

*E X P R E S S*

Linear Screenplay

January 9, 1995

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What follows is a linear "screenplay" for a non-linear story. It describes one possible "winning" path through the game. The synopsis is meant to be read straight through, and by its nature excludes the many possible alternative branches and outcomes of the story.

Note: The player's character is referred to alternately as "Cath" and "You".

## **PART 1 PARIS TO ULM**

### **INTERACTIVE POV**

FADE IN:

A Fabergé egg slowly spinning against a dark background.

To start the game, click on the egg.

### **NIS 1601 - Opening Sequence**

The egg stops moving. With a great grinding of hidden machinery, it splits OPEN like a clam shell into two halves.

Deep within the egg's hollow depths, a pinpoint of light flares on. We HEAR the sound of a distant locomotive.

The light is starting to grow bigger.

Far off in the distance, we hear a TRAIN WHISTLE BLOW. The light illuminates TRACKS coming towards us and we now realize that the light is the headlamp of a train charging towards us out of the darkness. The train comes into view, growing larger and larger until with a ROAR it is upon us, its blazing headlamp filling the screen...

DISSOLVE TO:

EXT. GARE DE L'EST - DAY

We are in PARIS outside the Gare de l'Est train station. The skies are heavy with thunderclouds. Umbrellas and overcoats, horse-drawn carriages. A CAPTION reads:

**Paris 1914**  
**Friday, July 24**

A crowd of anti-war DEMONSTRATORS outside the station gates. We HEAR their chants of "Guerre à la guerre!" mixed in with the occasional pro-army shouts from the crowd: "Vive l'Armée! ... Vivent les assassins!" etc.

DISSOLVE TO:

INT. GARE DE L'EST - DAY

*fp*

The tumult of a crowded urban train station... people hurrying this way and that under the high vaulted ceiling.

DISSOLVE TO:

INT. PLATFORM - DAY

The ORIENT EXPRESS stands ready for departure... STEAM issuing slowly from around its wheels. A magnificent wooden train, six teak cars bearing the Wagons-Lits insignia in gleaming brass.

CLOSER ANGLE - ORIENT EXPRESS

TYLER WHITNEY steps out into the doorway at the front of the first sleeping car. A 29-year-old American in a dark coat.

TYLER'S POV - THE CLOCK

above the platform. The clock reads 7:13 pm.

We HEAR an ANNOUNCER repeat the following message first in French, then English, then German. (This announcement continues as voice-over background to the entire sequence.)

ANNOUNCER (V.O.)  
Your attention please, ladies  
and gentlemen. The Orient  
Express is now departing for

Strasbourg, Munich, Vienna,  
Budapest, Belgrade and  
Constantinople. All  
passengers should be on board.

BACK TO TYLER

standing on the train... His eyes slowly scan the crowd. He  
appears to be looking for someone.

Something arrests Tyler's attention:

TYLER'S POV - TWO POLICEMEN

stationed on the balcony above the waiting room.

BACK TO TYLER

He registers the policemen's presence... then quickly  
glances in another direction:

TYLER'S POV - TWO MORE POLICEMEN

standing by a newspaper kiosk, their eyes searching the  
passing crowd.

BACK TO TYLER

gazing thoughtfully at the policemen...

The ANNOUNCER has finished his spiel. Tyler quickly glances  
up at the clock.

TYLER'S POV - THE CLOCK

As Tyler watches, the minute hand jumps to 7:14 pm.

At the same moment, the TRAIN WHISTLE blows.

## THE WHEELS

The train lets out a burst of steam.

The great wheels start to turn.

## TYLER

The train starts to move.

As the Orient Express pulls away, Tyler remains standing on the sideboard, anxiously craning his neck to scan the crowd...

DISSOLVE TO:

## EXT. COUNTRYSIDE - DUSK

The Orient Express steaming through the French countryside. The skies are grey, it is RAINING. The ominous rumble of THUNDER.

## A CAPTION:

**7:40 pm**  
**Chateau-Thierry**

Over the chug-chug of the train, we HEAR an unfamiliar sound.

A MOTORCYCLE appears out of the woods, its headlamp piercing the twilight. Speeding along the tracks, it pulls up alongside the train.

## CLOSER SHOT - MOTORCYCLE

MOVING WITH THE BIKE... The TRAIN NOISE fills our ears. We can now see that the bike contains two people riding together.

Over the train noise, we HEAR another sound: a POLICE SIREN in the distance, growing louder.

The helmeted DRIVER swings in as close to the train as safety permits. Maybe a little closer.

Behind the driver, the RIDER gets to his feet, bracing himself precariously against the blasting wind. He is ROBERT CATH, a 29-year-old American man, dark and rangy and slightly rumpled-looking.

As the motorcycle draws abreast of a doorway, Cath jumps and grabs onto the side of the train.

CATH'S POV - MOVING

The motorcycle, seen from the moving train.

The POLICE SIREN is much louder now.

The DRIVER pulls off her helmet and waves goodbye. Her long red hair blows in the wind. Slowing down, the motorcycle rapidly grows smaller and recedes into the darkness.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR - DUSK

The door closes behind you shutting out the train noise from outside. You are ROBERT CATH, a passenger without a ticket, standing in the small enclosed platform area at the rear of the Orient Express sleeping car.

From this point on, you are free to move about and explore the train, consisting of two sleeping cars, a restaurant car, a private car, and two baggage cars. (The private car and two baggage cars are off limits for now.)

As you read, keep in mind that when you play the actual game, you will be free to take actions other than those described here. This screenplay describes only one possible "winning" path through *EXPRESS*, from which most alternative choices and story branches have been excluded.

Checking your pockets, you find a matchbook; cigarettes; a leather pouch containing various strange-looking herbs; and a crumpled telegram.

The telegram is from TYLER WHITNEY in Paris to ROBERT CATH in Chartres:

CATH -- ON TO SOMETHING BIG.  
NEED YOUR HELP. TAKING ORIENT  
EXPRESS 7.14 PM FRIDAY PARIS.  
MEET ME ON TRAIN. WILL  
EXPLAIN EVERYTHING. YOUR PAL,

TYLER. P.S. HOPE YOU'RE NOT  
STILL MAD ABOUT WHAT HAPPENED  
IN CUBA.

On a chain around your neck you are wearing a ring with an unusual insignia -- a shield bearing the symbol of an open hand, with the silhouette of a high tower visible in the background.

You open the door.

INT. SLEEPING CAR CORRIDOR - DUSK

As you enter, a LITTLE BOY running down the corridor almost smacks into you. The boy turns around and runs back towards the other end of the car, blowing his WHISTLE. He is pretending to be a train.

You just have time to glimpse a YOUNG WOMAN in a red dress disappear around the corner at the far end of the corridor. You HEAR the door between cars open and close as she disappears into the next car.

As you start down the corridor, you HEAR a toilet flush. A tall, thin, young, nervous-looking CONDUCTOR emerges from the W-C and comes down the corridor towards you. The corridor is narrow and the conductor has to step aside to let you pass.

CONDUCTOR  
Excusez-moi, monsieur.

Click to speak to the conductor.

PLAY NIS 1511 - Cath Asks Cond1
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CATH  
Can you tell me which  
compartment is Tyler  
Whitney's?

CONDUCTOR  
Ah, Monsieur Whitney! Excuse  
me. Your compartment is  
number one.

He has apparently mistaken you for Tyler. You don't bother to correct his mistake.

## RESUME INTERACTIVE POV

The precise content of Cath's interaction with the Conductor (asking for directions to Tyler's compartment, out of the many possible things Cath could say) is determined by the context. Cath has just boarded the train and finding Tyler is foremost in his mind. You, the player, make the decision for Cath to speak to this character at this moment; once you've made that decision, the characters take over.

Turning, you see the conductor continue down the corridor. He picks up the magazine that was lying on the seat, sits down and resumes reading. From his seat, the conductor can see down the entire length of the corridor.

You continue down the corridor until you reach compartment number 1. It is the last compartment in the car.

You knock at the door. No answer.

You try the handle. It's unlocked. You enter, shutting the door behind you.

INT. TYLER'S COMPARTMENT - DUSK

TYLER WHITNEY is dead on the floor. His shirt front is a mass of blood; he has been torn open as if by a wild beast.

On the table is a wooden chest whose carved design includes a Crusades-style cross and shield. Opening it, you find a velvet-lined hollow that once held an object about eight inches high in the shape of an egg.

On the floor you find a woman's silk chiffon scarf. Picking it up, you catch a faint scent of perfume.

A knock on the door. It's the CONDUCTOR.

CATH

Yes, what is it?

Your own voice sounds strained and tense.

The Conductor speaks to you through the door.

CONDUCTOR

Excuse me, Monsieur Whitney.  
Herr Schmidt is waiting for  
you in the restaurant car.

(after a pause)

Shall I bring him a message?

CATH

I'll be right there.

CONDUCTOR

Very good, monsieur.

You look around the compartment for a place to conceal Tyler's body.

When you pull the handle to open the couch into a bed, you realize you've found it.

As you heave Tyler up onto the couch, his wide-open eyes stare unseeing into yours. You notice three parallel gashes on his cheek.

You strap Tyler's body to the bed, then push it back into the daytime (couch) position. Strapped to the underside of the couch, the body is out of sight... for the moment.

Catching sight of yourself in the mirror, you see that your own jacket is stained with blood. You can't show yourself to the other passengers looking like this.

Hanging on a hook on the wall is the dark jacket Tyler was wearing in the opening scene. You put it on and, opening the window, toss out your own bloodstained jacket.

You are now Tyler. There is no trace left of the extra passenger who boarded the train just outside Paris.

Checking the pockets of Tyler's jacket, you find two new items: Tyler's first-class ticket to Constantinople; and a rolled-up manuscript that appears to be a poem written in Russian. The manuscript is beautifully bordered with a hand-painted drawing of a magnificently plumed golden bird.

Taking a last look around to make sure the compartment is in order, you set out to keep Tyler's dinner date.

INT. SLEEPING CAR CORRIDOR - DUSK

As you enter the second sleeping car, you see MRS. BOUTAREL come out of her compartment and collar the little boy, FRANÇOIS. She yanks him back into the compartment and shuts the door. You HEAR her demand (IN FRENCH, SUBTITLED): "Where did you get that whistle?"

Approaching the door, you HEAR Mrs. Boutarel continuing to scold François:

MRS. BOUTAREL (O.S.)  
 [If you keep it up we'll put  
 you off the train at the first  
 stop in Germany, how would you  
 like that?]

At the mention of Germany, François starts BAWLING.

You continue on to the restaurant car.

INT. RESTAURANT CAR - DUSK

You pass through the smoking salon -- a comfortable wood-paneled room with armchairs, sofas and low coffee tables -- into the dining room where several passengers are dining.

You survey the passengers, wondering which one could be the Herr Schmidt the conductor mentioned.

At one table TATIANA, a pretty seventeen-year-old Russian girl with long golden hair, is dining with her haughty aristocratic grandfather VASSILI.

ALEXEI, a thin, bespectacled, badly dressed young man, is dining alone at the other end of the car, reading a copy of Pushkin. During dinner, Alexei keeps staring at Tatiana and Vassili, he can't take his eyes off them.

FOUR MEN are eating without speaking, shoveling in their food. Their leader, MILOS, a dark-haired Slav, seems to be watching you. Seated across from him is VESNA, a smooth-faced young man wearing a cap pulled down over glowering black eyes. Rounding out the group are two big awkward youngsters, IVO and SALKO. They seem uncomfortable using a knife and fork, and ill at ease in their clothes, like farm boys forced to wear a suit on Sunday.

You notice a well-dressed, plump, rather irritable-looking man glancing frequently at his watch. You can't be sure that this is Herr AUGUST SCHMIDT, but you decide to take a chance. You sit down at his table.

NIS 1006 - Meet August Table
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AUGUST

Ah, Herr Whitney. I was beginning to wonder if something had gone wrong.

(he takes Cath in)

You are different than I had imagined.

CATH

Sorry to keep you waiting. I... ran across an old friend.

AUGUST

One does have the most unexpected encounters on trains. Shall we get down to business?

CATH

Why not?

AUGUST

I have only one question: Are you prepared to fulfill the terms of our agreement?

CATH

That all depends.

AUGUST

Have you brought the gold?

Cath hesitates.

AUGUST

(harsher)

First you keep me waiting, now you don't answer me. I have kept my half of the bargain, I have made the arrangements as we agreed. If something has

gone wrong, I would like to know it.

CATH  
(pauses; then,  
carefully)  
Nothing... has gone wrong.

AUGUST  
I am glad. I trust that you will not mind if I ask to see the gold.

CATH  
I don't mind. I trust you won't mind, either, if I ask to see what I'm buying.

AUGUST  
(staring)  
To see it? But you know that's impossible! The merchandise will be put on the train at Munich. It's what we agreed!

CATH  
Good. Then we're even.

Cath stands, leaving August gaping.

CATH  
Herr Schmidt, it's been a pleasure. We'll talk again -- after Munich.

## RESUME INTERACTIVE POV

On your way out, you notice a beautiful young woman in a red dress being seated by the maitre d' at a table in the corner. She has pale skin, dark hair, a high-cheekboned, Eastern European look. This is ANNA. She does not look up as you pass by.

The four Slavs are gone. You return to your compartment.

## NIS 1304 - Cath Meets Milos

INT. TYLER'S COMPARTMENT - NIGHT

Opening the door, you find MILOS, the leader of the four Slavs, waiting for you. Standing up, Milos demands:

MILOS

Who are you?

CATH

Who are you? This is my compartment.

MILOS

This is Tyler Whitney's compartment. Where is Tyler?

CATH

You're sitting on him.

Milos's gaze rivets on the dark bloodstain on the floor.

Milos's face contorts in horror.

MILOS

(in Serbo-Croatian)

[Assassin!]

Milos draws his knife and falls upon Cath.

### PLAY FIGHT 1627 - Cath vs Milos - Compartment

INTERACTIVE ACTION SEQUENCE. The fight with Milos is an interactive sequence which you must win in order to continue with the game.

Milos and Cath circle each other. Milos has a knife, Cath does not. You must see Milos's knife thrusts coming and dodge out of the way, then click to grab his wrist at the right moment and wrest the knife out of his hand.

If, instead, Milos kills Cath, the game ENDS and we are back to the golden egg screen. The clock face on the egg shows the time just before the fight started. Click on the egg to restart the game from just before the fight. This will give you another chance to try the sequence again, until you have mastered it and succeed in disarming Milos.

### NIS 1305 - Cath Milos Talk

After Cath has disarmed Milos, they are both winded from the fight.

CATH  
(breathing hard)  
As I was about to say... I  
didn't kill him.

MILOS  
Who are you?

CATH  
My name is Robert Cath.

Milos's face lights up.

MILOS  
So you are Cath! Tyler spoke  
of you. You know he loved you  
like a brother... he was  
afraid you were angry with  
him.

CATH  
He shouldn't have worried.  
That was a long time ago.  
(sharply)  
You'd better tell me what's  
going on. Tyler had a meeting  
with someone named August  
Schmidt. What was that about?

Milos starts suddenly, looking around the compartment.

MILOS  
(suddenly)  
The gold, where is the gold?

CATH  
What gold? I saw a wooden box  
and a hell of a mess.

Milos stares at him in horror.

MILOS  
Then we are lost! How can I  
tell this to the General?...  
I must tell the others.

