

THE RUSSIA HOUSE

A Screenplay

by

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Based on the novel

by

JOHN LE CARRE

Second Draft (Revised)

24 August 1989
(pink) 21 September 1989
(blue) 30 September 1989

AMENDMENTS DATED 30 SEPTEMBER 1989 (BLUE PAGES)

SCENES OMITTED: 129. 130.

NEW SCENES: 129A. 130A.

REVISIONS: 20.9.89

NEW SCENE NOS:

14A, 15A, 50A,
75A, 75B, 81B. 87A, 109A, 109B, 131A, 132A, 134B

SCENE NOS OMITTED

73, 81A

1 MOSCOW RED SQUARE DAY

1

The candy-striped cupolas of St Basil's. Striking colours winding up into the grey Russian sky.

A WOMAN'S FACE - just as striking - comes into view. It is

2 KATYA

2

She is walking purposefully.

3 EXT. MOSCOW STREET DAY

3

Wide. Very wide. Full of trucks and trolley buses. We go through it with KATYA towards -

4 EXT. HOTEL (AUDIO FAIR) DAY

4

NED (VO)
Yekaterina Orlova. Katya.

BARLEY (VO)
Never heard of her.

KATYA enters the hotel.

5 INT. HOTEL

5

KATYA enters the lobby, heads for the stairs.

WALTER (VO)
The patronymic is Borisovna.
Katya Borisovna Orlova. Have
a think.

KATYA approaches the doors to the ballroom. She is momentarily stopped and her pass examined by an overly conscientious guard.

BARLEY (VO)
Don't know a Katya. Never
screwed one, never flirted with
one, never proposed to one,
never even married one. What is
she, the usual fat-arsed frump?

KATYA is all caution as she goes into...

It is the last day of the Audio Fair. There are many booths. People are "closing the shop", and many are enjoying a "farewell drink". Paddy is there - the British Cultural Attache - and Alik Zapadny from the Russian Copyright Agency. We'll see more of them.

NED (VO)

She visited the British council's Audio Fair in Moscow exactly a week ago.

KATYA has arrived at the booth of "Abercrombie and Blair - London". The booth is deserted.

CLIVE (VO)

Can someone explain what a book publisher has to do with an Audio Fair?

BARLEY (VO)

Cassettes. Books of the bloody future.

CLIVE (VO)

So why didn't you go?

BARLEY (VO)

I can go. I can not-go, I'm my own man. You wouldn't know about that.

BOB (VO)

Crap, Barley. You rented a stand, booked your flight, your hotel. Why didn't you show up?

Next door to "Abercrombie and Blair" is the booth of NIKI LANDAU. He too is closing his shop. KATYA switches her cautious attention to NIKI.

BARLEY (VO)

I have a Board. I have family shareholders. Aunts. The aunts cancelled the match. The firm's having withdrawal pains at the bank if it's any of your damned business.

CLIVE (VO)
It is. Do you know Niki Landau?

KATYA
(to Niki)
Excuse me, do you know Mr.
Bartholomew Scott Blair?

BARLEY (VO)
I know Niki. He's a short arse
Polish Cockney sales rep, goes
at it like a rabbit.

NIKI
Barley? Sure, I know Barley.

BARLEY (VO)
Irritating little sod, I'm really
quite fond of him.

NIKI
The old established house of
Abercrombie and Blair, publishers
drunk or sober, a gent, one of
the best.

KATYA
I must speak to Mr. Scott Blair.
It is very urgent.

NIKI
He's not here darling.

KATYA
But he was not here yesterday.

NIKI
Mr Scott Blair never came darling.
He is absent, AWOL, elsewhere, not
among those present, sorry.

KATYA
I have an important manuscript
for him. It is for Mr. Blair,
only for Mr. Blair.

NIKI
Listen dear, I am trying to make
a living here. I am not making it
for Mr. Barley Scott Blair, love
him as I may.

6 CONTINUED

KATYA disgruntled, mutters in Russian, glances around, "placing" the secret policemen...who ignore her.

WALTER (VO) .

Might one enquire why she should ask Niki about you?

6 CONTINUED

BARLEY (VO)
I don't know. I don't know her.

CLIVE (VO)
You know Niki but you don't know
Katya.

BARLEY (VO)
Now you're getting it. Is that
Scotch over there?

7 INT. THE LISBON ROOM. LATE DAY

The CUT is to NED.

NED
Help yourself.

Now on BARLEY

BARLEY
(getting up)
Hold everything.

We hold everything. We are in "The Lisbon Room". There are five men.
BARLEY, NED, CLIVE, WALTER, BOB. BARLEY moves to the drinks table. He
examines a whiskey bottle, puts it down, examines another and pours
himself a drink. He downs the drink and pours himself a second one, then
comes back to the table, sits.

