops out of the rear trap door with a whistle in his mouth. He frantically begins blowing the whistle.
- 398 ANGLE AT VILLA GATES
The two Guards run, in answer to the whistle, toward the house.

INT. VILLA LIBRARY - NIGHT

- 399 ANGLE AT TWO GORILLAS AT SAFE, ON EITHER SIDE OF WALL
They both crack the safe at the same time, swing open the safe doors and look in. They stand for a long moment, regarding each other through the safe.
- 400 SHOT THROUGH OPEN SAFE
At George. He reacts to:
- 401 SHOT THROUGH SAFE FROM OTHER SIDE
At Sir Charles. He reacts.
- 402 TWO SHOT OF TWO GORILLAS
They slowly move away from the safe and come face to face.

SIR CHARLES

George?

GEORGE

Uncle Charles?

They embrace, pat each other on the back. They both cross to one side of the safe and look in.

- 403 ANGLE IN SAFE
Nothing but a white monogrammed glove with the letter "P". Sir Charles' gorilla hand reaches in and takes out the glove.
- 404 TWO SHOT - TWO GORILLAS
They both look at the glove, then at each other, then back at the safe, then once again at each other.

GEORGE
I didn't take it.

SIR CHARLES
Neither did I.

Suddenly o.s. we hear:

INSPECTOR'S VOICE
This way, men!

405 ANGLE AT LIBRARY HALL DOOR
It bursts open and two halves of the Horse rush into the room, followed by half a dozen Gendarmes.

406 ANGLE AT GORILLAS
They both turn, run, and leap through the window.

407 ANGLE AT INSPECTOR'S HALF OF THE HORSE
Peering out of flap:

INSPECTOR
After them!!

EXT. VILLA LIBRARY WINDOW AND GROUNDS - NIGHT

408 SHOT
The two Gorillas pick themselves up, shake hands and run off in opposite directions.

INT. VILLA 1ST FLOOR HALLWAY - NIGHT

409 FULL SHOT
The Inspector, Mr. Tucker and the Inspector's men run out of the library and down the hall, toward front of villa.

EXT. VILLA ENTRANCE - NIGHT

410 SHOT
George runs by the entrance, heading for the parking area. CAMERA HOLDS on the entrance as Inspector, Tucker and the Gendarmes come out, see George and take off in pursuit.

EXT. - VILLA PARKING AREA - NIGHT

- 411 SHOT
George runs to his MG, jumps in, and drives back toward the house. The Inspector's men appear and scatter as the MG bears down on them. The MG roars away toward the gate and the Inspector, Tucker and the Gendarmes run for their cars.
- 412 ANOTHER ANGLE
The Inspector, Tucker and the two Guards from the gate leap into one car, while the other Gendarmes take a second car. Both cars tear off after the MG.

EXT. - VILLA GROUNDS - NIGHT

- 413 ANGLE NEAR WALL
Sir Charles runs to the wall, climbs it and drops down on the other side.
- 414 ANGLE AT OTHER SIDE OF WALL
Sir Charles lands, looks off at:
- 415 ANGLE FROM SIR CHARLES' P.O.V.
The red Ferrari. Artoff leans against the fender, smoking a cigarette.
- 416 ANGLE AT SIR CHARLES
He runs for the Ferrari.
- 417 ANGLE AT ARTOFF
He looks, sees:
- 418 SHOT OF GORILLA
coming TOWARD CAMERA
- 419 CLOSE SHOT - ARTOFF
suddenly terrified, the cigarette falls out of his mouth. He turns and runs.
- 420 ANOTHER ANGLE
Sir Charles runs up to the Ferrari, waving his arms at Artoff and calling:

SIR CHARLES

(muffled)

Artoff! Come back! It's me!

Sir Charles shakes his head, climbs into the Ferrari and drives away.

EXT. - VILLA GATE - NIGHT

- 421 SHOT
The MG comes roaring out the gate and streaks away up the road. A moment later, the two police cars follow.