CATH

General, what General?  
 (hard)  
 What were you and Tyler mixed  
 up in?

MILOS

(suddenly, pointing)  
 You must tell no one about  
 this. No one.

CATH

Not even the train conductor?

MILOS

You've been warned! Crna  
ruka... the Black Hand!

Exit Milos.

## RESUME INTERACTIVE POV

INT. RESTAURANT - NIGHT

You are hungry. You return to the dining car, sit down  
 alone at a corner table, and order dinner.

Shortly thereafter, August gets up to leave. You watch  
 from your table as, on his way out, he stops at the table  
 of the woman you noticed earlier. You hear the following  
 dialog:

AUGUST

Excuse me, Fräulein Wolff. I  
 could not leave the room  
 without paying you my  
 compliments. I am sure you do  
 not remember me. My name is  
 August Schmidt.

ANNA

But I do remember you. It was  
 at Mrs. Lowder's in London,  
 wasn't it?

AUGUST

(pleased)  
 Yes. You played Brahms'  
 Violin Concerto.

ANNA

How lovely of you to remember!

Getting up from your table, you walk over to August and Anna.

NIS 1011- Join Intro

ANNA (cont'd)

And you were with an Englishwoman. Was she your wife?

AUGUST

Ahem... yes, that is...

August turns and sees you.

AUGUST

Ah! Miss Wolff, may I present my colleague from America, Mr. Tyler Whitney.

On the words "Tyler Whitney", Anna turns pale.

AUGUST

(continuing)

Herr Whitney: Miss Anna Wolff.

Cath looks at Anna. His expression is pleasant but his eyes are hard and cold.

ANNA

I -- I'm sorry, I didn't catch the name.

CATH

Tyler Whitney. Have we met before?

Cath and Anna lock stares.

ANNA

(regaining her poise)

I seem to remember hearing of a Mr. Whitney, years ago, in New York. You were trying to raise money to start a

revolution in Cuba, isn't that right?

CATH

Mexico. And it wasn't me. It must have been someplace else that we met.

AUGUST

(cutting in)

Mr. Whitney is well known as a champion of freedom and justice, in countries other than his own. But please, don't let us interrupt your dinner.

ANNA

Not at all, you're both very kind. One does get so bored on long journeys. Good evening.

Cath and August leave the dining room together.

INT. SMOKING SALON - NIGHT

As they enter the salon, August turns to Cath and remarks:

AUGUST

A beautiful woman.

CATH

Is she?

AUGUST

And a brilliant performer. To look at her, you would never think she was Jewish. Until Munich, sir!

## RESUME INTERACTIVE POV

Left alone in the salon, you notice a folded travel map of Europe that someone has left lying on the table. You take it.

The first time you click on the map, Cath's hand comes into frame and traces the route of the Orient Express: Paris-Munich-Vienna-Budapest-Belgrade-Sofia, through the Balkans to Constantinople. You hear your own voice say, thoughtfully:

CATH (V.O.)  
Constantinople...

Cath's finger hesitates on Constantinople, then traces a path through the Dardanelles to Gallipoli, and from there by sea to Jerusalem.

Later in the game, if you open the map, you will see an added feature: a superimposed animated red line traces the distance travelled by the Orient Express so far, starting in Paris and going up to the train's current position.

The map provides a useful source of general background information throughout the game. By clicking on various cities and regions, you can find out what Cath knows (and what he thinks) about the people, history & current political situation in these areas. For example, if you click on Strasbourg, Cath will tell you that it is now part of Germany, and how the French feel about this. Cath's opinions, of course, are subjective, and sometimes tell you more about Cath's personality than about anything else.

The young man you saw earlier at dinner, ALEXEI, is pacing the salon nervously, chain-smoking cigarettes.

Alexei turns as the old Russian, VASSILI, and his teenage granddaughter TATIANA emerge from the dining room.

### NIS 1203 - Alexei Confronts Vassili

As Vassili and Tatiana pass, Alexei steps forward:

ALEXEI  
(in Russian; SUBTITLED)  
[Vassili Alexandrovitch!  
Excuse me, Vassili  
Alexandrovitch!]

The old Vassili, tall and straight with his white hair and aristocratic bearing, walks on as if he has not heard Alexei.

TATIANA  
(tugging at his sleeve;  
in Russian)  
[Grandfather...]

Vassili stops and turns haughtily as Alexei approaches. Beads of sweat are standing out on Alexei's forehead.

ALEXEI

(in Russian; SUBTITLED)

[Vassili Alexandrovitch, allow me to introduce myself. I am Alexei Dolnikov. I believe you knew my father.]

Vassili takes a moment before responding.

VASSILI

(in Russian; SUBTITLED)

[I knew Pyotr Nikolaievitch Dolnikov. He was a noble, a pious man, faithful to Russia and to our Tsar. He had a son... but that son brought disgrace and shame upon him and upon his family.]

(To Tatiana)

[Come, grand-daughter. I am tired.]

As they leave, Tatiana casts a curious look over her shoulder. Alexei shouts after them:

ALEXEI

(in English)

Vassili Alexandrovitch! How many thousands have you condemned to prison, death and torture in the name of your "piety"?

(As the old man

walks away; in Russian)

[Why don't you answer me? Have you lost count?]

## RESUME INTERACTIVE POV

Alexei storms out of the room.

INT. SLEEPING CAR CORRIDOR - NIGHT

An unusual colored beetle scuttles across the floor at your feet.

As you pass the French family's compartment, you see MRS. BOUTAREL trying to get FRANÇOIS to settle down and go to sleep. M. BOUTAREL is only interested in reading his paper and is no help at all.

Passing another compartment, you notice two YOUNG WOMEN you haven't seen before, laughing over some private joke.

You wonder if there are any more passengers you haven't seen. You decide to explore the train some more.

The first five compartments of your sleeping car are taken up by a HAREM on their way to the Orient. You can hear them talking and laughing among themselves in Arabic from behind the closed doors. Now and then you catch a glimpse of one of them -- always veiled and hidden under layers of clothing -- ducking out of one compartment and into another, or down the corridor to the ladies' WC.

In the men's WC, you pick up a matchbox which was sitting on the window sill.

Coming out of the WC you see MAHMUD, the Turkish eunuch charged with guarding the harem, shouting at the Conductor:

MAHMUD

(in Turkish)

[Hey you! Get away from there! Get away, I said!]

CONDUCTOR

But monsieur, I must make up the beds for the night.

MAHMUD

[Turkish oath] They will make their own beds!

At the far end of the corridor, one of the compartment doors opens a crack and a veiled woman starts to peek out.

MAHMUD

(shouting in Turkish)

[What are you looking at? Get back in there!]

After a just-long-enough to be insolent pause, the young woman withdraws back into the compartment.

Prudently skipping the five compartments belonging to the harem, the Conductor starts to work his way along the corridor, knocking at each passengers' door and making up their compartment for the night.

A potential problem occurs to you. When the Conductor reaches your compartment, you intervene:

### NIS 1506 - Prevent Cond1

CATH

Don't bother making up the bed. I'll... find it easier to sleep if you leave it just as it is.

CONDUCTOR

You'll be surprised at how comfortable our beds are. Many of our passengers find that --

CATH

(harshly; cutting him off)

I told you to leave it.

CONDUCTOR

(suddenly cool and formal)

Of course, monsieur, it's as you wish.

### RESUME INTERACTIVE POV

INT. SMOKING SALON - NIGHT

Returning to the smoking salon, you notice August and Anna sitting knee to knee, deep in conversation. You sit down nearby and can't help hearing:

ANNA

Do you know, the first time I saw you in London, I thought you were English.

AUGUST

Not really?

ANNA

Yes, really!

AUGUST

My wife is English. Perhaps because of this.

ANNA

No, it's more than that. It's the way you dress and the way you carry yourself. And, of course, you speak English so beautifully I would never have believed you were German.

This is patently untrue. But August is beaming from cheek to cheek and ready to burst with pride.

AUGUST

Is that so? Ha ha. No, but really, Miss Wolff, your own English is also very good.

You can't take much more of this. You get up and leave.

INT. SLEEPING CAR CORRIDOR - NIGHT

The train is stopped at the small provincial station of Chalons-sur-Mer.

Entering from the restaurant car, you stop short as you see two FRENCH POLICEMEN coming out of a compartment at the end of the corridor.

POLICEMAN

Excuse us for troubling you, monsieur. Good night.

They move on to the next compartment and knock.

POLICEMAN

Excuse us, monsieur. Could we see your papers, please?

You quickly back into the platform. You climb the ladder to the roof of the train. Flattening yourself on the roof, you wait until the policemen get off. The train starts up again.

You climb back down into the train.

On your way back to your compartment, you hear one of the conductors tell the other that the police were looking for a fugitive, an American who escaped the police in Paris.

Shortly thereafter...

### NIS 1502 - Cond1 Invites Cath

The Conductor brings you a message: "His Excellency" wishes to receive you in his private car.

### RESUME INTERACTIVE POV

INT. KRONOS'S CAR - NIGHT

The last car of the train (which has been off limits until now) is a gorgeous, sumptuously appointed private car.

### NIS 1101 - Kahina Lets Cath In

Before you even have time to knock, the door is opened by a tall, striking African woman. She is wearing a tailored military-style jacket with a skirt. She is KAHINA, Kronos's secretary.

CATH

Hello. It seems I've been sent for by someone named "His Excellency." That wouldn't be you, would it?

Kahina's expression does not change. Without speaking a word, she opens the door to let Cath in, then turns and goes to get Kronos.

### RESUME INTERACTIVE POV

INT. KRONOS'S SALON - NIGHT

You have a few minutes to look around the splendid salon. On the walls are some impressive pieces of art (Klimt painting, etc.), more modern than anything else we have seen on the train.

There is an upright piano. You can bang on it. Too bad Cath doesn't know how to play.

You are startled from a voice from behind.

NIS 1102 - Cath Meets Kronos
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KRONOS

What an unexpected...  
pleasure... Mr. Robert Cath.

KRONOS has entered without Cath's noticing. He is tall and slim, dark and elegant. He carries a cane and walks with a slight but noticeable limp.

CATH

Usually, people call me Tyler Whitney.

KRONOS

You should take care when choosing a name for yourself. Names have power. The most primitive cultures understood this. But of course it will be as you prefer.

CATH

Not everyone has the luxury of choosing his own name, Mr....

KRONOS

Kronos. Whether you are Cath or Whitney is a matter of indifference to me. I am prepared to continue the discussions begun by my agent in Paris... provided that you have the piece of which we spoke.

Cath considers this for a moment; then:

CATH

Is Kronos your first name or  
your last name?

KRONOS

(impatiently)

I have no time...

(regaining control)

...to continue this delightful  
discussion of names. I have  
brought with me a rather heavy  
briefcase and I would like to  
know now if the proposed  
exchange interests you... and  
if you are capable of  
completing it.

CATH

Not just at the moment. But I  
have hopes of being able to do  
so.

Kronos gives Cath a long, penetrating look.

KRONOS

In that case, we have nothing  
further to discuss.

(rising)

I myself must leave the train  
in Vienna. In case we do not  
see each other again, I wish  
you a pleasant journey to  
Istanbul... and continued  
success in evading the British  
and French authorities.

(before a startled Cath  
can reply)

Have a pleasant evening... Mr.  
Cath. Kahina will show you  
out.

Kahina enters on cue. Kronos limps back into the inner  
sanctum.

Kahina opens the outer door for Cath and stands there  
waiting for him to leave.

On your way out, click on Kahina. Cath says:

CATH

What time do you get off work?

Kahina closes the door in your face.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - NIGHT

Soon after this conversation, Kahina begins to search the train systematically. You don't know exactly what she is looking for, but it makes you feel paranoid & under pressure.

INT. BAGGAGE CAR - NIGHT

By now dinner is over and the restaurant staff are busy cleaning up. You take advantage of the general bustle to slip into the forward baggage car.

Most of the baggage compartments are locked except for one. Opening it, you find a large IRISH WOLFHOUND barking in your face. Cath slams the door shut immediately. You hear continued loud BARKING from within. (This could explain the occasional HOWLS you have heard from time to time, mixed in with the rumbling of the train.)

After a while the BARKING subsides. You open the door a second time. When you do, Max flattens back his ears, bares his teeth and growls at you... and then he whines. You see the cause of his unhappiness: He has gotten all tangled up in his leash.

Gingerly, you untangle it for him. Max sniffs you, decides you're OK, and immediately charges at you knocking you down. He then licks your face.

As you look up into his slavering jaws, click on his tag. Reading it, you note that his name is Max and that he belongs to Fräulein Anna Wolff.

As you are leaving the baggage car, the TRAINMASTER, seated at his desk inside, looks up and sees you.

## PLAY NIS 1509 - Cath Ejected Baggage

TRAINMASTER  
(crisply)  
Monsieur. Can I help you?

CATH  
Yes. I wanted to get  
something out of my suitcase.

Trainmaster stands.

TRAINMASTER  
I'm sorry, monsieur. This car  
is off limits to passengers.  
In any case the bags cannot be  
opened during the journey.

CATH  
Not even by you?

TRAINMASTER  
Monsieur. The Orient Express  
enjoys a very special  
privilege. By agreement  
between Compagnie de Wagons-  
Lits and the governments of  
each of the six countries  
through which the train  
passes, we are spared the  
delay of customs checks. Your  
baggage will be opened only  
once: in the country of  
arrival. Now, if you will  
permit me, I really must  
invite you to return to the  
passenger car.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - NIGHT

Back in the sleeping car, you find that nearly everyone has retired to their respective compartments for the night. Most passengers have their doors locked and will not answer.

INT. SLEEPING CAR PLATFORM - NIGHT

The Russian girl, TATIANA, is alone on the platform between cars. As you pass, you hear her say:

NIS 1206 - Cath Lights Tatiana

TATIANA

Do you have a match?

CATH

Aren't you a little young to smoke?

TATIANA

(smolders for a moment)

Monsieur: I am not a little girl. I have just spent the whole season in Paris. I'm very tired, and I want a smoke.

You strike a match and hold it to Tatiana's cigarette. She touches his hand for a moment to steady it.

TATIANA

Merci.

Cath watches her for a moment, then says in Russian:

CATH

(in Russian)

[What happened back there?]

TATIANA

(startled; in Russian)

[You speak Russian?]

CATH

(in Russian)

[A little.] Only what my mother was able to teach me.

TATIANA

How strange, an American who speaks Russian! Then I suppose you understood the horrible things that man was saying.

CATH

Who is he?

TATIANA

We grew up together. His name is Alexei. We used to play together in the summers at Odessa. Why he should want to quarrel with my grandfather, I can't imagine. After ten years... it's so childish.

CATH

Well, maybe he'll grow up. Like you.

Tatiana turns away to face the window.

## RESUME INTERACTIVE POV

An idea occurs to you. You show Tatiana the manuscript you found in Tyler's coat pocket.

## NIS 1208 - Show Tatiana Manuscript

CATH

Tell me... do you think you could read what this paper says?

Tatiana gives Cath a quick searching look, then takes the manuscript and unrolls it. Her face lights up with childlike delight.

TATIANA

The Firebird!  
(looks up)  
Oh, it's beautiful! Look at his burning tail... Wherever did you get it?

CATH

It belonged to a friend of mine. Can you read it?

TATIANA

Well, it's a poem for children... about Prince Ivan

and the Firebird. It's a very old Russian story.

CATH

I never learned to read Russian. Do you think you could translate it for me?