BARLEY
Okay

8 INT. AUDIO FAIR CONTINUATION

KATYA AND NIKI as before.

KATYA
You must be very kind and help
me. A Soviet friend of mine has
written an important novel. Its
message is important for mankind.

NIKI
Nice

KATYA
In spite of Glasnost my friend's
novel cannot yet be published in
the Soviet Union. Mr. Scott Blair
has undertaken to publish it with
discretion.

NIKI
Don't worry darling, with Abercrombie

KATYA

If you love peace, please take this to England and give it to Mr. Scott Blair. It is a gift of trust.

NIKI

It is better that you smile.

KATYA

Excuse me?

NIKI

Smile. This is Anglo-Soviet cultural exchange; we smile, we exchange culture. Looking scared is something different.

(nodding at her
carrier bag)

Got it in there, have we?

KATYA

It is dangerous for you. You must believe in what you are doing.

NIKI

Smile. We smile, we kiss, a formal Russian kiss, that's right, and now we've done it -

(he has the carrier
bag)

you have brought me an official farewell gift from....

(he squints at
her name badge)

October Publishing on the last day of the fair.

So saying, NIKI has turned, bent, slipped the parcel out of the carrier bag and into his briefcase; and put a couple of package tapes into the carrier bag.

NIKI

And I have given you Shakespeare's Sonnets for Careful Drivers. Would you like a nice dinner out somewhere?

8 CONTINUED

8

KATYA
It is not convenient. Thank
you.

She turns and now she is leaving, going the way she came.

9 INT. HOTEL ROOM MOSCOW DAY

9

NIKI LANDAU enters with his briefcase. He locks the door.
He draws the curtains.

NED (VO)
You can't think of any reason
why a Russian book editor called
Katya Orlova should risk her neck
to send you a manuscript?

10 INT. LISBON ROOM

10

On BARLEY.

BARLEY has for the moment retired into himself. He stares at
something far away, miles away, behind the men who are
questioning him. NED finally prompts him gently.

NED
Barley?

Now BARLEY focuses on NED.

BARLEY
Who said risk her neck?

NED
I did.

BARLEY
It must be quite a book.

NED
It is.

BARLEY
May I see it?

NED
Let's begin with the letter.

11 INT. HOTEL ROOM MOSCOW DAY

The contents of KATYA's parcel are revealed, on NIKI's bed. NIKI fingers the three notebooks which lie on the brown paper. They are cheap stiff-boarded notebooks.. With them is a letter with handwriting on the envelope. The words are what NED's voice says they are.

NED (VO)

"Personal for Mr. Bartholomew
Scott-Blair, urgent."

We'd like to find out.....

12 INT. THE LISBON ROOM CONTINUATION

12

The CUT is to the envelope held in BARLEY's hands.

NED (OS)

...why a woman you don't know
should send you a letter
beginning....

Now on NED

NED (CONT)

..."My beloved Barley", and sign
herself "Your loving K."

BARLEY negligently tosses the envelope aside and picks up the letter, glancing at it casually (he has already read it).

BARLEY

She's potty. Certifiable. Where's
the manuscript?

CLIVE

That isn't your business.

BARLEY **stands** up, furiously slamming his hands on the table.

BARLEY

Like hell it isn't my business.
She sent it to me, as a publisher,
so it's a damned sight more mine
than yours!

CLIVE

(calmly)

Sit down.

NED

It's in safe hands. Barley.

BARLEY looks at NED. He responds to NED's level tone and level look. NED gestures, inviting BARLEY to sit down, smiling. BARLEY sits. He and NED are beginning to "find each other".

BARLEY (VO)

Is it fiction?

WALTER'S VOICE

(trills)

That is an exceedingly good question.

BARLEY

How would you know?

13 & 14 OMITTED

14A EXT. MINISTER'S OFFICE WHITEHALL DAY

14A

A modern office building on the South Bank, old London reflected in its windows. We are drawn to one window.

NED (VO)

Niki couldn't find you when he got back to London and he had the sense to give the manuscript to the proper authorities.

15 INT. MINISTER'S OFFICE WHITEHALL DAY

15

A Junior Minister chairs the meeting. Around the table are - CLIVE and NED. A Scientist. A Senior Army Officer. A Psychologist.

SCIENTIST

The first notebook is, of course worthless. Scientifically speaking

JUNIOR MINISTER

Oh?

NED

Peacenik manifestos - slogans - poems - quotations...

SCIENTIST

It has some psychological interest, Minister, in so far as the writer sounds....

ARMY OFFICER

Absolutely barking.