INT. - FERRARI - NIGHT (PROCESS)

- 422 SHOT
Sir Charles driving. Something ahead attracts his attention.

INT. - MG - NIGHT (PROCESS)

- 423 SHOT
George driving. The police cars are not far behind. Something ahead attracts his attention.

EXT. - ROAD - NIGHT

- 424 FULL SHOT
The Ferrari and the MG pass each other going in different directions. The two police cars skid to a stop.
- 425 CLOSE AT INSPECTOR'S CAR
The Inspector, Tucker and the others look back after the Ferrari.

INSPECTOR
That was the other one!
(calls to the other car)
Keep going! We'll turn around!

- 426 FULL SHOT
The Inspector's car turns around and follows the Ferrari. The other police car continues on after George, in the MG.

- 427 FULL SHOT VILLAGE SQUARE - NIGHT
CAMERA HOLDS high angle on village square.
- 427A FULL SHOT TRATTORIA - NIGHT
The proprietor of the Trattoria, and OLD MAN, comes out locks his door and starts to walk toward us, he suddenly stops, as he hears the sound of a car.
- 427B FULL SHOT STREET - NIGHT
Sir Charles in his car comes tearing down the road, CAMERA PANS with him as he streaks by the old man.
- 427C MEDIUM SHOT OLD MAN - NIGHT
The old man looks after Sir Charles, then reacts as he hears another car approaching.
- 427D OMITTED
- 427E
- 427F FULL SHOT STREET - NIGHT
A police car comes down the road, at full speed, CAMERA PANS with car as it streaks by the old man.
- 427G MEDIUM SHOT OLD MAN - NIGHT
He looks after the police car and then crosses out of scene.
- 427H FULL SHOT STREET - NIGHT
The old man enters, stops as he hears another car, and George drives in CAMERA PANS with George, as he races down square.
- 427J FULL SHOT OLD MAN - NIGHT
The old man looks off and the Inspector and Tucker in a jeep come driving in CAMERA PANS with the jeep, and Sir Charles comes back in r:l, PAN with him as he drives past the old man, a fire engine drives in, CAMERA PANS with the fire engine, and George drives in from the b.g. toward the fountain, as the Inspector and Tucker in jeep drive in CAMERA PANS with the jeep, and the police car passes the jeep, CAMERA PANS with police car and hold as George drives around the fountain, PAN as he goes to the Old Man, stops, and Sir Charles in. Hold both Sir Charles and George with Old Man between them.
- 427K MEDIUM SHOT
CAMERA HOLDS the Old Man between George and Sir Charles.
- 427L OMITTED
- 427M
- 427N FULL SHOT
CAMERA HOLDS George and Sir Charles with Old Man as Inspector and Tucker appear in jeep in the b.g. George takes off, and CAMERA PANS with Sir Charles, as he drives toward the fountain, the Police car appears, and he does a roundy-roundy with police car and jeep following, he drives off down the road, as the jeep and the police car come to a stop, then both take off, up the road. CAMERA HOLDS, and from the road comes the zebra, CAMERA PANS with the zebra, who passes by the Old Man. CAMERA HOLDS on the Old Man, who turns and crosses out of scene.

427P FULL SHOT TRATTORIA - NIGHT

The Old Man enters, and as he crosses back George zooms by him, l:r, followed by Tucker and the Inspector in the jeep. As the Old Man takes his chair and sits, Sir Charles zooms by l:r, and the police car goes r:l.

428 MEDIUM SHOT OLD MAN

He sits in his chair and reacts to the o.s. cars zooming by, then to the horrendous noise of the cars crashing together.