TATIANA

(thinks)

Why don't I take it and look at it tonight. I'll write out the translation and give it to you in the morning.

CATH

Thank you, Tatiana. Good night.

Tatiana gives you a brilliant smile.

## RESUME INTERACTIVE POV

INT. TYLER'S COMPARTMENT - NIGHT

The train is now completely silent. You realize you, too, are tired. You go back to Tyler's compartment, lie down on the couch, and (despite the fact that it hasn't been made into a bed) promptly fall asleep.

You wake up in bed. It is the middle of the night. The train is moving. You look out into the corridor.

INT. SLEEPING CAR CORRIDOR - NIGHT

Entering the corridor, you immediately notice that something is wrong: The conductor is not at his post.

You go to the next car. This one is deserted too. You go on to the restaurant car, but instead of a restaurant car, you find another sleeping car. Something is very wrong.

You return to what you think is your compartment and open the door.

As you do, you hear the sound of a heartbeat, pounding in your ears.

NIS 1603 - First Dream
------------------------

TYLER is stretched out on the couch as if on a mortuary slab. He sits up slowly. He reaches into his mouth and pulls out an ordinary white egg. He offers it to you, saying:

TYLER  
Why don't you make it sing?

The shriek of the train's WHISTLE wakes you up in bed with a start. (It was just a nightmare, you never left your bed.)

INT. TYLER'S COMPARTMENT - NIGHT

Looking out the window, you see that the train is stopped in Strasbourg station. A CAPTION:

**3:40 am**  
**Strasbourg**

The whistle BLOWS, the train starts moving again, and soon thereafter crosses the high bridge over the Rhine.

RESUME INTERACTIVE POV
------------------------

This is your chance to get rid of Tyler's body for good. Opening up the bed, you take the body out of its hiding place and push it out the window just as the train is passing over the bridge. The body plummets and disappears into the chasm below.

You can't get back to sleep.

INT. SLEEPING CAR CORRIDOR - NIGHT

You prowl about the train. It is dead quiet now, everyone has gone to sleep including the conductor, who is snoring in his chair in the corridor, and the restaurant crew asleep in the dining car.

You notice a light coming from under Anna's door. You knock.

NIS 1017 - Visit Anna Night
-----------------------------

Anna opens the door. She is in her nightgown.

CATH

I saw your light... I thought  
you might be having trouble  
sleeping.

ANNA

I had a bad nightmare. It  
woke me up.

CATH

Maybe we had the same dream.

Anna's eyes flick down; back up to meet Cath's eyes. A  
pause.

CATH

Can I come in?

ANNA

(hesitates, then)

Why not.

She steps back into the compartment allowing Cath to enter.

INT. ANNA'S COMPARTMENT - NIGHT

The bed is made up, the sheets ruffled. MAX, Anna's Irish  
wolfhound, is lying on the floor by the bed. He growls at  
Cath.

Anna closes the door.

ANNA

(in German)

*[Down, Max!.]*

Cath turns. Only then does he SEE that Anna is holding a  
gun on him.

ANNA

Make yourself comfortable.  
I'm sorry the place is a mess.

CATH

Do you always carry a gun on concert tours?

ANNA

A woman travelling alone has to be careful.

CATH

I would have thought Max was enough protection.

ANNA

(suddenly hard)

You're not Tyler Whitney. Who are you?

CATH

My name is Robert Cath.

ANNA

What do you want?

Cath takes his time answering.

CATH

Tyler Whitney was a friend of mine.

ANNA

(shaken)

What's that supposed to mean?

We hear SHOUTS from another compartment. It's VASSILI SHOUTING in Russian, loud enough to wake up the train.

Anna glances over her shoulder; at Cath, sizing up the situation; then:

ANNA

*[Max!, stay.]*

She goes out into the corridor.

## RESUME INTERACTIVE POV

Exiting the compartment, you see Anna go into Vassili's compartment at the end of the corridor. You hear Vassili SHOUTING in Russian. You follow Anna into the compartment.

NIS 1210 - Vassili Seizure
----------------------------

INT. VASSILI'S COMPARTMENT - NIGHT

Vassili's compartment is crowded with people. CONDUCTOR 2 tries to stop Cath from entering.

CONDUCTOR  
Monsieur, please...

CATH  
Let me through. I'm a doctor.

Cath enters the compartment.

Crowded into Vassili's compartment are Anna, Tatiana, and the Conductor. Vassili is sitting up in bed and RAVING, gesticulating wildly at unseen enemies. Tatiana is trying to calm him down, without success. (Vassili and Tatiana are wearing nightgowns.)

Taking in the scene, Cath turns to the terrified WAITER and says:

CATH  
Boil some water.

Cath steps to the bedside of Vassili, who is RAVING:

VASSILI  
(in Russian, SUBTITLED)  
[They're coming in through the window. Listen, you can hear them chanting.]  
(gripping Tatiana's arm, looking pleadingly into her eyes)  
[Tatiana, look... look at that man there in the corner! Look at his hands! They're covered with fur, black fur. Don't you see his hands?]

Vassili is pulling Tatiana down almost on top of him. Cath steps in, grips both Vassili's shoulders and speaks to him forcefully:

CATH

Vassili!

Vassili is so shocked that he stops raving and lets go of Tatiana. As he stares into Cath's eyes, Vassili seems for a moment to regain clarity.

TATIANA

(shouting)

What are you doing, what kind of a doctor are you?

VASSILI

(to Cath; in English)

I know who you are! You are here to assassinate me.

(in Russian, SUBTITLED)

[Tatiana, get me my knife. I will cut out his heart, I will feed it to the wolves.]

TATIANA

(mortified; in Russian)

[Grandfather!]

(to Cath; in English)

Don't listen to him, he doesn't know what he's saying!

CATH

(interrupting)

Vassili Alexandrovich!

Vassili stares at Cath, falls silent. Cath stares back into his eyes.

The two men lock gazes... something strange passes between them... MUSIC REFLECTS that something almost mystical is happening... For a moment Vassili's eyes seem to clear and he seems to see Cath himself instead of a phantom.

VASSILI

(hoarsely; in English)

Who are you?

Cath stares back into Vassili's eyes... his hands are gripping Vassili's shoulders...

Vassili's hands, which had been clenching Cath's jacket lapels like bony talons, slowly relax. Vassili sinks back against the pillows... his body relaxes...

And Vassili collapses. He is asleep.

The WAITER arrives breathlessly with hot water.

Cath gently rearranges Vassili's head and arms, tucks up the sheet so that he can sleep comfortably.

CATH  
(to Waiter)  
You can set that down over there.

With everyone watching, Cath takes out his leather pouch, selects some herbs, and places them on a saucer which he hands to Tatiana. His voice takes on a warm fatherly tone.

CATH  
Brew this in a tea and give him a cup every four hours. Make sure he drinks it all. You can do that, can't you?

TATIANA  
Yes.

CATH  
(to everyone)  
Let's clear out. Let him sleep.

As Cath is leaving, we HEAR Anna say to Tatiana:

ANNA  
Miss Tatiana, could I speak with you for a moment?

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - NIGHT

You return and listen at the door to Tatiana's compartment. Putting your ear to the door you can just barely hear:

ANNA

... would you ... just until  
we reach Vienna?

TATIANA

... no trouble at all. I'd be  
glad to.

ANNA

... It will be our secret.

Moments later Anna emerges. She is startled to see you and makes a quick exit to her own compartment.

INT. TYLER'S COMPARTMENT - NIGHT

You return to your compartment and go back to sleep. The screen goes black, all you see are the train tracks running hypnotically by. You hear voices (something to do with Tyler, your own past, back story in Cuba) as you drift off to sleep...

END PART 1

## PART 2

# ULM TO MUNICH

### INTERACTIVE POV

INT. TYLER'S COMPARTMENT - DAY

The train is steaming along. CAPTION:

**Saturday, July 25**

**8:20 am**

**Ulm**

It is DAYLIGHT for the first time since you boarded the train.

INT. SLEEPING CAR CORRIDOR - DAY

As you pass Anna's compartment, you hear her practicing the violin. Bach partitas.

You notice François in the corridor, trying to catch the beetle.

INT. RESTAURANT CAR - DAY

Tatiana is already at breakfast. She looks up as Cath sits down across the table from her.

### NIS 1211 - Breakfast With Tatiana

CATH

Good morning. How is your grandfather?

TATIANA

He's still sleeping.

CATH

That's the best thing he can do. Don't forget to give him that tea.

TATIANA

I won't. I -- I want to thank you for what you did. I'd never seen him have an attack before and I don't know what I would have done if you hadn't been there.

CATH

Has he been ill for long?

TATIANA

I... I don't really know. I've been living in France and Grandfather came to bring me home to Russia; I hadn't seen him for many years.

Tatiana brings out the Firebird Manuscript and Translation and gives them to Cath.

TATIANA

I've written out your poem for you. Of course in English it doesn't sound like a poem at all, but then there's nothing to be done about that.

CATH

Thank you, Tatiana.

Tatiana looks at Cath, then looks over her shoulder. RACK FOCUS to show ALEXEI just sitting down at another table.

TATIANA

Excuse me.

She gets up from the table.

## RESUME INTERACTIVE POV

ALEXEI looks up, startled, as Tatiana sits down across the table from him. Her eyes are flashing with anger. (Their dialog is in RUSSIAN, SUBTITLED.)

ALEXEI

(startled)

[Miss Tatiana! Good morning.]

TATIANA

(angry)

[You'll be pleased to know that after you insulted my grandfather, he had an attack. I suppose you're proud of yourself... making a sick old man suffer.]

Alexei is momentarily taken aback; then he regains his poise:

ALEXEI

(in English)

If Vassili Alexandrovich suffers, it's not because of my words but because of his own guilty conscience. I spoke the truth, nothing more.

TATIANA

How dare you!

ALEXEI

(in Russian)

[Ah, Tatiana... you have the arrogance of your class.]

TATIANA

[You're of the same class yourself!]

ALEXEI

[I? Hardly. In any case, that's irrelevant. I have dedicated my life to the creation of a classless society.]

Tatiana's eyes widen.

TATIANA

[Then it's true what my grandfather said. You're a Liberal!]

ALEXEI

(amused)

[I had hoped that in four years in Paris you might have learned something. But of course the bourgeois system of educating girls for the marriage-market would have sheltered you from anything resembling an idea.]

Tatiana gives him an odd, pained look.

TATIANA

[Alexei, why are you talking to me like this? We used to play together every day on the river! Don't you remember?]

ALEXEI

(softening for a moment)

[I... remember.]

(catching himself;  
coldly; in English)

That time no longer exists.  
Good day.

You take a moment to read Tatiana's translation of the Russian poem. It turns out to be the story of Prince Ivan's search for the Firebird, including a long section which details his wanderings over the globe ("east to the ebony shores, south to the burning desert", etc.)

You decide to visit Milos.

## NIS 1311 - Cath Visits Milos

INT. MILOS'S COMPARTMENT - DAY

Entering the compartment, you see Milos sitting with the dark-eyed young Slav we saw at dinner -- who, you now realize, is not a young boy but a woman. This is VESNA. She rises as Cath enters.

CATH

(closing the door)

Milos. We need to talk.

VESNA  
 (quickly to Milos  
 in Serbo-Croatian)  
*[Be careful. He might be  
 armed.]*

CATH  
 (ignoring Vesna,  
 continuing to Milos)  
 August Schmidt thinks I'm  
 Tyler. I went along with it  
 to keep the game going. Now I  
 want to know what that game  
 is.

MILOS  
 Schmidt thinks you are Tyler?

VESNA  
 (Serbo-Croatian)  
*[Don't tell him anything.]*

MILOS  
*[He was a friend of Tyler.  
 Maybe he will help us.]*

VESNA  
*[Everybody is your friend.]*

MILOS  
 (to Cath)  
 Come in... Sit down.

Milos makes sure the door is closed, sits Cath down. He  
 sits down close to Cath and asks:

MILOS  
 Have you heard of "Unity or  
 Death?"

CATH  
 Sure, that's Harvard's motto.  
 Or is it the post office?

MILOS  
 "Unity or Death" is a sacred  
 vow. Crna ruka. We have all  
 taken it. Tyler too.

CATH

He always liked that sort of thing.

MILOS

(sharply)

He gave his life for this.

(pause)

Tyler came to us in the winter. We were hiding in the mountains of Bjelashnica, north of Sarajevo.

VESNA

*[He doesn't care where Bjelashnica is.]*

MILOS

*[Will you let me speak?!]*

(to Cath)

When Tyler came we had no food, no guns, nothing. Tyler brought us guns. He was a brave man, and a funny man. In the darkest moments he would make us laugh with a joke...

All fall silent thinking of Tyler.

CATH

What did Tyler want from August Schmidt?

MILOS

Tyler was given a mission by the General himself. It was a great treasure that belong to the Serbian people. Tyler was to sell it for gold to buy the guns from the German.

CATH

What was it?

MILOS

It was called the FIREBIRD. I never saw it. Tyler was making the deal. My orders

were to go on the train with  
the guns and to take the guns  
off the train in Belgrade.

(leans forward;  
urgently)

If the German finds out that  
we have lose the gold,  
everything is lose! You must  
tell him that we have the gold  
and that we buy the guns.

Pause while Cath takes all this in. Milos and Vesna are  
waiting for his answer.

CATH

Why should I help you cheat  
August Schmidt?

MILOS

(very upset)

Cheat him? How can you speak  
of cheating a German? The  
Germans are taking our land,  
the food from our children.  
We are like slaves in our own  
land. Tyler understood this.  
If you betray us, you betray  
the cause he died for.

CATH

It's your cause. Not mine.  
(Stands up to leave.)

VESNA

(to Milos in Serbo  
Croatian)

*[Do I kill him now?]*

MILOS

(Serbo-Croatian)

*[I forbid it! He was a friend  
of Tyler!]*

VESNA

*[You're just going to let him  
walk out of here? You're a  
bigger fool than I thought!]*

At the door, Cath turns and adds casually:

CATH

Oh, by the way... Herr Schmidt mentioned that he was having some "merchandise" put on the train at Munich. So long.

(a nod to Vesna)

Madam.

Exit Cath.

## RESUME INTERACTIVE POV

You return to Kronos's car.

## NIS 1103 - Kahina Lets Cath In Again

INT. KRONOS'S CAR - DAY

Kahina doesn't want to let you in. Putting your foot in the door, you say:

CATH

Tell him I'm ready to talk about the Firebird.

Kahina closes the door in your face.

A moment later, the door REOPENS and Kahina lets Cath in.

## NIS 1105 - Second Kronos Scene

Kronos is waiting.

KRONOS

Good morning, Mr. Cath. I hope you have good news for me today?

CATH

That depends. Do you still want the Firebird?

Kronos leans forward. His eyes gleam with eagerness.

KRONOS

Do you have it?

CATH  
 (quid pro quo)  
 What happened to Tyler?

KRONOS  
 (after a pause)  
 The... misadventures of Mr. Whitney and his colleagues are of no interest to me. I am a simple collector. Let us conclude this transaction quickly. After all, we both have many other things to do... I with my collection, and you with your travels and... special interests.

Kronos picks up a fingerful of herbs from the breakfast tray on the table.

KRONOS  
 Your treatment of Vassili Alexandrovich, for example. Datura stramonium. Very interesting.

CATH  
 Not really. It's very simple.