JUNIOR MINISTER
(turning to the
psychologist)
Would you say?

PSYCHOLOGIST
It's not a medical term,
sir. Unstable, perhaps.

JUNIOR MINISTER
But as for notebooks two and
three...?

SCIENTIST
Genuine science, written by
someone who's in the business,
no question about that.

JUNIOR MINISTER
The business?

SCIENTIST
Destruction paths, aim points,
payloads, bias, rate of burn,
trajectories - telemetry ...

CLIVE
Of course it doesn't follow
that it describes a true
state of affairs.

JUNIOR MINISTER
What the hell does it all
purport to describe?

SCIENTIST
In a nutshell? The Soviet's
strategic capability for
waging nuclear war.

JUNIOR MINISTER
Good God. And addressed to
boozey Barley Blair!

(then he has a
happy thought)
Well, if it's strategic, we
can't evaluate it without the
Americans - which means it's
their baby, not ours.

(cheerfully)
Throw Scott Blair to the
Americans.

15 CONTINUED

NED
Unfortunately we haven't found
him yet.

15A EXT. BARLEY'S FLAT HAMPSTEAD DAY

A young government type discreetly guards the front door. We move up outside to peer into the living room where there is much activity.

16 INT. BARLEY'S FLAT HAMPSTEAD DAY

The room is being searched by a team of women. NED is taking a book from a shelf, one of a set, each with a red hammer and sickle on the spine. NED opens the book. The title is "The New Russia". The imprint says: "A & B Soviet Library" - "Abercrombie and Blair 1944".

We see NED's reaction to this. A grimace.

NED puts the book back and lifts the lid of a shabby case containing, we see, a soprano saxophone. He lets the lid drop.

WALTER enters the room. His jacket is off, his sleeves rolled up, he has been helping with the search. He is waving a document and is very pleased with himself.

WALTER
Got him! A Lisbon bank account,
my dears!

NED (VO)
Why did you run away?

17 EXT. LISBON GENERAL VIEW LATE DAY

BARLEY (VO)
Run away? I own a flat here.

18 INT. LISBON ROOM. LATE DAY AS BEFORE

The CUT is to BOB

BOB
Why Lisbon, Barley?

BARLEY
Why Langley, Bob?

CLIVE
You brought a woman

BARLEY
What the hell is it to you if
I brought a woman, a man or a
Muscovy duck?

15A

16

17

18

BOB
What do you do with yourself
in Lisbon Barley?

19 INT. LISBON BAR DAY

BARLEY's in the bar. He's three-parts cut. His drink is whisky. His companions are locals and an ex-military Brit.

BARLEY (VO)
Well, I was having a drink until
I was interrupted.

MERRYDEW (OS)
Mr. Blair!

MERRYDEW is a tubby young Englishman, who is evidently concluding a long search for BARLEY.

MERRYDEW
I believe I am addressing
Mr. Bartholomew Scott Blair?
Yes? Correct? My name is
Merrydew, from the Embassy.
We've received a rather
pressing telegram for you over
our link.

BARLEY
Are you telling me somebody's
dead, old boy?

MERRYDEW
No, that would be Consular,
I'm commercial.

BARLEY
Never knew an honest debt that
couldn't wait till Monday.
Loosen your girdle Merrydew,
have a drink with the unwashed.

COLONEL TYPE
I say Blair, the man's the
Queen's Emissary, dammit.

20 EXT. THE LISBON HOUSE (STREET) DAY

BARLEY has his head back and his eyes closed and appears to be unconscious, as MERRYDEW's car arrives at a set of gates. We now see that there is another man sitting in the back of the car. His name is BROCK.

BARLEY

Have they moved the embassy or
are you hijacking me? What goes on
Tubby?

MERRYDEW

I'm Commercial. Strictly
commercial.

21 INT. LISBON HOUSE HALLWAY DAY

BROCK has entered with BARLEY. BARLEY looks lost until he is greeted by NED. The two appraise one another as only the English can.

NED

My name's Ned. I'm about to
move the goalposts. There's no
telegram, no crisis, in your
affairs, beyond the usual. I'm
from British Intelligence.
Come and meet the others.

22 INT. LISBON ROOM DAY

NED shows BARLEY into the room.

NED

This is Clive, this is
Walter, and over here is
Bob, who is almost family.
Meet Barley, everyone.

BOB

Proud to know you, Barley.
I'm the odd man out here., I
work for the Central Intelligence
Agency, which as you probably know
is based in Langley in the State
of Virginia. Let's have some fun.
Let's do some good.

20

21

22

22 CONTINUED

BARLEY

Now that is jolly. So where
are we all off to? Nicaragua?
Chile? Iran? Or are we just
assassinating some local nuisance?