428A CLOSE SHOT OLD MAN

Action as Scene 428

428B FULL SHOT OLD MAN

CAMERA HOLDS on the Old Man who gets up, CAMERA BOOMS BACK and UP, as he crosses the square, we see all four cars front end up, with George, Sir Charles, Tucker, the Inspector and policemen all pulling themselves out of the wreck. The Old Man continues his walk, and goes by as we see from the bottom of the heap the zebra appears and crosses to the fountain and sits.

DISSOLVE TO:

429 OMITTED

430

431 INT. - PRISON CELL - DAY
CAMERA HOLDS on the cell window and George jumps up and looks out.

GEORGE

--- Then when I was thrown out of college I made up my mind...
(he steps down to Charles)
I decided to live a little. I knew if I continued my academic endeavors I could count on that check of yours every month. I took a plush apartment in Hollywood, surrounded myself with all of the advantages of a wealthy Hollywood bachelor and sent you glowing reports of a brilliant academic career.

CHARLES

Well, I suppose a certain amount of dishonesty is bound to beget a certain amount of dishonesty.

GEORGE

Particularly if one takes into consideration the possibility of heredity...You know Mendel and all that action.

CHARLES

Fruit flies.

GEORGE

What?

CHARLES

Mendel conducted his first experiment on heredity with fruit flies.

GEORGE

Yeah...how about that.

CHARLES

A college graduate should be up on those things.

GEORGE

Well, at least I knew about Mendel.

431A INT. - JAIL CORRIDOR

The Inspector approaches the first guard at cellblock entrance.

INSPECTOR

I want to see my prisoners.

The guard opens the door and the Inspector approaches the second guard, and stops in front of a cell door.

INSPECTOR

Come along, come along...I have not much time.

GUARD

But Inspector!!!!!!!!!!!!

The guard opens the cell, the Inspector goes in...Inspector out.

INSPECTOR

You better be right this time...

431C INT. - CELL

CHARLES

Would you believe it, he's got into the wrong cell.

432 INT. - CELL

The Inspector enters to o.s. Charles and George.

INSPECTOR

Good morning Gentlemen.

CHARLES

Morning Inspector.

GEORGE

Morning Inspector.

CHARLES

Got the guillotine all sharp and shiny?

INSPECTOR

I thought you'd like to know, the trial is set for tomorrow morning. It shouldn't take long.

CHARLES

That sounds encouraging.

INSPECTOR

It's encouraging for me, but bad for you.

GEORGE

Have some coffee Inspector?

INSPECTOR

You know, you could save yourself a lot of trouble if you'd tell me where the jewel is.

CHARLES

Tuck into some of that porridge, Inspector good for sleuthing.

INSPECTOR

You refuse to co-operate?

GEORGE

We've offered you coffee and porridge.

INSPECTOR

(to George)

Incidentally, I've checked up on you. You never even went to college.

CHARLES

He didn't have to...Who experimented with fruit flies?

432 CONTINUED

GEORGE

Mendel.

CHARLES

You see, who needs College?

INSPECTOR

Sooner or later I shall pick up
Artoff. Then we'll have the whole
gang. It's only a matter of time,
and one of you will crack.

GEORGE

All right, Inspector, I'll tell you.

INSPECTOR

You will.

GEORGE

It really wasn't Mendel.

INSPECTOR

Mendel?

CHARLES

Fruit flies.

GEORGE

It was his assistant.

CHARLES

Hendel.

GEORGE

Mendel didn't know a fruit fly, from
a potato bug...By the way, who
experimented with potato bugs?

CHARLES

I think it was Burbank.

GEORGE

Burbank, that's a town in California.

CHARLES

Maybe it was just potatoes. I'm not
sure about the bugs.

GEORGE

Or was it potato chips?

CHARLES

Or salad...By the way, what a very
good-looking gorilla suit, you had
on last night. Who's your tailor?

432 CONTINUED

GEORGE

Darwin.

CHARLES

That's a town in Australia.

GEORGE

Ever been to Australia, Sydney?

CHARLES

Have you?