KRONOS  
 Simple to us, perhaps... but few European doctors would have thought of it. Once, in Nigeria... but I digress. Do you have the Firebird?

CATH  
 Not technically.

KRONOS  
 Then I shall waste no more of your time.  
 (rising)  
 I shall look forward to our next meeting, Mr. Cath.

RESUME INTERACTIVE POV
------------------------

INT. SLEEPING CAR CORRIDOR - DAY

You run into August in the corridor.

NIS 1021 - August Answer

AUGUST

Herr Whitney! We will soon be arriving in Munich. Are you now ready to fulfill the terms of our agreement?

Cath's eyes burn into August's. Cath suddenly seems to be conscious of something... his hand partially pulls the scarf out of his trouser pocket. Cath fingers the scarf for a moment, then puts it back.

CATH

The answer, Herr Schmidt, is yes. Our deal is on.

On August's satisfied smirk --

EXCITING MUSIC STARTS as we CUT TO the Orient Express barreling through the Bavarian countryside.

NIS 1608 - Arrive Munich

EXT. MUNICH - DAY - ESTABLISHING

The city of Munich, spread out on a rainy Saturday morning: July 25, 1914.

Caption:

**10:20 am**  
**Munich**

INT. MUNICH STATION - PLATFORM - DAY

Uniformed baggage handlers are loading TRUNKS into the open side door of the Baggage Car. AUGUST SCHMIDT stands by directing the proceedings.

AUGUST

Vorsicht!

CATH

standing in train corridor, looking down through window onto platform, watching the loading operation.

A new passenger -- ABBOT, an Englishman -- boards the train.

INT. MUNICH STATION - PLATFORM - DAY

The loading accomplished, the WHISTLE SHRIEKS...

ANNOUNCER

Der Orient-Express fährt jetzt  
ab in Richtung Wien, Budapest,  
Belgrade und Konstantinople!  
Bitte, alle einsteigen!

The Orient Express starts up and pulls out of the station.

END PART 2

## PART 3

### MUNICH TO VIENNA

#### INTERACTIVE POV

INT. TYLER'S COMPARTMENT - DAY

Shortly after leaving Munich, August finds you.

#### NIS 1022 - August Ultimatum

AUGUST

Ah, Herr Whitney. The merchandise has been loaded onto the train. It is now time to discuss payment.

CATH

Our agreement was for delivery of the arms to Belgrade. We're not in Belgrade yet.

AUGUST

This is true. Nevertheless... I have fulfilled my half of our arrangement. I would like proof that you are capable of fulfilling yours. I want to see this gold.

CATH

We will make the exchange as agreed... in Belgrade.

AUGUST

Herr Whitney. I will be frank. Since I boarded this train I have begun to feel that things are not all they should be. If you cannot reassure me, I intend to get off in Vienna with my merchandise. Good day.

#### RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - DAY

The little boy, FRANÇOIS, has been running around the train all morning creating a ruckus and driving his mother crazy: "François, I told you if you blow that whistle again I'm going to take it away!"

You collar François.

### NIS 1702 - Cath Grabs Francois

CATH

Slow down, what have you got there?

Cath lifts François's arm. CU of glittering whistle in François's hand. It is an ornately carved, gem-studded golden whistle in the form of a scarab, worthy of Karl Fabergé. It is obviously worth a fortune.

FRANÇOIS

(loudly)

I found it, it's MINE!

François tears out of your grasp and runs off down the corridor.

### RESUME INTERACTIVE POV

INT. SMOKING SALON - DAY

Passing through the salon on your way to lunch, you see Tatiana and Alexei setting up the pieces for a chess game.

INT. DINING ROOM - DAY

You take your usual seat in the corner.

Across the room, August and Anna are having lunch together. You hear:

ANNA

... In Vienna? But didn't you say you were going to Constantinople?

AUGUST

Yes, but my plans have  
changed... business.

ANNA

(earnestly)

Oh, what a pity! I had so  
looked forward to enjoying  
your company for the entire  
journey. It's so rare that  
one meets someone who is  
really worth talking to. Must  
you really get off in Vienna?

AUGUST

(coughs)

You make me feel very sorry to  
do so, madame.

ANNA

What is your business, anyway?  
You make it sound so  
mysterious.

AUGUST

I'm afraid you would find it  
very boring. But without  
going into detail, let me say  
that my work here is not only  
commerce, and that in my own  
small way, I am doing my part  
for the Fatherland.

ANNA

But exactly what is it that  
you do?

Their conversation sinks back into the general background  
noise of the dining car.

The new passenger, ABBOT, enters and sits alone. You  
decide to talk to him.

NIS 1401 - Lunch Abbot
------------------------

CATH

Mind if I join you?

ABBOT

Oh, by all means. I don't believe we've been introduced. George Abbott.

CATH

(shakes hands, sits down)

Tyler Whitney.

Without seeming to even hear the name, Abbot goes on:

ABBOT

What foul weather. Can't seem to get out of this storm... it must be raining all across Europe. Quite remarkable really. I understand you've made friends with the Obolenskys.

(before Cath can answer)

You must introduce me, I'm fascinated by Russia. That was quite a scare you had last night. The chef de train told me you handled it quite well. You didn't happen to notice whether that other Russian fellow, what's his name, the young fellow, was hanging about?

CATH

I don't recall seeing him.

ABBOT

I'm afraid the old man has quite lost his head. Still, he has played a role for years as a sort of an informal ambassador for the Tsar, if you know what I mean. I didn't know you were a doctor.

CATH

And you?

ABBOT

Oh, I'm traveling on  
business... every now and then  
the company has a little  
matter to take care of on the  
Continent, so off I go.

(nodding across  
the room)

Isn't she enchanting? That  
violinist, Miss Wolff. She  
seems to be getting along  
rather well with Herr Schmidt.  
Not her type, I would have  
thought.

(before Cath can speak)

Rather a surprise to see Herr  
Schmidt here; one would think  
he'd have his hands full back  
in Germany, what with his  
factories stepping up  
production and all that. Such  
an industrious people, the  
Germans. I wonder what  
business he has in the East?  
But you haven't told me a  
thing about yourself. Will  
you be going far?

CATH

All the way to Constantinople.

ABBOT

Oh, how lovely. Business or  
pleasure?

CATH

Actually, I'm travelling for  
my health.

ABBOT

(smoothly)

Yes, so nice to get away from  
one's troubles, assuming one  
has any... new climates, new  
horizons and all that. Of  
course I don't need to tell  
you that, you being a doctor.  
Quite a coincidence, your  
being a doctor and an

American, I mean. When I boarded at Munich the police were looking for an American doctor who'd got away from the police in Paris. Apparently he's mixed up with those Irish fanatics, Home Rule and all that, the ones that killed that policeman. Papers were full of it. Anyhow it seems this young doctor is in quite a bit of trouble.

CATH

Don't believe everything you read in the papers.

ABBOT

Oh, but I do, it's so much more fun that way. Still, it's none of my concern.

(looking closely)

I say, that jacket looks a bit short in the arms. Was it a French tailor who took it in for you?

CATH

(rising)

I think I'll go check on the Obolenskys.

ABBOT

Yes, of course. Look forward to seeing you again!

(humming a little tune to himself)

What a pleasant fellow.

## RESUME INTERACTIVE POV

INT. SMOKING SALON - DAY

Entering the smoking salon, you install yourself in a comfortable armchair.

Tatiana and Alexei are still playing chess.

Other passengers come into the salon and sit down. You overhear snatches of their conversation.

During a lull in the general conversation, you hear:

TATIANA

(curiously; in Russian)  
[Why ever did you leave the  
Institute? You can't imagine  
the fuss you caused at home.]

ALEXEI

(in Russian)  
[At the University all they  
did was talk. Talk changes  
nothing.]  
(quoting in English)  
Words... are lost in the air  
like the sound of church  
bells. A single deed is  
better propaganda than a  
thousand pamphlets.

A pause.

TATIANA

[Those are very nice words.  
... Your move.]

Later, you hear:

TATIANA

[That's easy for you to say.  
You haven't set foot in Russia  
for years! You talk of  
change, but all you want to do  
is tear down and destroy!]

ALEXEI

[When men like your  
grandfather have the power of  
life and death over millions  
of Russians, someone needs to  
bring them down.]

TATIANA

[But it's incredible. You're  
really obsessed with my  
grandfather! What has he done

to you that you should hate  
him so?]

ALEXEI

[It's what he has done to  
Russia, to all of us.]  
(leaning forward;  
lowering his voice)  
[Do you remember the riots  
last winter in the village of  
Litvov?]

Their voices sink back into the general background hum.

You walk over and watch the chess game.

As you watch, you see the beetle crawl across the board.  
Bringing out the matchbox, you watch carefully, and with a  
quick dextrous movement manage to trap the beetle inside.  
Both Tatiana and Alexei stare at you.

INT. SLEEPING CAR CORRIDOR - DAY

You find François playing in the corridor. You show him  
the beetle.

### NIS 1703 - Show François Beetle

François is fascinated.

FRANÇOIS

Will you give it to me?

CATH

No. I found it, it's mine.

François runs off.

### RESUME INTERACTIVE POV

A few minutes later François comes back.

### NIS 1705 - François Offers Trade

François offers you the golden whistle as a trade for the  
beetle. He explains: "I found it walking along the  
corridor. You can have it."

Having made the trade, François runs off to play with the beetle.

## RESUME INTERACTIVE POV

You examine the whistle. The design includes what look like four retracted claws. When you blow it, it produces a pure, clear tone.

INT. RESTAURANT CAR - SALON - DAY

Returning to the salon after lunch, you find it fairly crowded with people. The chess players are still at it. Anna is talking with August.

## NIS 1025 - Kronos Invites Anna

Kronos's secretary KAHINA enters. Everyone turns to look at the striking African woman holding the door. Then KRONOS enters. A tall, gaunt figure in a long cape.

From the moment Kronos appears, all conversation stops. All eyes in the room are on Kronos as, ignoring everyone else, he walks down the aisle to where Anna and August are seated. He walks slowly, dignified, using a cane. KAHINA walks a few paces behind him like a bodyguard.

When August sees that Kronos is heading for him, he immediately gets to his feet. Anna also rises.

Kronos speaks to Anna as if they were alone in the room. He does not acknowledge August's existence by so much as a nod.

KRONOS

Fräulein Wolff. It is a privilege to meet so talented an artist. My name is Kronos.

Anna suddenly realizes who Kronos is.

ANNA

(extending her hand)  
Your Excellency. You do me great honor.

Kronos delicately lifts Anna's hand to his lips but at the last moment, instead of kissing it, he just takes a deep sniff and lets her hand drop.

The Secretary helps Kronos seat himself in the chair across from Anna's. Anna and August sit back down. Kahina remains standing throughout.

KRONOS

My car is equipped with a piano. I wonder if you would do me the favor of joining me in a duet. It will help pass the time on this rather... long journey.

August jumps in:

AUGUST

What a splendid idea!

Kronos gives August a look. August immediately falls silent.

Kronos turns back to Anna to await her answer.

ANNA

Shall we say three o'clock?

Kronos stands, and bows to Anna.

KRONOS

I shall count the minutes until then. Good day.

Kronos exits, followed by Kahina.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - DAY

Shortly thereafter, the Trainmaster makes his way down the sleeping cars, knocking at the doors of certain passengers and informing them that His Excellency wishes to invite them to hear Miss Wolff at three o'clock. (The Boutarels, upwardly mobile bourgeoisie, are indignant at not having been invited.)

One by one, the guests find their way to Kronos's car. You join them there.

### NIS 1609 - Concert

By 3:00 the salon is filled. Kahina stands guarding the doorway to the inner sanctum. Kronos, Tatiana, August, Anna, Sophie and Rebecca are there.

They have chosen the 2nd movement of Schubert's "Death and the Maiden" quartet. Anna takes the violin part, Kronos accompanies her on the piano.

### RESUME INTERACTIVE POV

As you listen to the music, we see a MONTAGE showing Kronos playing, Anna playing, the faces of the listeners, etc. Sophie and Rebecca hold hands.

If you keep listening, eventually this montage ends and the screen fades to black. You hear Tyler's voice in flashback. A tower appears... abstract images... a bird slowly flapping its wings across the sky (Cath's dreamy thoughts)... images of Anna... etc.

You come to with a start. You realize that the concert is giving you what may be your only opportunity to search Kronos's inner sanctum. You discreetly get to your feet and slip out of the room.

#### EXT. SLEEPING CAR PLATFORM - DAY

Exiting the platform at the end of the sleeping car, you find yourself OUTSIDE the train with the wind whipping at you. A ladder on the side of the car leads to the roof of the train.

#### EXT. TOP OF TRAIN - DAY

You climb up the ladder onto the top of the train. The SOUND of the wind, train noise, etc, is deafening. You can look down the length of the train in either direction, or you can climb back down to the relative safety and shelter of the platform.

Or, you can run forward. As you approach the end of the car, you jump, clearing the gap between cars and landing safely on the next sleeping car.

In this way you make your way down the train until you have reached the top of Kronos's car.

A skylight looks down into a room you have never seen before. It is the room adjacent to Kronos's salon.

You smash the glass and climb down.

INT. KRONOS'S BEDROOM - DAY

You are in Kronos's bedroom. You can hear the piano and violin music continuing from the salon, just on the other side of the door.

You quickly search the room. Kronos is an eclectic collector and his private car contains many unusual art objects and other items from around the world, including some that you recognize as being connected with African magic, Santeria, etc.

In the desk drawer you find complete dossiers, not just on Tyler but also, disturbingly, on you. (How did Kronos know you would be on the train?) The dossier includes a detective's summary of your life story, right up to the current trouble you are in with the English and French police in connection with the escape and subsequent death of an Irish nationalist wanted for the murder of a policeman.

On the wall is a 3x3 magic square puzzle. When you solve it, it dissolves and shows you a rocky seaside landscape of the south of France, then dissolves into a 4x4 magic square. If you solve this one, it dissolves into a closer view showing you a castle. It is reminiscent of the castle represented on your ring. But that's all, it's just a tantalizing clue that leads nowhere....

Next you flip through some of Kronos's books. He is widely read, his books covering a variety of subjects. You scan a few stories that catch your eye, like the legend about a mysterious living heart captured in the Crusades, but none of it seems to be directly related to the problem at hand - until you run across the following story:

THE FIREBIRD

This legendary jeweled egg was given to Abdul Hamid, the last Sultan of the Ottoman Empire, by Tsar Nicholas. When the Sultan opened the first of its three lockets, he saw the painted portrait of a beautiful woman, who bore a striking resemblance to his favorite mistress, a girl named Jasmine. That night, the Sultan summoned Jasmine to his quarters. "Look," he said, thinking to impress her. "I've had your portrait painted." The girl opened the locket -- and with a scream, hurled the precious egg across the room. Enraged by the girl's insolence, the Sultan drew his sword and slew her on the spot.

The Sultan picked up the egg, cradling it in his hands. By fortune it was undamaged. Before closing the little cover to the locket, he decided to take one last look at the painted face that had so reminded him of Jasmine. What he saw made him gasp in horror. It was indeed the face of Jasmine, but white and dead, with a gash in her throat...