CLIVE

Don't rant. Sit down. Perhaps you
can tell us what this letter is all
about?

CLIVE slides "KATYA's letter" along the table towards the chair
intended for BARLEY. BARLEY hesitates and goes to sit down as NED
closes the door.

23 INT. BROCK'S ROOM

This, as we will find, is the room next door. It is BROCK's
listening post. He has a tape recorder and earphones.

CLIVE's (VO)

Do you recognise the handwriting?

NED's (VO)

Read it slowly.

24 INT. LISBON ROOM CONTINUATION

BOB

Take all the time in the
world, Barley.

BARLEY is reading the letter.

BARLEY

She's barmy.

He looks at the second (and last) page, to see the signature.

BARLEY (CONT)

Who is she?

NED

Yekaterina Orlova. Katya.

BARLEY

Never heard of her.

23

24

WALTER

The patronymic is Borisovna.
Katya Borisovna Orlova. Have
a think, Barley.

25 INT. BROCK'S ROOM CONTINUATION

BROCK listens as.....

BARLEY (VO)

I told you I never met the hag.
(reads aloud)

".....a promise you made to me
in Peredelkino at our friend's
dacha.."

She's off her tree. She wasn't
even there.

NED (VO)

Where?

BARLEY (VO)

Peredelkino.

26 INT. THE LISBON ROOM DAY CONTINUATION

BARLEY

It's a Soviet writers' village..
The Sovs value their writers,
the ones who behave get their
own dachas. I was lucky enough
to be their guest.

NED

When was this?

BARLEY

Three, four months ago. One
of my trips. But there wasn't
any Katya.

27 EXT. PEREDELKINO DAY

We are looking at the Peredelkino house. There are a few cars outside.
Small second-hand, tenth-hand cars.

NED (VO)

What happened?

BARLEY (VO)

I was brilliant.

NED (VO)

Yes?

BARLEY (VO)

Oh yes. How to save the world
between lunch and dinner. I
was flying.

28 INT. PEREDELKINO DAY

At lunch. The furniture is simple but capable of seating at least
a dozen people to a sprawling lunch, much of it liquid lunch. BARLEY
is the only 'foreigner'.

BARLEY

I believe in Gorbachev! You
may not. I do. Twenty years
ago, it was a "pipe dream" today
it's our only hope. We thought
we could bankrupt you people by
raising the stakes on the arms
race. "Gambling" with the fate
of the human race!

BARLEY becomes aware he is being studied, silently, carefully, by
the man we will come to know as DANTE. He stares at BARLEY through
his own cigarette smoke.

RUSSIAN GUEST

But you won your gamble, Barley -
nuclear peace for forty years.

BARLEY

Rubbish! What peace! Ask the
Czechs, the Koreans, the
Vietnamese. Ask the Afghans.
Na! If there is to be 'hope'
we must all betray our
countries! We have to save each
other because all victims are
equal. None is more equal than
others!

This ~~goes~~ over very well - BARLEY wins a muted murmur of applause -
and stimulates a toast or two.

BARLEY

(shouts)

It's everyone's duty to start
the avalanche!

WOMAN GUEST

A heroic thought, Barley.

BARLEY

Listen, nowadays you have to
think like a hero just to behave
like a merely decent human being

29 INT. LISBON ROOM. DAY

CLIVE

And did you believe this nonsense?

BARLEY

I don't know. I believe it when I say it, but you've got to be there. Like - eh? You're taking a leak in some filthy public urinal and the man in the next stall leans over and asks you about God or Kafka or freedom versus responsibility. So you tell him. Because you know. Because you're from the West. And by the time you're finished shaking your dick you're thinking "what a great country!" That's why I love them and they are very fond of me. Anyway! Later we talked about jazz. I played some.

BOB

You mean somebody had a saxophone? What else? A drum kit? A rhythm section?

30 INT. PEREDELKINO DAY

BARLEY is making 'jazz'- he 'plays' a paper and comb, making rough saxophone noises in a very accomplished manner.

The Russians are highly pleased. When he finishes they applaud him.

31 INT. THE LISBON ROOM LATE DAY

BARLEY has just finished "playing". BOB is grinning and applauding. CLIVE smiles coolly, he doesn't much like jazz.

CLIVE

How many women were there?

BARLEY

Three or four, but no Katya.

NED

But there was someone, wasn't there?

Again, BARLEY "connects" with NED, a mutual sympathy.

31 CONTINUED

BARLEY

Yes. There was.

BARLEY takes his glass towards the curtained window. Heavy curtains on wooden rings.

WALTER

Someone who is the reason
we're all here, yes?

BOB

Man or woman?

CLIVE

Name?