INSPECTOR

Have you two gentlemen quite finished? Well, I'm glad you two are enjoying yourselves, because you're going to be here for the next twenty years.

He puts his hands to the table, misses and plunges into the porridge bowls, he reacts crosses over and wipes his hands on both George's and Charles' towels, and exits.

433 TWO SHOT

GEORGE

Oh, he's beautiful.

CHARLES

He's full of old world charm...

GEORGE

Do you think we'll really get twenty years?

CHARLES

I guess it's possible. Unless of course that diamond shows up.

DISSOLVE TO:

INT. - PRINCESS DALA'S VILLA - DAY

434 ANGLE AT WINDOW
The Princess stands looking out at the blue Mediterranean.
She turns as the door opens o.s.

435 ANGLE AT DOOR
Saloud steps into the room.

SALOUD
Madame Clouseau to see you.

436 CLOSE AT DALA
She frowns thoughtfully.

DALA
Show her in.

437 ANGLE AT DOOR
Saloud steps aside and Simone enters, crosses to the Princess.

SIMONE
Your Highness.

DALA
Madame.
(indicates)
Won't you sit down?

They sit, Saloud exits, closing the door.

SIMONE
I'll be brief and to the point. My husband feels he has enough evidence to prove Sir Charles is The Phantom and to convict George as his accomplice. The Prosecution is willing to try the case because both Charles --
(corrects herself)
-- Sir Charles and his nephew were discovered in the act of robbing your safe. As I see it, they only have one chance.

DALA
What is that?

SIMONE

If Your Highness were to testify on their behalf, somehow convince the jury that...well, that they didn't even take the diamond.

DALA

You surprise me, Madame.

SIMONE

I expect to. And I'm taking the chance that you'll keep what I'm about to tell you in the strictest confidence.

DALA

I think I can guess.

SIMONE

It's not too difficult!

DALA

Being the wife of Inspector Clouseau, you could have been very helpful to Charles -- Sir Charles.

SIMONE

I have been.

DALA

Was stealing my dog all part of the plan?

SIMONE

Yes.

DALA

Gain my confidence -- make love to me -- steal my jewel...

SIMONE

That was the plan. But I think you should know that Charles wanted to call it off. I suspect he's in love with you.

The Princess rises and crosses to the window.

SIMONE

(continuing)

And something tells me you're
in love with him.

DALA

No.

(turns)

Just between us girls, I thought
for a while I might be. As you
know, he's quite a man. It's
easy to see how a woman could
fall in love with such a man.

SIMONE

Forgive me, Your Highness, but
just between us girls -- I
don't believe you.

DALA

In my life, love is one luxury
I cannot afford, at this time.

(crosses back)

Interestingly enough, it was
Sir Charles who opened my eyes
to that fact. Some day I hope
to return to my country and
become a proper ruler. My coun-
try has fallen to a corrupt gov-
ernment. It fell because of a
corrupt ruler. I have an obli-
gation to my people. To restore
their confidence. And to that
end, I must devote myself. If
I am ever allowed to return,
there will then be time enough
to fall in love. You wish to
help Sir Charles -- so do I.
But there is a problem. Per-
haps you can help me solve it.

The Princess Dala crosses to a dresser.

SIMONE

A problem?

Dala opens a drawer, takes out the Pink Panther. The
reflections dance in the room.

DALA

As you can see -- it's quite
a problem.

SIMONE

You've had it all the time. You
stole the jewel yourself before
the World Court made its decision.

DALA

I'd gladly sacrifice it to save
Charles. But it is not so simple.

SIMONE

Couldn't you say you just found
it on the grounds or something?

DALA

They'd just claim he dropped it
making his escape. No. To save
Charles, it would have to be
proved that someone else stole it.

SIMONE

(helplessly)
We'd never be able to do that.

DALA

How much do you love him?

SIMONE

As much as you do.