Of course, like most ghost stories, this one had a perfectly rational explanation. For whatever reason -- whether on commission from the Tsar, or simply as a macabre private joke -- the artist had made two separate paintings of his subject, on ivory disks that floated suspended in solution within the egg. Those who opened the locket during daylight hours saw the first painting. But those who opened it at night... saw the second. The poor girl, Jasmine, had reacted naturally. It was only in retrospect that the egg seemed to have predicted the future... But the Sultan, convinced that the egg had brought him bad luck, ordered it removed to a far-off corner of the empire. It didn't save him, for he was widely hated, and his regime was crumbling. The Sultan fell... and the egg has passed into legend, for no one knows what became of it.

You notice a soft ticking sound in the plush, well-insulated room. The ticking gets louder as you approach the grandfather clock.

In the grandfather clock you discover a hidden compartment built into the car. It contains an unusually heavy briefcase. You take it.

Problem is, now that you've got it, how do you get away with it? You try to get back up onto the roof, but you can't make it unless you leave the briefcase behind.

### NIS 1609A - Escape Concert

INT. KRONOS'S SALON - DAY

Opening the door, you walk out into the salon full of people listening to the music. Kronos and the Secretary both see you with the briefcase in your hand, but with the room full of guests, what can they do? A moment later you are gone.

### RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - DAY

You hide the briefcase in your own compartment, then go back to work.

Taking advantage of a moment when Conductor 2 is not in his seat, you try the handle to Anna's compartment. It's locked. There is, however, a breeze coming from under the door. You wonder if this means she left the window open.

The compartment next to Anna's is unlocked. (It belongs to the two Young Women, who are at the concert.) You enter, raise the window and climb out. (You could search their compartment too, but you don't have time.)

Under the deafening NOISE of the train, you make your precarious way along the side of the train until you reach Anna's window. Sure enough it's open. You climb in.

INT. ANNA'S COMPARTMENT - DAY

On the table is a framed photo of Anna posing with a handsome young cadet in military uniform who resembles her. In the photo Anna is happy and laughing.

In the suitcase you find a scrapbook containing newspaper clippings from Anna's various concert appearances all over Europe. One of the articles contains biographical information about Anna, including that she was born in Czernowitz and went to Vienna at age 16 to study with a

famous violinist. She is Jewish. Also in the scrapbook is an obituary of Paul Wolff, killed in the line of duty. He is survived by his sister Anna. The portrait shows the young cadet from the framed photo.

Searching the bottom of her suitcase, you hit the jackpot. It's a complete dossier on August Schmidt, prepared by the Austrian intelligence service. His background, psychological profile, sexual tastes, everything. Also a summary of his suspected arms trafficking activities. Nothing has ever been proven, but Austrian intelligence suspects that August has been illegally selling arms to other countries, including some of Austria's enemies. August is well-connected in Germany, and the Germans, for whatever reason, have proven disinclined to investigate him themselves.

Suddenly you hear the sound of a key in the door. Looking around quickly for a place to hide, you slip into the adjacent washroom.

You HEAR someone (Anna?) moving about the compartment outside the door... Luckily, she doesn't enter the washroom. A moment later you HEAR the door close. You exit back into the compartment.

Continuing your search, you find a jewelry case with a trick lock. Opening it, you find (among some very nice jewelry) something that at first appears to be a crucifix pendant but is in fact a Wagon-Lit conductor's passkey. You take it.

With all this, you still haven't found the Firebird. You won't. It's not here.

You climb back out the window.

EXT. SIDE OF TRAIN - DAY

Remembering the exchange you overheard between Anna and Tatiana the night before, you decide to search Tatiana's compartment.

You make your way along the train until you reach it. The only trouble is, when you get to Tatiana's window, it's shut. Fortunately, the window to Vassili's compartment next door is open.

INT. VASSILI'S COMPARTMENT - DAY

You climb in the window and (moving quietly so as not to wake Vassili, who is sleeping), you slip into the washroom which links Vassili's compartment with Tatiana's.

You search the compartment, but find little of interest besides a letter (in French) which Tatiana is in the midst of writing to Alexei.

You go back into the washroom which Tatiana shares with Vassili, and make a thorough search. Nestling among the pipes under the sink, you find an egg-shaped object wrapped in a velvet violin sack bearing the initial W (identical to the monogram on the scarf you found in Tyler's compartment). The velvet sack has, ominously, a spot of blood on it.

Opening the sack, you find a golden Fabergé egg eight inches tall, beautifully carved and inset with fabulous jewels. It practically glows in your hand. It's obviously a treasure of incredible value. It seems to be a companion piece to the golden whistle. You grab it.

You can't climb out the window holding the Firebird (it's too big and clumsy to carry and climb at the same time). And you don't want to be seen by the Conductor coming out of Tatiana's compartment. So you decide to leave through Vassili's compartment.

### NIS 1219 - Vassili Catches Cath

As you slip out of the washroom into Vassili's compartment, Vassili sits up in bed. He stares at you with wild eyes.

VASSILI

So, it was you in my dream!  
Go on -- take it! Why don't  
you make it sing?

Vassili lapses back into incoherent mumbling.

### RESUME INTERACTIVE POV

You exit Vassili's compartment, out into the corridor.

NIS 1513 - Cath Bluffs Cond2
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INT. SLEEPING CAR CORRIDOR - DAY

The conductor is startled to see you come out of Vassili's compartment. You say:

CATH

Monsieur Obolensky is resting.  
Make sure he isn't disturbed.

CONDUCTOR 2

Yes, monsieur.

And you're gone.

RESUME INTERACTIVE POV
------------------------

Something tells you the Firebird may not be safe in your compartment. Instead, you hide it in Max's cage in the baggage car. Max doesn't mind.

The recital ends, the guests disperse, going back to their own compartments. August passes Anna's compartment just as she is letting herself in.

AUGUST

Fräulein Wolff! Wonderful,  
wonderful!

ANNA

Thank you.

AUGUST

Will you join me for a glass  
of champagne?

ANNA

You're kind, but I'm rather  
tired. I think I'll just rest  
for a while, thank you very  
much.

This takes the wind out of August's sails for a moment.

AUGUST

(as Anna is entering  
compartment)

Well then -- how about dinner?

August's timing is bad. His question comes out just as the door is closing in his face. August's words echo in an empty corridor.

Shortly after Tatiana returns to her compartment, she emerges and rushes to Anna's compartment. Anna lets her in. Eavesdropping, you can overhear a few words of their conversation, the gist of which is that the valuable egg which Anna entrusted to Tatiana has been stolen. Tatiana comes out in tears, goes back to her compartment and locks the door.

Returning to your own compartment, you set about the task of figuring out the secret combination to Kronos's briefcase. When you open it, you find that the briefcase contains an array of gold Napoleons. This is the gold with which Kronos intended to buy the Firebird from Tyler, and with which Tyler intended to pay August for the arms.

There are still two hours left until Vienna. You bring the briefcase to August's compartment.

NIS 1031 - Show August Gold
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INT. AUGUST'S COMPARTMENT - DAY

AUGUST

Mr. Whitney. I was wondering  
if you would come.

Cath swings the briefcase up onto the table and opens it. The gold coins, each set in velvet, glint in the sunlight.

August approaches the suitcase and looks down into it with shining eyes.

AUGUST

Yes.

August shuts the briefcase. As he reaches for the handle, you have a chance to click. Cath's hand reaches into frame and stops August's.

CATH

Not so fast, Herr Schmidt.  
We're not in Belgrade yet.

AUGUST

(coldly)

If you insist. I have no objection.

Cath takes the briefcase.

CATH

(on his way out)

Tell me, Herr Schmidt. A man in your position, with so much to lose -- why would you get mixed up in a deal like this? The profits from your factory must bring you this much in a single week.

AUGUST

(correcting him)

The profits from any one of my factories could in one week fill a larger Koffer than this one. You are correct. There are greater interests at stake.

CATH

Whose interests?

AUGUST

That is not your concern, Herr Whitney. But you will have your answer very soon. Perhaps in a few weeks, perhaps even sooner.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - DAY

As you leave August's compartment, you hear a faint jingling of BELLS. You see IVO, the larger of the two young Slavs, hurrying away. Apparently he was eavesdropping outside the door.

A few later, Milos comes to you.

## NIS 1312 - Milos Thanks Cath

MILOS

My friend! It's a miracle!  
You have pay for our guns!

Milos kisses you on both cheeks, then on the lips.

CATH

Now wait a minute --

MILOS

I understand you! You say you  
don't help us, but then you  
help!

(thumps his chest)

You are like a Slav -- you are  
one of us!

Milos goes away happy.

## RESUME INTERACTIVE POV

Shortly thereafter there is a knock on your door. You open it.

## NIS 1106 - Kahina Escorts Cath

It's KAHINA. She is holding a Mauser pistol which she points at you.

CATH

I guess that gun in your hand  
means His Excellency would  
like to see me?

No response.

CATH

You know, we don't have  
slavery here in Europe. They  
changed the laws a few years  
back. You ought to tell your  
boss about it.

KAHINA

(unsmiling)

Is it because of the color of  
my skin that you have mistaken  
me for a slave?

The humor goes out of Cath's eyes.

CATH

I'll be there.

## RESUME INTERACTIVE POV

You bring the suitcase to Kronos's salon.

## NIS 1109 - Cath Brings Kronos Gold

INT. KRONOS'S SALON - DAY

Kronos is waiting for you in the salon. The expectant glitter goes out of his eyes when he sees that you are carrying the suitcase.

KRONOS

(sadly)

Ah... how disappointing. I would have gladly let you keep this gold... if you had seen fit to bring me that which we both know I will obtain in the end anyway by one means or another. It would have saved us both so much time and trouble.

CATH

Maybe.

KRONOS

(eyebrows go up)

You take much for granted, Mr. Cath. You have invaded my private sanctuary and taken what was mine. For that, I could end your life right now.

CATH

Lucky for me you like me so much.

KRONOS

(leans forward)

What is it that you want...  
Mr. Whitney?

CATH

Tyler Whitney is dead. I want  
to know who killed him and  
why.

Kronos measures you with his eyes for a long moment before  
saying:

KRONOS

You are on your way to  
Jerusalem, are you not?

CATH

(startled)

How did you know that?

KRONOS

Knowledge... is more precious  
than gold and rarer than  
rubies. If knowledge is the  
coin in which you wish to be  
paid, I could tell you many  
things... about yourself and  
that ring you wear, for  
example... that you would find  
quite interesting. But the  
question you ask... that  
question I cannot answer.

CATH

Then I'll be on my way.

Cath starts to rise. Kronos arrests him with a word.

KRONOS

Not yet... I'm afraid you owe  
me some slight favor for  
having helped yourself to my  
luggage.

(To Kahina)

The scarf in his breast  
pocket; get it, please.

Kahina places the gun to your temple and, with the other  
hand, draws Anna's scarf out of your breast pocket. She  
hands it to Kronos.

Kronos closes his eyes and takes a deep whiff of the perfume. His eyes take on a sleepy expression.

KRONOS

Yes -- thank you, Mr. Cath. I shall keep it as a souvenir until our next encounter.

## RESUME INTERACTIVE POV

Leaving, you close the door behind you and are back in the sleeping car.

You decide it's time to take a closer look at the Firebird. Retrieving it from Max's cage, you take it to your compartment for a closer look.

INT. TYLER'S COMPARTMENT - DAY

The Firebird is a jewelled egg about 8" high, made of finely wrought gold, inset with gems. The design resembles a globe, with continents, oceans, etc. The surface of the egg conceals three closed lockets. (One in the Atlantic, one in the Pacific...) When you open the lockets, they reveal painted miniatures depicting various subjects. One panel shows a picture of Vienna. Another shows a portrait of a beautiful woman who bears a strong (coincidental?) resemblance to Anna. A third shows the Tsar's family, posing for a picture.

There is a secret way to open the egg. This is accomplished by means of the rotating "equator" band studded with gems, including a large ruby. By turning the ruby clockwise to point A, then counterclockwise to point B, etc., like a combination lock, you can unlock the egg. The poem about Prince Ivan's travels holds the key to the sequence in which you must turn the band ("burning desert" is the Sahara, "ebony sea" is the Black Sea, etc.)

Once you have correctly carried out the sequence, you hear a "click" and a dark hole opens up in the surface of the egg. Stick your index finger all the way into the hole. The instant you do, something closes on your finger and you are unable to withdraw it. The egg separates (along longitude lines) into three petals, attached at the base of the egg, which fall away like sections of an orange peel,

revealing what appears to be a wrapped chrysalis of gold foil sitting inside the egg. It is into this chrysalis that you inserted your finger. The egg itself is now revealed to be just a shell, which you no longer need. You can remove your hand and, at least in theory, wave it around with this rather unwieldy metallic cocoon stuck onto your index finger.

The chrysalis shudders, moves. Then, rising to its full height, it unfurls into a magnificent golden Firebird -- a metallic origami-like automaton that stands fully eighteen inches high. When it unfolds, you see that its talons are tightly wrapped around your finger, which it is using as a perch. Its golden tail feathers are studded with gem stones. It gleams in the lamplight. Its splendor takes your breath away. It is a marvel of design, so ingeniously constructed as to appear almost supernatural.

There is a hidden switch on one of the golden feathers of the Firebird's tail. If you press it, the bird will put down its head, fold its wings, and curl back up into an egg-shaped chrysalis. Place the chrysalis back inside the egg, and close the egg (the three petals close up together like a Venus fly trap). As soon as the egg snaps closed, the mechanism trap releases your finger. The hole closes up. The egg is once again miraculously whole, with no clue to the marvel it contains inside.

There is one more thing you can do. With the bird out, blow the golden whistle. It is in fact a pitch pipe, calibrated to produce a certain pitch. When this note is sounded, the bird's metallic eyelids snap open, revealing bright blue sapphire eyes. And then the bird sings -- an unearthly, haunting melody coming from somewhere deep within the recesses of the egg.

When the bird has finished its song, its eyes close. You can now touch the switch on the tail and close the egg.

INT. SLEEPING CAR CORRIDOR - DAY

You re-hide the egg (this time in a locked cupboard on the platform, which you open with the passkey you stole from Anna). The pieces are falling into place, but you still don't know who killed Tyler.

The train is very quiet. Many passengers are taking a siesta.

You go to the forward baggage car and use Anna's passkey to let yourself into the locked, customs-sealed luggage compartment. There, you find a number of large trunks belonging to August Schmidt.

Opening the trunks, you discover that they contain a quantity of arms and ammunition, including several dozen machine guns.

### NIS 1057 - Anna Catches Cath (Beginning only)

ANNA (O.S.)

I believe you have my key.

You turn to see ANNA in the doorway. She is pointing a pistol at you.

Click to take the gun away from her.

### NIS 1033 - Cath Takes Gun

CATH

Enough guns.

Cath tosses the gun aside. His voice is quiet, but his eyes burn with suppressed anger. He advances on Anna... She backs up against the wall.

CATH

Tell me... when you killed Tyler... was that part of the job, or was it your own idea?

ANNA

(frightened)

I -- I don't know what you mean.

CATH

(reasonably)

You don't know you work for the Austrian secret police? Or you don't know you killed Tyler?

ANNA  
 (frightened)  
 But I didn't kill him!

CATH  
 (hard)  
 They sent you to break up  
 Tyler's arms deal. You killed  
 him and you stole the gold egg  
 he was carrying.

ANNA  
 (desperately)  
 I didn't... It wasn't me!  
 I've never killed anyone; I  
 swear it!

Silence. Anna continues:

ANNA  
 I--I'd met Tyler Whitney once  
 in New York. I recognized him  
 at the station... Once we were  
 moving I came and knocked.  
 The door was open... I let  
 myself in... there was blood  
 all over.