BARLEY

Christ! The way you people
come alive when you smell
blood! I don't have to -

He cuts his own sentence off, drawing the curtains open. They make a vicious sound.

32 INT. BROCK'S ROOM

32

The sound of the curtain rings startles BROCK.

33 INT. LISBON ROOM

33

BARLEY stands looking at the window as though poised on the brink. The other men's expressions are tense.

34 INT. BROCK'S ROOM

34

BROCK studies the silent spool turning. Then there is a violent sound which could almost be the musical crack of plate glass crashing upon itself. BROCK tears off the headphones and jumps for the door.

35 INT. LISBON ROOM

35

Cubes of ice tumble into BARLEY's crystal tumbler which is on the drinks table, near the window and now BARLEY is splashing scotch from a decanter into his glass.

BROCK is in the doorway, ready. He realises his mistake, recloses the door, disappears.

35 CONTINUED

35

BARLEY
They called him Dante, as in
'Inferno'. The others said he
was on holiday, a drinking holiday;
he worked in some place where
drinking wasn't on. Everyone
deferred to him. But he never
spoke, just got drunk and stared.

CLIVE
Stared?

36 INT. PEREDELKINO - DAY

36

On DANTE. His soulful eyes never leave BARLEY. He downs a vod

BARLEY (V.O)
At me.

CLIVE (V.O)
Did Dante arrive there on his own
or with others?

BARLEY
I don't know.

NED
Keep going.

BARLEY (V.O)
Well, I decided to give them all
a rest from wonderful me and let
them talk Russian for a while.

37 EXT. PASTERNAK'S GRAVE - DAY

37

BARLEY (V.O)
(continuing)
There's a graveyard a couple of
hundred yards up the hill. It's
a place of pilgrimage.

We see BARLEY in the graveyard.

BARLEY
Hello Dante, old chum. Come to pay
your respects to old Boris.

DANTE
Boris Pasternak.

BARLEY
Do you think he knows that people
are allowed to read him again.

And we see now that the gravestone which BARLEY is "visiting" is the grave of Boris Pasternak.

We see DANTE, who has approached BARLEY, gazing at him intensely from close range.

DANTE

"All victims are equal. None is more equal than others."

BARLEY

Yes, well, some write better than others.

DANTE speaks, rather declaims, a line of Russian....

BARLEY

Sorry, it's lost on me - is it Pasternak?

DANTE

Pecherin, an earlier poet.
"How sweet it is to hate one's native land, to desire its ruin, and in its ruin to discern the dawn of universal rebirth."
Pecherin understood that it was possible to love your country while hating its system.

BARLEY

If you say so.

DANTE

I love my country.

BARLEY

I love it too. Your country.
And I'm reasonably fond of my own.

DANTE

To save it perhaps it is necessary to betray it. Yes?
Because you and I, we love truth.

BARLEY

Who are you, Dante? What do you do for a living?

DANTE

I am a moral outcast.

BARLEY

Always nice to meet a writer.
What sort of stuff are you
turning out these days?

DANTE

Lies. I am the lie.

BARLEY

Really?

DANTE

You spoke the truth. Promise
me you are not a spy and I
will make you a promise in
return?

38 INSERT

NED listening intently (LISBON) - A QUICK CUT.

39 EXT. PASTERNAK'S GRAVE DAY

BARLEY

Not a spy, actually, not my
line.

DANTE

You are nobody's spy? Not
even ours?

40 INSERT

CLIVE listening intently (LISBON) - A QUICK CUT.

41 EXT. PASTERNAK'S GRAVE DAY

BARLEY

Dante, I'm getting a bit jumpy,
to be honest. I'm nobody's spy.
Talk about something else - how
about chess.

DANTE

In chess there are no lies. But
in my game lies are everything.

BARLEY

What game is that?

41 CONTINUED

41

DANTE

The Soviet knight is dying
inside his armour. You are
in danger only from our lies.
I commit the lie every day.
I lie to my own masters.
Promise me that if I ever
find the courage to think
like a hero, you will act
like a merely decent human
being.

BARLEY

Dante, leave me out, will you?

DANTE

You cannot reject me, because
I am strengthened by your
rejection. Promise me!

BARLEY

What am I supposed to be
promising for God's sake?

DANTE

Promise, promise!

42 INSERT

42

WALTER listening intently (LISBON) - A QUICK CUT.

43 EXT. PASTERNAK'S GRAVE DAY

43

BARLEY

All right - if you ever
manage to be a hero, I'll
be a decent human being.
Okay?

DANTE

Promise!

44 INSERT

44

NED listening intently (LISBON) - A QUICK CUT.

45 EXT. PASTERNAK'S GRAVE DAY

45

BARLEY

I promise!