DALA

I have an idea --

DISSOLVE TO

INT. ROME TV STATION - DAY438 ANGLE AT PROJECTED PHOTOGRAPH

The photograph depicts a statue of La Justice.

ANNOUNCER'S VOICE

The trial is now in its third day.
Yesterday, after questioning a long
line of witnesses, the Prosecution
called the Defendant, Sir Charles
Lytton to the stand.

438 CONTINUED

The TV screen changes to a shot of the courthouse exterior. The area is jammed with spectators, predominantly women.

ANNOUNCER'S VOICE
Seldom in the history of Italian jurisprudence has a trial created such intense excitement.

CAMERA PULLS BACK to disclose the ANNOUNCER, with TV in b.g.

ANNOUNCER
Thousands of people -- and it is interesting to note most of them are women -- have gathered daily hoping to catch a glimpse of the man accused of being the notorious Phantom.

The TV screen changes to a picture of the Pink Panther.

ANNOUNCER
So far, the whereabouts of the priceless Pink Panther is still a mystery. At the conclusion of yesterday's proceedings --
(turns to face monitor)
-- our reporter was able to get this brief interview with some of the key figures in the case --

CAMERA MOVES IN on monitor and we see Angela and the group being interviewed by a REPORTER.

REPORTER
Miss Dunning -- What are your views regarding the arrest of Sir Charles Lytton?

ANGELA

Absolutely ridiculous, darling.
That dear, sweet, charming man
had nothing whatever to do with
whatever it is he's supposed to
have done.

(considers what she's just
said)

Does that make sense?

GREEK

(in Greek)

I would like you to meet my cousin.

REPORTER

I beg your pardon?

NOVELIST

His cousin.

ANGELA

Third cousin.

STARLET

She sings.

COUSIN

(in Greek)

Am I on Television?

REPORTER

What?

NOVELIST

She wants to know if she's
on Television.

REPORTER

Oh yes...yes...

NOVELIST

(in Greek)

Yes.

The cousin begins to SING.

438 CONTINUED

ANGELA

Oh dear.

Angela runs out and the reporter motions to the CAMERA to move, the CAMERA PANS to the doorway and we see the Novelist pushing the Cousin in with the Greek following, CAMERA does a quick PAN back to the Reporter, and we see Inspector Clouseau in the b.g. The reporter suddenly turns to the CAMERA.

REPORTER

O' hello there...well, that was a jolly little song, wasn't it?

(sees Inspector)

O' Inspector Clouseau of the French Sureté...Inspector would you care to say a few words?

INSPECTOR

For what?

REPORTER

For television.

INSPECTOR

For television...life is full of little surprises.

REPORTER

Would you care to make a statement Inspector?

INSPECTOR

As an official of the French Government, I am not permitted publicly to state my views. The verdict will speak for itself. And I for one, however, have no doubt what the verdict will be. That man is guilty.

REPORTER

I understand the Defense has a surprise witness?

INSPECTOR

Let them have their surprise witness. I can assure you it will be no surprise to me...that I can tell you...

REPORTER

Well Inspector, thank you very much for these few words.

INSPECTOR

Thank you...

439 OMITTED

440 INT. - COURTROOM - DAY
thru CLOSE SHOT DEFENSE ATTORNEY
442

DEFENSE ATTORNEY

The defense has only one witness,
Mr. President...Please call Inspector
Jacques Clouseau to the stand.

CLOSE SHOT TUCKER, SIMONE, INSPECTOR, DALA

INSPECTOR

Me? Witness for the defense?

CLOSE SHOT PRESIDENT

He motions to the bailiff.

CLOSE SHOT BAILIFF

He rises, and CAMERA PANS with him as he crosses, HOLDS George
and Charles in the docket, he continues to Inspector.

BAILIFF

Inspector Clouseau.

SIMONE

(fixes his hankie)

Nothing to worry about, darling.
You'll make fools out of them.