CATH  
 (harshly)  
 The egg.

ANNA  
 It was sitting on the table by  
 the window... I took it; but I  
 didn't kill him.

Behind Anna, the door starts to open silently.

ANNA  
 (continuing)  
 The first time I saw you...  
 calling yourself Tyler  
 Whitney... I thought you  
 killed him.

VESNA, Milos's comrade-in-arms, is standing in the doorway.  
 Vesna takes in the situation; then, making eye contact with

Cath, she silently draws a large hunting knife from its sheath.

If you do nothing, Anna will be killed. Click on Vesna.

CATH

Anna -- look out!

Cath jumps in and blocks Vesna's arm as the knife is coming down (saving Anna's life). Cath is wounded.

Vesna now turns on Cath with a snarl.

### PLAY FIGHT 1628 - Cath vs Vesna - Baggage

INTERACTIVE FIGHT SEQUENCE. You need to avoid three or four successive swipes of the knife, or it's over right now. When you've gotten that far --

### NIS 1034 - After Fight Vesna

A PISTOL comes into frame pointing at Vesna's ear. The SOUND of the gun being cocked freezes Vesna in position.

ANNA (O.S.)

(in German)

Don't move.

WIDER SHOT showing Anna standing behind Vesna, arm extended, pointing the pistol at her head.

Vesna's eyes dart back and forth like a trapped animal. Then Vesna makes a sudden move, knocking Anna back, and dives for the door.

CATH

Let her go!

Anna lowers the gun (going out of Femme Nikita mode) and sort of slumps.

Click to put your hand on her shoulder. Anna looks up... into your eyes...

Just then, the TRAIN WHISTLE BLOWS. Anna stiffens.

ANNA

We're coming into Vienna. I -  
- I have to go now.

CU Anna's hand trailing out of Cath's as she leaves.

CATH looking after her.

### RESUME INTERACTIVE POV

You return to your compartment just as the train is pulling into Vienna station.

### NIS 1615 - Arrive Vienna

INT. VIENNA WESTBAHNHOF - ESTABLISHING - DAY

Caption:

**6:00 pm**  
**Vienna**

KRONOS AND KAHINA getting into a carriage drawn by six black horses. The hooded DRIVER strikes the horse with his whip; the carriage starts off.

Anna descends to make her rendez-vous with her Austrian government contact, who is disguised as a flower seller in the Vienna train station. While buying flowers, Anna whispers something to the flower seller. Having done this, she pays for the flowers & gets back on the train as if nothing is out of the ordinary, whereupon the flower seller quickly packs up shop & dashes off.

END PART 3

## PART 4

### VIENNA TO BUDAPEST

#### INTERACTIVE POV

It is night.

Anna is in her compartment, reading with the door open.  
You stop in.

#### NIS 1035 - Cath Anna Before Dinner

INT. ANNA'S COMPARTMENT - NIGHT

CATH

(warmly)

I was afraid you'd gotten off  
in Vienna.

ANNA

(coldly)

In Vienna? Why should I?

CATH

I don't know. But I'm glad to  
see you.

ANNA

The journey will be over soon  
enough.

Cath is taken aback by Anna's coolness. He reverts to his  
usual tone of hard-boiled flippancy.

CATH

So... what happens to August  
Schmidt now?

ANNA

He will find the police  
waiting for him in Budapest.  
The guns will be discovered  
and confiscated.

CATH

I see. A job well done. You must be proud of yourself.

ANNA

(flaring up)

You're one to talk. Is smuggling guns your idea of an honorable profession?

CATH

Is that my profession?

ANNA

It's like a game to you -- taking sides. Today you help the Bosnians, tomorrow the English. You want to know why Tyler died? I'll tell you: For a thousand years, people have been killing each other over the Balkans. It's not about to stop for one American.

(leaning forward)

Our history is a chain of blood. It reaches deep into the past, it binds us, and it has nothing to do with you. Tyler is dead; you can't bring him back. Why don't you go home before the same thing happens to you?

Pause.

CATH

Tyler was my friend. Maybe that word doesn't mean much to you. To me... when a friend asks for help... and you get there too late... you don't leave it at that.

Cath and Anna stare each other down.

ANNA

(at last)

Go away. Please.

Cath leaves; Anna closes the door after him and locks it.

## RESUME INTERACTIVE POV

INT. DINING ROOM - NIGHT

August, waiting at dinner, receives a message from the waiter informing him that Miss Wolff sends her regrets, she is indisposed. August is upset and orders dinner alone.

INT. SLEEPING CAR CORRIDOR - NIGHT

Approaching the platform between cars, you hear a Russian VOICE on the other side:

ALEXEI

[What is the loss of one life,  
what is the loss of a hundred  
lives, if it saves a million?]

As you enter the platform, Alexei and Tatiana immediately cut off their conversation and remain silent until you have left.

INT. TYLER'S COMPARTMENT - NIGHT

The sun has set. You are curious to know if the story about the Sultan and the Firebird is true. You retrieve the egg from its hiding place and open the three lockets. You see Vienna in flames; "Anna" lying dead, her white blouse stained with blood; and the Tsar's family slaughtered, their bodies piled in a mass grave.

The conductor asks you if you would like him to open out your bed tonight. You say thanks, but no thanks.

Listening at Milos's compartment you hear an agitated discussion between Milos and Vesna, of which you understand nothing (they speak in Serbo-Croatian).

INT. SMOKING SALON - NIGHT

August is sitting in the smoking car, with a half finished bottle of brandy in front of him, slumped in melancholy. You sit down across from him.

NIS 1037 - Bond With August
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AUGUST

Herr Whitney! Have a drink!  
It helps make the journey  
shorter.

CATH

Thanks.

August fills Cath's glass. He notes that August is in the process of getting smashed.

AUGUST

I have misjudged Fräulein  
Wolff. There is no other  
explanation. Again and again,  
I ask myself: Could I have  
imagined it? A fantasy, a  
romantic dream. But then I  
remember the way she looked at  
me, the warmth of her eyes,  
and I know I was not mistaken.  
Something has changed her.

CATH

Well, August... she is an  
artist.

AUGUST

An artist. Yes. When I  
return to Munich she shall  
play for me. She will  
perform at my house! Let me  
fill your glass, Herr Whitney.  
You at least have not  
disappointed me.

CATH

I think I feel an attack of  
vertigo coming on.

AUGUST

Yes. She will play for me.  
It will be a wonderful

evening. You will be there too, Herr Whitney... and Kronos... and the Obolenskys. We shall all be there together, in a big gold room, and she will play... and we will dance!

August lurches up unexpectedly and, pulling Cath to his feet, whirls him about in a waltz.

AUGUST

Dance! Dance! Dance, Herr Whitney! Life is short!

August falls back on the salon couch and raises his glass to the departing Cath.

AUGUST

Dance!

## RESUME INTERACTIVE POV

INT. TYLER'S COMPARTMENT - NIGHT

Tatiana knocks at your door.

## NIS 1222 - Tatiana Confesses/Cath Knows Best

TATIANA

Monsieur... May I speak with you?

CATH

Of course. Come in.

Tatiana enters. Cath closes the door.

TATIANA

I'm sorry to come to you like this but you were so kind to my grandfather, I...

CATH

Is he worse?

TATIANA

No, it's Alexei. He has asked me to get off the train at Buda-Pest and run away with him.

CATH

What did you say?

TATIANA

(starting to cry)

What do you think I said? My grandfather's ill. How can I leave him?

(looks straight into

Cath's eyes; pleading)

It would be wrong! Wouldn't it?

CATH

Alexei is a romantic. You know what they say: A romantic is someone who spends his life looking for a good way to die.

TATIANA

(eagerly)

But when I told him no, he started saying wild things. He said I'm his only connection to the world and that if I won't go with him, his life means nothing. You don't know him... I really think he might do something crazy. He was planning to kill my grandfather with a bomb. Really! He would have blown up the train and killed dozens of innocent people.

At this information, Cath sits forward.

CATH

A bomb? What kind of bomb?

TATIANA

I don't know. He brought it with him. He'd been planning it for weeks. Of course I talked him out of it. But now I'm afraid -- I don't know what he may do! I love him so.

Tatiana bursts into tears.

CATH

I'll see what I can do.

TATIANA

Oh, would you? Thank you, monsieur! Thank you!

## RESUME INTERACTIVE POV

INT. ALEXEI'S COMPARTMENT - NIGHT

You decide to search Alexei's compartment. You find hidden in his luggage something that looks like the detonator assembly for a pipe bomb.

You hear footsteps.

## NIS 1402 - Abbot Catches Cath

Before you have a chance to escape, the door is unlocked from outside and ABBOT enters. He is surprised to see you.

ABBOT

I say! I think you've got the wrong compartment.

CATH

Looks like we've both got the wrong compartment.

You walk out with the bomb.

## RESUME INTERACTIVE POV

As you leave (followed by Abbot), you run into Alexei returning to his compartment. "Sorry, bit of a confusion,"

Abbot says smoothly. Alexei stares at both of you, then enters his compartment.

After this Alexei starts to act rather nervous and paranoid.

In the smoking car, you hear a WAITER tell the MAITRE D' that the clock in the smoking car has stopped. Investigating, the maitre d' opens the clock and discovers that its guts have been taken out. He is apoplectic at this act of vandalism to his beloved Orient-Express.

INT. TYLER'S COMPARTMENT - NIGHT

Now begins another one of those quiet times when nothing much will happen for hours. Anna is in her compartment and will not open. You are feeling tired. So the best you can do is return to your own compartment and lie down. The screen gradually darkens...

## NIS 1223 - Death of Alexei

CATH'S DREAM

Cath is with Anna in a high tower. Waves crash against the shore far below. Anna is happy, smiling. She turns to Cath, comes into his arms. They are about to kiss, when we hear a KNOCKING.

ANNA

Don't answer it.

CATH

I have to.

Cath goes to open the door. His fingers pull away from Anna's... Halfway there, he turns around and she's gone.

Cath opens the door. ALEXEI is standing there.

REVERSE ANGLE. It's not a dream, it's reality. TATIANA has opened Vassili's compartment door to reveal Alexei standing outside in the corridor.

Alexei enters the compartment and stands looking down at the old man in bed. Vassili stares up at him in astonished outrage.

ALEXEI  
 (formally)  
 [Vassili Alexandrovitch! This  
 is the last time we will speak  
 together.]

It suddenly occurs to Tatiana that Alexei means to kill her grandfather.

TATIANA  
 [No!]

She pushes herself between the two men, tries to force Alexei back towards the doorway. Alexei, startled, attempts to calm her down.

TATIANA  
 (screaming)  
 [Grandfather, look out, he'll  
 kill you!]

ALEXEI  
 (in horror)  
 [No, no -- you don't  
 understand --]

Rising from his bed, Vassili draws his hunting knife and falls upon Alexei. Alexei is too late to defend himself; Vassili strikes again and again with savage strength. Blood spurts everywhere. Tatiana SCREAMS and SCREAMS.

INT. TYLER'S COMPARTMENT - NIGHT

Cath wakes up in a cold sweat.

### RESUME INTERACTIVE POV

It was all a dream. Or was it? Curious, you decide to check out Vassili's compartment just in case. As you enter the next car and approach the end of the corridor, you HEAR mournful sounds from behind Vassili's door.

### NIS 1224 - Find Alexei Dead

INT. VASSILI'S COMPARTMENT - NIGHT

Opening the door, you find a shocking tableau: Vassili covered with blood, on his knees and praying over Alexei's slaughtered body. Tatiana huddled in the corner, screaming and screaming.

Alexei is not quite dead yet. As Cath approaches, Alexei says with his last breath:

ALEXEI  
 Tatiana... take her away from  
 here... the clock...  
 (a bare whisper)  
 Vive l'Anarchie!

And then he is dead.

## RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - NIGHT

While the conductors take care of the situation, Abbot takes Trainmaster aside:

ABBOT  
 Look here, we'll be in  
 Budapest in half an hour. My  
 company usually has a pretty  
 good understanding with the  
 Austro-Hungarian authorities;  
 I think I can speak to them on  
 the quiet, tell them what  
 happened here and get this  
 mess cleared up with a minimum  
 of fuss. Reputation of the  
 line to think of and all that.  
 (claps Trainmaster on  
 back)  
 There's a good fellow.

Seeing you, Abbot says:

## NIS 1403 - Abbot Offers Drink

ABBOT  
 (to Cath)  
 How about a drink? Just the  
 two of us, man to man. I'll  
 be in the smoking car.



CATH

Saves you?

ABBOT

Oh well, the word went out that one of these anarchist chaps was travelling on the Express precisely in order to blow up that poor old fellow Obolensky. So the... company sent me along to see if I could spot him and nip things in the bud, you see, before any unpleasantness. Fact is for a while I wasn't sure if it was him or you.

CATH

Me!?

ABBOT

Yes, well, travelling without a ticket... assumed name and all that... you can see why I might have wondered. No hard feelings, I hope.

CATH

No hard feelings.

ABBOT

Good job you finding that bomb. I wonder, have you ever considered doing a bit more in that line?

CATH

What line?

ABBOT

Surely a man of your perception must realize that Europe is on the brink of war. Britain and America have certain... common interests. An American who knows his way about... cool head in a tight spot... frankly, we could use a fellow like you.

CATH

Your English police seem to have a different opinion.

ABBOT

Oh yes, that awkward business with that Irish policeman. As a matter of fact I've looked into that. You know, you really shouldn't have helped that fellow, even if he was wounded. Our police tend to take it rather to heart when a policeman is killed. But in this case I think there may have been a bit of a misunderstanding. Guilt by association, if you see what I mean. Fact is you're a doctor. Hippocratic oath and all that. I think we can clear this business up fairly easily... assuming we want to.

CATH

You mean assuming you want to.

ABBOT

This isn't the first time you've come to our attention... Mr. Cath.

Cath reacts: he's startled to hear his name.

ABBOT

We never have known quite what to make of you. Some of us were of the opinion that you were rather a loose cannon, like your friend Mr. Whitney. Unfortunate what happened to him. Me, I've always felt that when push came to shove you'd turn out to be one of our sort. What do you think?

CATH

I'm sorry, Abbot. I've never been much of a joiner.

Out of the corner of his eye Cath sees ANNA get up and, with a glance at Cath, walk out of the dining car.

ABBOT

Just remember, the offer is open. The world is changing and one does need to choose sides... and sometimes things change so fast that it's hard to tell one side from the other. Much as I hate to say it, sometimes these situations do come down to a "for us or against us" sort of problem, if you see what I mean.

CATH

I'll keep it in mind. Excuse me.

#### RESUME INTERACTIVE POV

INT. SLEEPING CAR CORRIDOR - NIGHT

You catch up with Anna in the corridor.

#### NIS 1038 - Cath Follows Anna

CATH

Anna!

She turns.

ANNA

I'm very tired. Please let me go.

She turns away.

#### RESUME INTERACTIVE POV

You see Anna go into her compartment and close the door.

You go up to Anna's door and enter without knocking.

#### NIS 1059 - Cath Anna Kiss

INT. ANNA'S COMPARTMENT - NIGHT

Anna turns, startled, as Cath enters. She has just taken down her hair.

Cath closes the door behind him.

Suddenly they're making out -- taking both of them by surprise. Anna pushes Cath back against the door and covers his face with kisses. There is a kind of desperate passion to it -- it's like a defiance of the violent death they've both just escaped.