WALTER (VO)

(shrieking)

Why didn't you come to us! I
know why!

46 INT. THE LISBON ROOM DUSK

WALTER

You put your head in the sand!
Don't know because don't want
to know!

BARLEY is slumped in his chair opposite CLIVE. CLIVE stares at him expressionless.

CLIVE

I'm sorry but we're going to
need your rather serious help.

47 INT. THE LISBON ROOM NIGHT

A projector has been set up. BARLEY is being shown a series of photographs of different men.

BARLEY

Pass....pass....pass....

The screen goes white.

WALTER is working the projector. BOB, CLIVE and NED are there.

BOB

Not even a perhaps or a maybe?

BARLEY

Not a tickle, old boy. Sorry.
But not in Dante's class.

NED

All right

NED nods at WALTER. WALTER changes slides again and projects an image on the screen. It is a photograph of KATYA, taken outside the school. BARLEY likes the look of her.

BARLEY

Is that Katya?

NED

That's her.

BOB

Remember her now?

BARLEY seems lost for a moment, staring at the screen.

WALTER

Yes?

BARLEY shakes his head.

BARLEY

No such luck.

The screen goes white.

The curtains, which have been drawn together, are opened by NED and we see that it is now dawn outside.

48 EXT. LISBON DAWN

48

BARLEY, NED and WALTER have moved to the open air... to the harbour. BARLEY is watching the harbour activity for a few moments. He turns to NED and WALTER.

BARLEY

Choose someone else.

NED

We didn't choose you, Dante did.

BARLEY

Because I wasn't a spy.

NED

We're not asking you to build the beastly rockets, only to help us improve our knowledge of the enemy. And if the enemy turns out to be a friend where's the harm?

BARLEY

Aren't you a little out of date? I thought we were all chums together now.

NED

Oh my lord!

48 CONTINUED

WALTER

Ha! Because this year it suits them to roll on their backs and play nice doggy? Because, this year they're on the floor anyway? You ninny! It's a reason for spying the living daylights out of them and for kicking them in the balls every time they get to their knees!

BARLEY looks taken aback. It's a key moment.

BARLEY

Well there we disagree. I'll back my Russia against yours. Sorry, Ned. No go.

BARLEY walks away, towards the buildings. NED doesn't follow. He doesn't move. He doesn't have to. When BARLEY has got thirty yards away....

49 EXT. LISBON

49

BROCK detaches himself from a tree where he has been patiently waiting and walks casually after BARLEY.

50 INT. BARLEY'S FLAT LISBON DAY

50

The flat seems to have been burgled by vandals, but the words "Y O U S H I T" written in lipstick, on a mirror on the wall suggests more accurately that the room has merely been attacked by a despairing and angry woman.

NED, WALTER and BARLEY are in the room, standing, merely considering the scene of devastation.

BARLEY

(mildly)

Bloody woman. I must have given offence.

(looks at the words
on the mirror)

She has a point.

BARLEY has been drawn to the view from the window and he has a drink in his hand.

NED

What about Dante? He reached out for you.

50 CONTINUED

WALTER

Would you rather throw him to the Americans? Don't be fooled by Bob's Yalie manners. The Yanks will put Dante on a spit and have and barbecue.

NED

How will you live with yourself?

BARLEY

I don't live with myself. In fact I try to give myself a wide berth.

NED

I'm offering you a fresh start and a fat cheque.

WALTER

Oh never mind the money! Barley's far too grand. This is something people write in for Barley. The chance to be an active player in the defence of your country. You live in a free society. You have no choice.

BARLEY

Any decent church would have burned to bastards years ago.

(giving in)

You're a fool for using me. I let people down.

BARLEY turns from NED, looks out of the window. We move past to see old Lisbon clinging to the hills around the harbour.

50A EXT. LANGLEY BUILDING (Pathe House)

50A

The U.S. flag flutters and reflects in the many panels of a modern glass U-shaped building.

51 INT. LANGLEY USA DAY

51

A meeting at the CIA, chaired by BRADY. With him are RUSSELL SHERITON, QUINN (A Senior Army Officer), an American Scientist and two or three Associates.

They are listening to a tape of BARLEY'S interview in Lisbon.

WALTER (ON TAPE)

Why didn't you come to us? I know why! You put your head in the sand. Don't know because don't want to know

51 CONTINUED

51

QUINN
Who is that?

RUSSELL
Walter? He's a character.

One of the Associates makes a note. We are to understand that the note is about WALTER.

CLIVE (ON TAPE)
I'm sorry but we're going to need your rather serious help.

The tape runs on a few moments and turns itself off.