The Inspector gets up and crosses CAMERA PANNING with him and
HOLDING on George and Charles, as George looks inquiringly to
his Uncle.

443 MEDIUM SHOT DEFENSE ATTORNEY

444

He crosses over to the platform, and the Inspector starts to fidget.

DEFENSE ATTORNEY

Inspector Clouseau. You have testified under oath to certain pertinent facts concerning this case. Your testimony and your testimony alone has been the major factor in casting suspicion on the Defendant. Aside from the Phantom himself, you are the foremost authority on the Phantom.

INSPECTOR

Yes, I have made the Phantom my life's work.

DEFENSE ATTORNEY

You have testified that the Phantom has been a frequent guest at the numerous parties given by Miss Angela Dunning.

INSPECTOR

Yes.

DEFENSE ATTORNEY

You have testified that either during or sometimes soon afterward certain of Miss Dunning's guests were robbed of the jewels.

INSPECTOR

Correct.

DEFENSE ATTORNEY

How many times did this happen?

INSPECTOR

Sixteen.

DEFENSE ATTORNEY

Sixteen parties -- sixteen thefts.

INSPECTOR

Yes.

DEFENSE ATTORNEY

And Sir Charles attended all sixteen of those parties?

INSPECTOR

All of them.

DEFENSE ATTORNEY

And how many of those parties did you attend, Inspector?

INSPECTOR

All of them.

DEFENSE ATTORNEY

That's very interesting. You attended the first party where jewels were stolen?

INSPECTOR

Yes.

DEFENSE ATTORNEY

The jewels were stolen during or after that party?

INSPECTOR

After.

DEFENSE ATTORNEY

Then you knew they were going to be stolen.

INSPECTOR

The modus operandi was obvious. That's the way the Phantom always works.

DEFENSE ATTORNEY

I see. Were the same people always present at each party?

INSPECTOR

No, the guest list varied.

DEFENSE ATTORNEY

Outside of Sir Charles, was anyone else present at each of these parties?

INSPECTOR

No...no...

444 CONTINUED

DEFENSE ATTORNEY

Only Sir Charles was present at each party when there was a robbery?

INSPECTOR

That's correct.

DEFENSE ATTORNEY

What about you?

INSPECTOR

Me?

DEFENSE ATTORNEY

You were there.

INSPECTOR

Yes, but I...

DEFENSE ATTORNEY

Then Sir Charles was not the only one always present at each party.

INSPECTOR

You're not suggesting...

DEFENSE ATTORNEY

I'm not suggesting anything -- yet, Inspector Clouseau. How much money do you make?

444 CONTINUED

INSPECTOR

Money?

DEFENSE ATTORNEY

Your salary. How much does a Police
Inspector get paid?

INSPECTOR

Well, ah!...

DEFENSE ATTORNEY

Enough to buy your wife a ten thousand
dollar mink coat?

INSPECTOR

Now wait just a minute.

444 CONTINUED

DEFENSE ATTORNEY

You're aware that your wife spent seven thousand dollars at Ives St Laurent only last month? And two months before, four thousand?

INSPECTOR

That's impossible!

DEFENSE ATTORNEY

We know for a fact that your wife has spent at least thirty thousand dollars on clothes in the past years.

The Inspector looks like he's going to faint.

INSPECTOR

But, she's very frugal. She saves -- out of the housekeeping money!

The courtroom breaks into laughter. The President rings the bell.

DEFENSE ATTORNEY

Thirty thousand dollars out of the house-keeping money?

INSPECTOR

We've been married for ten years!

DEFENSE ATTORNEY

About the time the robberies began and the notorious Phantom came into existence. Correct?

INSPECTOR

Yes! No! Wait a minute! I've got to think!

He takes out his handkerchief to wipe his brow and there, hanging from the handkerchief is the Pink Panther. The Inspector's eyes grow big as saucers, roll back into his head and he keels over, in a dead faint.