The train LURCHES suddenly -- throwing them against the side of the compartment. Anna rushes to the window.

ANNA

Something's wrong! We're not  
stopping!

EXT. BUDAPEST STATION - NIGHT

Ignoring the HUNGARIAN SOLDIERS waving frantically to stop, the Orient Express SMASHES through the gate and barrels through Budapest station without slowing down!

INT. ANNA'S COMPARTMENT - NIGHT

VESNA and SALKO kick open the door to Anna's compartment. Vesna has a rifle, Salko a crowbar.

CUT TO:

INT. SLEEPING CAR CORRIDOR - NIGHT

Vesna pushes Cath down the corridor at riflepoint, towards the rear of the train.

At the far end of the corridor, Cath sees IVO knocking on one of the harem's doors.

MAHMUD bursts out of the compartment, almost knocking Ivo down. With a blood-curdling yell, Mahmud raises his sword to strike Ivo. VESNA pushes Cath aside and shoots Mahmud dead.

Cath takes this opportunity to grab for Vesna's rifle. As Cath and Vesna are wrestling for the gun, SALKO knocks him out with the crowbar.

END PART 4

## PART 5 RUNAWAY TRAIN

### INTERACTIVE POV

INT. BAGGAGE CAR - DAY

When you wake up, you are tied up in a luggage compartment in the rear baggage car.

With much exertion, you manage to get hold of a pole that is hanging on the wall.

The doors are locked. There are no windows. There is, however, an overhead skylight. You use the pole to poke through the skylight. Pieces of shattered glass fall to the floor. You pick up a sharp fragment and use it to cut the rope freeing yourself.

INT. BAGGAGE CAR - DAY

Cath opens the door to the next baggage compartment. ANNA is there, bound and gagged.

### NIS 1040 - Escape Baggage Car - Letter/Kiss

ANNA  
(words are muffled  
by the gag)

Cath drops to his knees and uses the same piece of glass to cut the rope binding Anna's wrists. As soon as her hands are free, she rips off the gag and says:

ANNA  
You could have taken off the  
sash first.

She jumps up, runs to the window and opens it. The light of DAWN streams in.

ANNA  
[Damn!] We're almost to the  
border.  
(turns to Cath)  
We've got to stop the train.

CATH

Why?

The question takes Anna aback.

ANNA

Why? Once we're in Serbia,  
they'll kill us!

CATH

And if we stop before the  
border?

ANNA

The terrorists will be  
captured by the Austrian  
police.

CATH

Along with the arms.

ANNA

Yes.

She doesn't get what Cath is driving at.

CATH

You're being used. You and  
August Schmidt.

ANNA

What do you mean?

CATH

Germany and Austria want war.  
All they need is an incident  
to set it off... like  
Sarajevo. Sarajevo wasn't  
enough. But three crates of  
machine guns, captured in the  
hands of Serbian terrorists...  
now that could start a war.

Anna just looks at him.

CATH

Anna... How do you think your  
superiors found out about the  
arms sale? Schmidt's been set

up. Germany wanted this deal to happen... and they wanted it blown wide open. By you.

Anna stares at Cath for a moment; then, instead of answering, she runs out of the compartment.

CATH

Anna -- wait!

But she is gone.

### RESUME INTERACTIVE POV

As you start to move after Anna, IVO enters through another door. Startled to see Cath free, Ivo drops into boxer's stance. Cath does likewise.

### PLAY FIGHT 1629 - Cath vs Ivo - Baggage

INTERACTIVE ACTION SEQUENCE. Cath and Ivo go at it in a bare-knuckle match. Cath finally gets the better of Ivo and knocks him out cold.

### RESUME INTERACTIVE POV

Exiting the baggage car, you climb the ladder to the top of the train. It is daylight.

EXT. TOP OF TRAIN - DAY

You run along the top of the train towards the locomotive.

As you step out onto the roof of the restaurant car, SALKO climbs up at the front end of the car, blocking your way. Carrying the crowbar, Salko advances to meet you in the middle of the car.

### PLAY FIGHT 1630 - Cath vs Salko - Top of Train

INTERACTIVE ACTION SEQUENCE. Cath and Salko fight on top of the train. Cath must evade Salko's crowbar swings, as well as keep an eye out for overhanging beams and throw himself flat on the roof whenever a beam approaches. When Cath has hit Salko enough times, Salko becomes dazed giving Cath a chance to wrest the crowbar away from him. Thrown off-balance, Salko falls off the roof.

## RESUME INTERACTIVE POV

Recovering, you start to move forward again towards the locomotive.

Hearing a slight NOISE behind you, you turn just in time to see VESNA climb up onto the roof of the restaurant car. She is carrying a long sword (which she presumably took from the fallen Mahmud).

## PLAY FIGHT 1631 - Cath vs Vesna - Top of Train

INTERACTIVE ACTION SEQUENCE. Vesna attacks furiously with the sword; it is all you can do to block repeatedly with the crowbar, now and then managing to strike a glancing blow which does little to stop the ferocious onslaught.

Suddenly Vesna throws herself flat on the roof. You'd better react quickly and follow suit. Just in time -- a BEAM whizzes past overhead. You both get back to your feet; the fight resumes.

Finally Vesna strikes with enough force to knock you off balance. Falling, you manage to save yourself by grabbing on to the edge of the roof.

Vesna approaches and raises her boot to stomp your fingers. You must click to grab Vesna's ankle and yank her foot out from under her. Vesna plunges off the train to her death.

## RESUME INTERACTIVE POV

You climb along the top of the train until you reach the locomotive. Lying flat on top of the coal tender and peering over the edge, you see MILOS standing at the controls with his back to you, running the train while the harried DRIVER (Fireman) shovels coal. The train is speeding towards the Serbian border.

Anna is nowhere in sight. In fact, you have seen no sign of her since you left the baggage car.

You withdraw before Milos has a chance to see you. Climbing back down into the train, you enter the restaurant car.

NIS 1225 - Cath Frees Passengers
----------------------------------

INT. SMOKING SALON - DAY

Cath bursts into the smoking salon and finds it crowded with people. The terrorized passengers are huddled together not knowing what is going on. They all stare mutely at Cath.

- VASSILI and TATIANA, still in her nightgown stained with blood
- The BOUTAREL family
- ABBOT
- SOPHIE and REBECCA
- AUGUST
- The harem: YASMIN, HADIJA, LEILA, SAMIA, NADIA, FATNA, and ALOUAN
- The crew including TRAINMASTER, CONDUCTORS, WAITERS, COOK, KITCHEN AIDE

On Cath's entrance the TRAINMASTER jumps up immediately. He talks to Cath very fast, agitated.

TRAINMASTER

Monsieur! I beg you, stop this madness. The lives of these passengers, innocent people --

CATH

Slow down. You're wasting your breath.

The Trainmaster takes a new look at Cath.

TRAINMASTER

You are not one of the bandits?

CATH

The bandits are dead -- all but one.

TRAINMASTER

Where is he?

CATH

He's running the train.

Trainmaster stares at Cath for a moment, then springs into action, addressing the passengers. (This scene happens very fast, many people shouting at once.)

TRAINMASTER

(shouting)

Ladies! Gentlemen! Please,  
if you would move out of the  
dining car and return to the  
sleeping cars.

The passengers all obey, moving out of the salon.

AUGUST

What's the meaning of this? I  
insist on knowing what is  
happening!

TRAINMASTER

(harried)

Monsieur, if you would please  
return to your compartment.  
It is for your own safety.

Soon the restaurant car is empty except for Tatiana,  
Vassili, and Abbot.

Tatiana is catatonic and seems not to notice anything that  
is going on around her. She is singing a little song to  
herself.

TATIANA

(singing to herself  
in Russian)

Vassili is sitting up very straight wrapped in a blanket.

TRAINMASTER

Excuse me, Your Excellency...  
please, if you would let me  
show you back to your  
compartment.

Vassili looks up at him.

VASSILI

(slowly and distinctly)  
My granddaughter and I are

travelling to Constantinople  
and from there to Odessa.

TRAINMASTER

(harried)

Yes, of course you shall go to Constantinople. But Your Excellency, you will be much more comfortable in your own compartment. Won't you go back to the sleeping car with the other passengers?

VASSILI

Those passengers will never arrive in Constantinople.

ABBOT

(intervening)

Listen, why don't you go tend to the other passengers. I'll stay a bit and see what I can do here. There's a good fellow.

The Trainmaster wipes his brow.

TRAINMASTER

Thank you, monsieur.

Trainmaster leaves following the other passengers.

## RESUME INTERACTIVE POV

You have only minutes left in which to stop the train before it crosses the border into Serbia. However, there is no sense in unnecessarily risking the lives of a whole trainload of people. You decide you would be happier travelling light.

EXT. SPACE BETWEEN CARS - DAY

Exiting the restaurant car, you enter the space between cars and, standing on the swaying platform, lift the metal plate that covers the hook-and-eye connection between cars. You turn the lever to loosen the connection until it is loose enough that you can lift the hook.

NIS 1043 - Cath Cuts Loose
----------------------------

As you reach for the hook, AUGUST enters from the sleeping car and sees you. His eyes open wide.

AUGUST

Now I see! You think you can hijack this train and get my merchandise without paying for it! You won't get away with it!

CATH

August... let me tell you something. Fräulein Wolff is a spy. Your friends back in Germany set you up to get caught smuggling arms.

With that, Cath lifts the hook. The cars pull apart, the cables snap.

EXT. HILL - DAY

The Orient Express is approaching the bottom of a hill. The three rear cars of the train start to slow down, as the front part (locomotive and two cars) steams on ahead.

EXT. PLATFORM BETWEEN CARS - DAY

As the grade levels out and the cars start to pull apart:

AUGUST

(to himself)

Fräulein Wolff... a spy? And me, August Schmidt... betrayed? This cannot be!

(shouting across the widening gap)

Tyler Whitney! I know we will meet again!

CATH

(shouting back)

Oh, and there's one more  
thing: My name isn't Whitney.  
It's Cath -- Robert Cath.

August's jaw drops. This seems to surprise him more than  
the rest.

AUGUST  
(shouting)  
What? What?

CATH  
MY NAME IS ROBERT CATH!

But August is too far away, it's not clear whether he heard  
you over the noise of the train.

MOVING POV of August and the sleeping cars receding into  
the distance.

## RESUME INTERACTIVE POV

The Orient Express has now been reduced to the dining car,  
baggage car and locomotive.

Climbing to the roof of the train, you find no one in  
sight. You make your way to the locomotive.

## NIS 1315 - Death of Milos

EXT. LOCOMOTIVE - DAY

Cath jumps down into the locomotive and finds MILOS  
pointing a pistol at him. With his other hand, Milos keeps  
the train going. Milos is covered with coal dust and looks  
haggard and desperate. The Hungarian DRIVER is shovelling  
coal.

DRIVER  
(to Cath, in Hungarian)  
*[He killed the engineer!]*  
(in Hungarian-accented  
English)  
He kill... mecano!

MILOS  
(to Driver, in  
Serbo-Croatian)  
*[Shut up! Keep shovelling!]*

CATH  
(to Milos, quietly)  
You won't make it.

A look of baffled sorrow passes over Milos's face.

MILOS  
You are not a Slav. This I  
understand. But how can you  
help the Austrians!

CATH  
I'm not helping anybody. I've  
got a ticket to Constantinople  
and I'd hate to waste it.

MILOS  
Is this a joke to you?

CATH  
Who killed Tyler?

Milos takes a moment before replying:

MILOS  
Tyler gave his life for our  
freedom. And you -- what do  
you believe in?

Cath stares at Milos, unable to answer.

MILOS  
You believe in nothing?

Behind Milos, Cath sees Anna climbing in the window. She is holding a long-barreled Luger pistol (taken from one of the hijackers).

Milos turns, sees Anna, and turns his gun on her. Anna fires first. Milos staggers and falls into Cath's arms.

Milos's face is inches from Cath's. Staring into Cath's eyes, Milos lifts the pistol and touches it to Cath's lips. Milos's finger tightens on the trigger, then relaxes.

MILOS

(whispers)

Why should I kill you? You  
are already dead.

Milos steps back and plunges off the train. Cath jumps forward and catches him. For a moment he manages to hold Milos, but Milos slips out of his grasp and falls off the train.

CATH'S STRICKEN FACE.

The train has been gradually losing speed since Milos abandoned the controls.

ANNA

We're slowing down. Good.

(to Driver)

You can stop shovelling now.

## RESUME INTERACTIVE POV

The train is really slowing down now, chugging almost to a halt.

Click to get a closeup of the abandoned controls (lever, pressure valve, etc). At the moment, the lever is down, the train is slowing down. Instead, you push it back up to pick up speed.

## NIS 1045 - Cath Defies Anna

CATH

(to Driver)

Keep shovelling!

The Driver obeys. The train starts to accelerate.

ANNA

What are you doing?

Cath briefly turns a cold look on her; returns his attention to the controls.

Anna races to the side, looks out. The Serbian border checkpoint is coming into view.

ANNA

Have you lost your mind? Stop  
the train!

Cath speaks without looking at her. His attention is on  
the controls.

CATH

As I was telling my friend  
before you shot him -- I've  
got a ticket for  
Constantinople in my pocket  
and I intend to use it.

ANNA

Constantinople! You won't  
make it out of Belgrade!

CATH

I wasn't planning to stop in  
Belgrade.

Anna now points her gun at Cath.

ANNA

We are still within the  
Austrian Empire. In the name  
of the Emperor, I order you to  
stop this train.

Cath ignores her, focuses on the throttle. The train  
continues to pick up speed.

ANNA

Do you think I won't shoot  
you?

CATH

Go ahead.

Anna raises the gun. Her hand trembles slightly. For a  
moment it seems that she is really going to shoot you.  
Then she looks and sees the Serbian checkpoint coming into  
view.

She hesitates, then lowers the gun.

ANNA

Now you've done it. Damn you!

EXT. FRONTIER CHECKPOINT - DAY

Picking up speed, the Orient Express smashes through the checkpoint, into Serbia!

NIS 1407 - The Chase
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SPINNING NEWSPAPERS hit the screen. Headlines in various languages: "Runaway Orient Express!" (In the next column we might notice: "Serbia Rejects Austrian Note -- Austria Mobilizing")

ANNA

Give me that shovel.

Taking over from the fainting driver, Anna rolls up her sleeves and starts shovelling coal while you run the train.

ABBOT jumps down into the locomotive dusting himself off. He has climbed over the coal bin.

ABBOT

(cheerfully)

Everything under control, I see. Well done. Pity you couldn't have stopped the train before we hit the border crossing, but we can't have everything.

Abbot spots a plume of smoke in the distance. Another train is coming after you.

ABBOT

(thoughtfully)

That's a Serbian army train. By the look of it, I'd say it was General Georgevich.

(beat)

He appears to be following us.

Cath stares for a moment.

CATH

That train's on a different track.

ABBOT

Is it?

(squints)

I believe you're right. What on earth does he think he's doing?

CUT TO a Serbian railroad worker throwing a shunt. A moment later the Orient Express blasts past.

DRIVER

(in Hungarian; no subtitles)

*[They've shunted us onto the old track!]*

ANNA

He says they've switched us onto the old track... the one they don't use any more.

DRIVER

(in Hungarian; no subtitles; pointing)

*[We must stop! The old bridge will never hold a train of this weight!]*

CATH

What's he saying?