RUSSELL
The notebooks don't mesh with any previous known disinformation artist, fabricator, con-man or intelligence peddler. Our handwriting guys and psychology gurus have tried to fault the notebooks. They failed.

QUINN
(a joke)
Try harder. Russell.

52 EXT. SAFE HOUSE LONDON DAY

52

It's one of hundreds of similar Edwardian once-grand houses in, say, Knightsbridge. This one has a brass plaque which says "Ethical Research and Action Group".

53 INT. SAFE HOUSE

53

NED is introducing BARLEY to the house.

NED
You'll be quite comfortable here. This is your home for the duration. There's a Mrs Coad who cooks.

BARLEY
Just cooks?

NED shows BARLEY around. A nursery is now a small lecture room.

NED
Use the phone as much as you
like, but I'm afraid we'll be
listening.

54 EXT. OCTOBER PUBLISHING MOSCOW DAY

54

KATYA walks into the building which houses her office.

55 INT. KATYA'S OFFICE DAY

55

It's a cubicle. KATYA, at her desk, holds the telephone to her ear, waits. She glances at the glass-paned wall and sees...

NASAYAN, an unpleasant weasely man, glancing through.

KATYA gives him a blank stare. To her relief, NASAYAN passes on out of sight.

At that moment we hear, through her phone, a phone ringing. It is answered. An English voice. A woman.

VOICE
(through phone)
Abercrombie and Blair...

KATYA
(into phone)
Is it the office of Mr
Bartholomew Scott Blair?

VOICE
(through phone)
Yes, but he isn't in. Can
I help?

KATYA
(into phone)
No. Thank you. It is a
publishing matter. I will
telephone again. Thank you.

She puts phone down, trembling.

56 EXT. LONDON STREET DAY

56

BARLEY is walking up the street. He passes a line of people at a bus stop. He takes no notice of the people but we see that one of them is NED. NED takes no notice of BARLEY either.

56 CONTINUED

BARLEY walks as far as the next corner where he stops to look in a shop window. NED comes to his shoulder.

NED

That's right. The source is the star of the show and the star decides whether to make the meeting or abort.

BARLEY

(cheerfully)

This is fun. Is that why you keep it a secret?

NED

Did you spot our watchers?

BARLEY

Woman in white shoes, tramp raiding the litter bin and the fellow in the track suit.

NED

You scored nil. Out of a possible 12. The lesson is you'll never know who they are.

57 INT. SAFE HOUSE LONDON DAY

57

MRS. COAD brings tea on a tray for BARLEY and NED.

NED

(to Barley)

Crowds are good if you keep moving. Open spaces are good. Enclosed spaces are bad.

Thank you Mrs. Coad.

MRS. COAD leaves. NED notices a look between her and BARLEY. Sexual? BARLEY defends himself unconvincingly.

BARLEY

Our passion is strictly for the poetry of Robert Browning.

57 CONTINUED

57

NED

(pouring tea)

Talking in the street is okay if you have to. Never, never talk in a car. Or in your hotel room, except for the benefit of their microphones. If you've read about playing the radio and running the taps, forget it.

BARLEY

When am I leaving on this treat?

NED

If you need to write something down, use a single sheet of paper on a hard surface which leaves no impression. How many such surfaces can you see in this room?

BARLEY

Four counting the windowsill.

NED

Seven.

NED reaches up and takes a glass framed picture (one of three) off the wall. He places it on his knees like a writing desk.

NED

This is often easiest. Then wipe it clean. Rubbing hard.

58 CUT TO SAME LATER

58

NED is pacing energetically. BROCK is watching.

BARLEY is stripped to the waist, being fitted for a body harness, which holds a small tape recorder, by a Technician.

NED

The issue is why? That's what you're looking for all the time. If we trust the motive, we trust the man. Then we can trust the material. Why did Dante pick on Katya? Why does he put her life at risk? We don't know but we must. Is she really in touch with him? And if not, with who? Is she a spy?

TECHNICIAN

(respectful)

It's voice-activated sir. You can switch it off with this. It gives you three hours.

BARLEY

(furiously)

I know all this. I'm up to here with it. I just want to get it done. What's the hold up?

TECHNICIAN

(leaving)

Good luck sir.

NED

There's no hold up. You've been an excellent pupil. I could probably get you a medal after this.. A CBE for services to literature?

BARLEY

No thanks, I'd rather have Hero of the Soviet Union!

BARLEY leaves the room slamming the door.

BROCK

He's not your usual kind of joe, sir.

58A INTO. LANGLEY USA DAY

58A

The 'Associates' have gone. RUSSELL, BRADY and QUINN have been joined by an American Scientist who has DANTE'S notebooks in front of him.

SCIENTIST

It's everything we ever wanted to know about the Sovs and were afraid to ask.