445 FULL SHOT
The courtroom is in an uproar.

DEFENSE ATTORNEY
The Defense rests.

446 CLOSE SHOT - SIR CHARLES AND GEORGE
People are mobbing Sir Charles. George is roaring with laughter.

GEORGE
I don't believe it. I don't
believe it!

447 CLOSE SHOT - SIMONE
She stands, looks off at:

448 CLOSE SHOT OF PRINCESS DALA AND SALOUD
She looks in Simone's direction, blows her a kiss and
together with Saloud, walks out of the courtroom.

FAST DISSOLVE TO:

EXT. COURTHOUSE - DAY

449 FULL SHOT
As the Inspector emerges in the custody of two guards, the
crowd roars and surges forward again.

450 MED. SHOT - INSPECTOR AND GUARDS
He is pelted with flowers. Autograph books are thrust
toward him. There are shouts of "Vive Le Phantom".
Women grab him, tear away pieces of his clothing.

INSPECTOR
No! No! I am not the Phantom!
There is a ghastly mistake!

A beautiful woman grabs him and kisses him. The Inspector
is stunned. The guards fight off other women, as they
propel the Inspector toward a waiting car. We see George
and Sir Charles emerge, unnoticed, from the courthouse.

451 ANGLE AT STREET
Simone pulls up in a car and honks. Sir Charles and George
hurry from the b.g. and get into the car, CAMERA MOVING
with them to a CLOSER SHOT. Sir Charles smiles at Simone.

SIR CHARLES
Thanks, darling.

451 CONTINUED

SIMONE
Thank the Princess.

They look o.s. at:

452 ANGLE AT INSPECTOR

He is covered with screaming females. He is almost down to his underwear. He tries desperately to protect his modesty with a bouquet of flowers.

453 INT. - SIMONE'S CAR - DAY

GEORGE
Will you look at that!

SIMONE
I feel like a Judas.

GEORGE
Well like I always say, 'Better him than us'. Isn't that what you always say, Uncle Charles?

CHARLES
Oh always!

SIMONE
But we can't just let him rot in prison.

CHARLES
Darling -- It takes years to rot. I promise you the Inspector will be free as a bird within a week and back on the trail of the Phantom.

SIMONE
The Phantom?

CHARLES
Of course. One last grand, glorious sensational caper for the benefit of Inspector Jacques Clouseau.

GEORGE
Sure. If the Phantom strikes again, Clouseau's off the hook.

Simone kisses Charles on the cheek.

CHARLES
Naturally we shall also benefit.

453 CONTINUED

SIMONE

Naturally.

CHARLES

I'll explain the details on the way to the plane. Want to come to South America, George? Family rates.

GEORGE

I wouldn't miss it.

CHARLES

Good. Who knows — when I retire, you might even take over. We can call the sequel... "Nephew of the Phantom".

They drive away.

454 EXT. - STREET - DAY

As Simone's car drives past the mob. CAMERA HOLDS on the police car.

455 INT. - POLICE CAR - DAY (PROCESS)

SHOT

The crowd retreats in b.g., several women are still running after the car. One of the Guards sticks his head out of the window and yells!

GUARD

Go back! Go home.

(turns)

Crazy woman.

455 CONTINUED

2ND GUARD

She's the one who tore off all
his clothes.

GUARD

(nods)
My wife.

The Inspector is stunned.

INSPECTOR

Your wife?

2ND GUARD

You can thank my mother for the
flowers.

GUARD

You are a national hero. I
envy you.

INSPECTOR

I'm going to prison!

GUARD

(shrugs)
A few years. But when you get
out....Ahhhhh.

2ND GUARD

Tell me. All those robberies.
How did you ever manage it?

The Inspector considers, looks down at the flowers then smiles
nonchalantly.

INSPECTOR

Well...it wasn't easy!

EXT. - STREET - DAY

456 FULL SHOT

As the police car drives away down the street, we....

FADE OUT

THE END