ANNA

He says we have to stop! The bridge is old... it won't take our weight.

Cath glances over his shoulder at the General's train approaching.

CATH

It'll have to.

## RESUME INTERACTIVE POV

You pour on steam. The chase is on!

In an inset panel, we see the General's train from our POV, first a plume of smoke in the distance, then coming closer.

The WHISTLE gets louder and louder as the General's train gains on you.

As you approach the bridge, speed up. You need to build up sufficient speed to cross the bridge before it has time to collapse. The Orient Express practically flies across the gap; the bridge trembles and collapses in its wake, falling into the chasm.

The General's train slams on its brakes and stops just in time on the other side of the gap, where it remains, chugging steam, helpless to follow.

Abbot and the Driver whoop and cheer in delight.

DRIVER  
*[cheers in Hungarian]*

ABBOT  
I say, good show!

The Driver kisses Abbot.

## RESUME INTERACTIVE POV

You climb back down into the restaurant car.

INT. SMOKING SALON - DAY

Tatiana is sitting with Vassili. She is staring off into space and doesn't even notice when Cath sits down across from them.

## NIS 1227 - Mad Tatiana Vision

CATH  
(softly)  
Tatiana... Tatiana.

Tatiana does not respond. Vassili speaks O.S.

VASSILI  
(in Russian, subtitled)  
[She can't hear you.]  
(soothingly to Tatiana)  
[My poor butterfly. Soon you  
will be home again. Nothing  
has changed, it will be just

as you remember. Do you  
remember the big house by the  
river? They will all be there  
to greet us. Darya  
Filipovna... your old nurse  
Agfya Mikhailovna... even old  
Johann.]

While Vassili is talking, a VISION appears in a panel,  
blurry at the edges: faces of a happy Russian household  
waiting on the steps of the house, servants in their  
uniforms, the sparkling river and green hills behind the  
house.

Tatiana seems not to hear or notice anything Vassili says.  
On his last words, still without expression, she speaks:

TATIANA  
[They're dead. They're all  
dead.]

Vassili's vision dissolves to a VISION of the household  
slaughtered, lined up and shot, blood on the marble stairs,  
the ancestral home looted.

Vassili gives a violent start and drops Tatiana's hands.  
He has turned pale.

VASSILI  
[The Firebird.]

He crosses himself and turns away. Tatiana remains staring  
placidly off into space.

## RESUME INTERACTIVE POV

INT. BAGGAGE CAR - DAY

Entering the personnel compartment in the baggage car, you  
find Anna sitting there waiting for you.

## NIS 1048 - Cath Finds Anna

ANNA  
It seems you'll make it to  
Constantinople after all.  
Congratulations... You've won.

Cath is silent.

ANNA

What about finding out who killed Tyler? Or have you forgotten about him?

CATH

Maybe it was one of the Serbs... maybe Mahmud. What difference does it make? They're all dead. I can't help Tyler... I can't help anyone. You were right; I never should have gotten mixed up in this.

(pause)

And neither should you.

ANNA

(coldly)

At least I'm serving my country.

CATH

What country? You're Jewish; you speak German; you come from Hungary. What is your country?

ANNA

(with controlled anger)

My father spent his life in the Austrian military. My brother was killed in action. I think that gives me the right to consider myself an Austrian.

CATH

(dryly)

I hope the Emperor appreciates your sacrifice.

Silence.

Anna lights a cigarette.

ANNA

What about you? Once you get to Constantinople... where will you go then?

CATH

To Jerusalem. There's a man there who has a manuscript I'd like to get a look at.

Pause. Anna draws on her cigarette.

CU Anna's hand twisting nervously on the couch.

CATH

(a beat; then)

Do you want to come with me?

ANNA

Oh... if only I could.

CATH

Don't you think the Empire can totter along for a while without your help?

Instead of answering, Anna steps up to Cath, takes his face in her hands and starts to kiss him. Cath stops her.

CATH

Come to Jerusalem with me.

ANNA

(to shut him up)

I'm thinking about it.

They kiss.

## NIS 1049 - Cross Turkey

CUT TO the stripped-down Orient Express moving through the wild and desolate night under a crescent moon. Over the train noise we HEAR Abbot's lone voice singing as he runs the engine:

ABBOT

(singing in full voice)

I am the monarch of the sea...  
The ruler of the Queen's

Navy... Whose praise Great  
Britain loudly chants...

#### MAP MONTAGE SEQUENCE

And now, an old-movie trick: DISSOLVE TO a map of the Balkans (a detail of our map of Europe, blown up to fill the entire screen) and a thick red line animating to show the progress of the Orient Express through Bulgaria and East Rumelia, and finally into Turkey. With artful use of dissolves, superimposed images, sound and music, we show the train barreling through the landscape, and also manage to evoke the successive locations it passes through, with the music becoming increasingly more exotic as we move east.

During the NIGHT part of the sequence, we glimpse a powerful black locomotive overtake the Orient Express and blast past.

As the red line approaches Constantinople, we FADE OUT the map, ending the montage sequence, and

#### NIS 1050 - Stop In Turkey

EXT. TURKISH TRAIN STOP - DAY

(Afternoon) Orient Express stopped somewhere in Turkey.

INT. BAGGAGE CAR - DAY

Cath is looking out the window.

CATH

We should be in Constantinople  
in an hour.

Cath pulls on his shirt.

Anna comes up and buttons it for him. She notices the signet ring on the end of the chain Cath wears around his neck.

ANNA

Where did you get this?

CATH  
 (hesitates; unwillingly)  
 I've had it for a long time.

Behind Cath, a panel appears: 11-year-old Cath asleep in bed, his father's hand placing the signet ring on the boy's pillow ... DR. JOHN CATH framed in the doorway, dressed for a journey...

ANNA  
 I've seen this tower before.

CATH  
 (sharply)  
 Where?

ANNA  
 If I think for a minute, I'll remember.

Cath looks at her intently for a moment, then:

CATH  
 It's just a design on a ring.

ANNA  
 Only an American would say that. It's a family crest. The tower, the hand... every part of it has a meaning.

CATH  
 Maybe they mean he bought it in a flea market.

He's hopeless. Anna gives him a kiss.

ANNA  
 Don't go away. When I come back I'll tell you where I saw that tower.

She goes out.

CATH  
 (calls after her)  
 Where are you going?

ANNA  
(calling back)

Out!

The door closes.

The Orient Express is pulling out of the station. Cath looks out the window and notices a stopped locomotive on a side track. It is a big powerful black locomotive, with a single car. You only glimpse it as you pass by, but it looks like Kronos's private car.

### RESUME INTERACTIVE POV

After a few minutes, Anna still has not returned. You decide to go to look for her.

You pass Tatiana and Vassili asleep in the restaurant, Tatiana sleeping with her arms around her grandfather like a little girl.

### NIS 1110 - Kronos Is Back

INT. SMOKING SALON - DAY

As you enter the smoking salon, KAHINA opens the door for you. Beyond her, KRONOS is sitting on the couch holding a gun to Anna's head. Kronos gives you a mournful look.

KRONOS  
Ah, Mr. Cath... We have been  
waiting for you.

Seeing you, Anna starts to get up. Kronos restrains her with a pressure of the gun.

KRONOS  
Not yet, my dear.  
(To Cath, politely)  
Would you bring us the  
Firebird, please?

As he speaks, Kronos's hand absently caresses Anna's cheek.

### RESUME INTERACTIVE POV

You return to the baggage car and retrieve the Firebird from its hiding place.

Carrying the Firebird, you return to the restaurant car.

NIS 1111 - Kronos Meets Firebird
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INT. SMOKING SALON - DAY

Returning, you set the egg down on the table.

Kronos's eyes glitter when he sees the egg. He is beginning to wake up.

KRONOS

Thank you. And now, if you would be so good as to open it.

You open the egg. This means turning the equator in the proper sequence, and trapping your finger inside the egg.

The golden bird emerges and unfurls its wings. Anna gasps: The bird is subtly different, larger and more evil-looking than before.

KRONOS

(softly, to the bird)  
Ah... how beautiful you are.

Softly at first, then louder, a heartbeat becomes audible.

ANNA

What's that sound?

KRONOS

Look out the window. It's growing dark.

CUT TO the opposite window, eastern landscape passing by.

ANNA

But what is it?

KRONOS

What is it? Don't you know?  
It's the beating of its living heart!

The train whistle SHRIEKS, punctuating his words.

The Secretary hands Anna her violin.

KRONOS  
(to Anna)  
Now... make it sing.

Anna hesitates. Kronos almost shrieks:

KRONOS  
Play the Tsardas. Play it!

Anna takes the violin and plays the Tsardas. CUT among the faces of the onlookers... Tatiana, in the next room, is asleep.

When Anna reaches the high key note of the Tsardas, the bird's metallic eyes flick open. (At the same moment in the next room, Tatiana, asleep in her grandfather's arms, opens her eyes.) The three of you listen, transfixed, as the Firebird joins in, then sings its mournful melody.

As the Firebird finishes its song and closes its eyes, the train rounds a bend. Suddenly, the window shade flies up by itself. Startled, Kronos looks out the window. The setting sun is clearly visible. Its golden rays flood the compartment. The heartbeat is suddenly heard, LOUDER.

KRONOS  
(thoughtfully)  
Sunset.  
(suddenly, with  
decision)  
That's enough. Close the egg  
now, please.

When you don't respond, Kronos points the gun at your head and repeats more urgently:

KRONOS  
Close it.

Instead of obeying, take out the whistle and blow it. Kronos is startled (he didn't know you had the whistle).

The bird's eyes snap open. Its eyes glow with an unnatural intelligence. It swivels its head to look you in the face.

As you continue to play the high keening note, all sound fades away except for the note and the bird's beating heart. For one brief moment, you stare an ancient evil straight in the eyes. CLOSE UP of the bird's claws, which seem to suddenly swell and grow into huge razor-sharp talons. (Accompanying sound effect.)

KRONOS

NO!

Kronos lunges for the bird. Instantly, the golden bird swivels its head, and (releasing your finger) flies at Kronos.

The compartment is filled with the sound of beating wings. Kronos throws his arms up to fight off the Firebird's relentless attack. The gun is knocked out of his hands.

The Firebird's claw rakes Kronos's cheek, leaving three parallel gashes. Just like Tyler. Cath stares, riveted.

CATH

(a whisper)

Tyler.

(Quick shot of the scarab beetle whistle scurrying across the floor)

KAHINA hits the floor, picks up Kronos's gun and, rolling onto her elbows like a trained soldier, fires twice, trying to hit the bird. Two gunshots. The Firebird turns and with a horrid squawk flies at Kahina.

Kronos struggles to his knees, one hand to the bleeding mark on his cheek --

Cath grabs Anna's hand and pushes her into the open window.

CATH

(shouts)

Jump!

Anna jumps. Cath climbs up after her. In the window, he turns for one last look back --

CATH'S POV: Kahina, dead on the floor. Three gashes across her chest, like Tyler.

The Firebird lifts its head, its beak dripping blood, and with a squawk turns to look at Cath. It seems enormous, much bigger than before.

Cath jumps.

NIS 1051 - Final Sequence
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EXT. TRAIN TRACKS - CONSTANTINOPLE - DUSK

The train is now going slowly enough that Cath and Anna roll to safety with only minor scratches.

Max jumps out of the baggage car and, barking, runs up to Anna.

Cath gets to his feet and stands there watching as the train slows to a stop inside the station -- some two hundred yards away.

Anna is embracing Max, comforting him, talking to him.

ANNA (O.S.)

[How did you get here... Who let you out of your cage?]

Cath is staring towards the front of the train.

CATH'S POV - As the train rounds a bend, we just barely catch a glimpse of a white dress moving between the slats of the gutted baggage car. Then the glimpse is gone.

CATH

Tatiana.

On Cath's stricken face --

CUT TO Tatiana in the baggage car, crouched beside the crates of guns and dynamite. She is SINGING softly to herself, a Russian children's lullaby. The flame of Alexei's lighter in her hand flickers and casts an eerie light across her face.

TATIANA

(little-girl voice)

[They mustn't get the guns.  
There must be no more war.]

The panel of Tatiana disappears, as we watch the train (in LONG SHOT) come to a stop in Constantinople station.

The train is now stopped.

Cath, stricken, staring --

The train EXPLODES.

A lot of things now happen one right after another, or simultaneously, so that you barely have time to register all of them:

- Cath and Anna in foreground, thrown to the ground by the force of the explosion.
- Abbot, Chauffeur, Vassili caught separately in the instant of death, mouths open to scream, skulls X-rayed inside their heads.
- The map of Europe lying forgotten on the floor of the train. A shadow steals slowly over the map, starting in the east and moving towards the west, like the wing of a giant bird. As the map grows darker, the borders between the countries grow progressively more obscure and almost vanish altogether. The SOUND of a wing flap. A SQUAWK.
- A gaunt figure steps off the burning train, falls to his knees and staggers away, one hand to his face.
- BIG SHOT of the train in flames . . . A second explosion rocks the train, and a ball of fire shoots up into the sky.
- Out of the ball of fire flies a giant metallic bird. Its wingspan is huge, it has grown immensely. It circles for a moment gazing down upon the burning wreckage, its flat black eyes reflecting an ancient evil. Then, with a raucous and unearthly shriek, it shoots up into the sky, turning in the widening gyre, and disappears into the falling darkness.

Anna turns away from the hideous sight, seeking shelter in Cath's arms. She buries her face against him.

ANNA

Let's go. Let's get away from here. Right now. Please.

Gradually we become aware of voices shouting in Turkish... a commotion in the crowd that has nothing to do with the explosion. People are running from all sides... they are shouting one Turkish word over and over.

Collaring a small boy who is running past, Cath demands:

CATH

What are they saying? What's happening?

TURKISH BOY

Austria has declared war on Serbia! They are turning the trains back at the border!

The boy hurries off on his way.

Anna's hands drop... she lets go of Cath. For a moment the two of them stand staring into the distance, each lost in their own separate thoughts.

Cath turns decisively to Anna:

CATH

I know a skipper who can take us to Gallipoli. We can get a boat there to Jerusalem.

In the crowd, Anna is watching TWO YOUNG AUSTRIAN SOLDIERS pushing to get on a train.

Anna turns back to Cath. Cath's expression is grim... he knows what she's going to say.

ANNA

(whispers)

Don't look at me like that.

Cath is silent.

Anna throws her arms around Cath. Tears running, she speaks into his ear:

ANNA

This war won't last longer than a month. I'll come to Constantinople as soon as it's over... I'll take the first

Orient Express that runs after  
the war. If I don't see you,  
I--I hope you find what you're  
looking for.

A long, ardent kiss.

ANNA  
(turning away)  
Take care of Max for me.

And she's gone.

Next panel: LONG HIGH SHOT of Cath standing alone, a man  
holding a dog on a leash in a crowded street in  
Constantinople. Over the din of the crowd, the SOUND of  
Max's barking.

As Cath stands there, we SEE the shadow of the wings of the  
Firebird pass overhead.

In the night sky, framed against the dramatic clouds over  
the mountains, the silhouette of a high tower forms, and  
lingers for the briefest instant just before we

FADE OUT.

On a black screen, FADE IN the following passage:

The Orient Express service  
between Paris and Istanbul was  
stopped due to the outbreak of  
World War in July 1914.

It did not run again until May  
1932.

ROLL END CREDITS.