BRADY

(drily)

Sounds like the pot of gold.

QUINN

(belligerantly)

Sounds like a crock of shit. Some unidentified 'walk-in' is telling us that the Sovs are way behind, they can't hurt us, we can pull in our horns. Who's going to sell that on the Hill?

BRADY

Russell?

RUSSELL

Yeah, it could turn round and bite you in the ass. Let the Brits run with it for a while - Dante is their source, and Scott Blair is their problem.

BRADY considers this and nods.

59 INT. SAFE HOUSE EVENING

59

WALTER is dealing with a bottle of wine. Three glasses. Morale is high.

NED

I know you'll do us proud, Barley.

NED is busy with an attache case, unlocking it, and bringing DANTE'S three notebooks out of it.

NED

I've brought you a present - not to keep, just to sniff.

BARLEY becomes pure publisher as he examines the notebooks.
NED and WALTER watch him fascinated.

BARLEY
Do we think it's true?

NED
You can't know.

BARLEY
Why not?

NED
Because under interrogation
everybody talks. There are no
heroes anymore.

BARLEY
(finally)
Am I supposed to be offering
to publish it?

NED
Offer him anything he wants.
say anything you need to say
to keep him with us.

BARLEY
Except the truth.

NED deflects the moment, raising his glass.

NED
Bon voyage.

60 EXT. HEATHROW AIRPORT DAY

60

BOB escorts NED from the building who crosses to where
BROCK's car is parked.

61 INT. CAR

61

BROCK gets the car moving and glances questioningly at NED.

NED
The Russia House.

62 EXT. THE RUSSIA HOUSE DAY

The car arrives.

The Russia House is somewhat on its own with a built in garage door which opens automatically for the car. The car disappears inside.

62A INT. THE RUSSIA HOUSE DAY

This is the operations room. A basement. No windows. There are maps and clock for London and Moscow time. There is a locked door to the communication room. NED arrives and goes straight to his desk.

63 INT. BARLEY'S HOTEL ROOM MOSCOW DAY

We don't quite know where we are yet. BARLEY is by the window, speaking into a telephone. As the shot develops, we take in the view from the window, and then we certainly know where we are.

BARLEY

(into phone)

....Barley Scott Blair,
Abercrombie and Blair, in London,
the publishers...I believe
you know Niki Landau. Niki was
very insistent I should give you
a call. How do you do?

64 INT. KATYA'S OFFICE

KATYA's on the phone. She is trying to keep her stress and emotion under control as she responds to BARLEY.

KATYA

How do you do?

BARLEY

(through her phone)

Look, I'll tell you why I'm
calling. I'm here in Moscow.
Niki's sent you about a ton of
tea. Well, several pounds. I
hope you like tea. I was wondering
if we might arrange a "handover" -
do you ever escape for lunch?

KATYA

Yes....of course.....

BARLEY

How about today? I'm at the
Odessa Hotel.

She glances at an electric clock on her office wall. The time is 9.35.

KATYA

Yes, it would be quite convenient -
thank you.

65 INT. BARLEY'S HOTEL ROOM

BARLEY

(on phone)

Great. Marvellous. 12.30?
I'm not hard to recognise. I look
like a large unmade bed with a
shopping bag attached.

He hears her quiet laugh through the telephone and looks pleased.

66 INT. THE RUSSIA HOUSE

66

NED is there. WALTER is there. BOB is there. The London clock
says 6.55 The Moscow clock says 9.55. NED is holding a signal.

NED

We're off!!!
Barley has made contact - he
is meeting Katya outside Odessa
Hotel - 12.30.

67 EXT. ODESSA HOTEL DAY

67

BARLEY is standing outside the hotel watching the passing show.
He scans the passers-by, looking for Katya. Then he sees her - his
face lights up with pleasure.

KATYA walks towards the hotel, her eyes also searching for BARLEY.

BARLEY

Hi! Hello!

KATYA turns , sees him and smiles at him. BARLEY hurries up to her.

BARLEY (CONT)

You are Katya, of course.

KATYA

Yes, And you are Mr. Barley.

They shake hands.

BARLEY

Yes indeed, the same! Well
done! Where shall we go? This
is Niki's stuff for you, but I'll
carry it.

He takes her elbow and pushes her through the passers-by. She smiles
at him, reassured by him. BARLEY is enchanted by her.

KATYA

How did you recognise me,
Mr. Barley?

BARLEY

Niki said you were Russia's
answer to the Venus de Milo.

KATYA
(laughs)
That is ridiculous!

They push past a troupe of young men who are chatting in Russian. One of them bursts into laughter - a young man in jeans and a jacket. We notice him.

68 EXT. RED SQUARE DAY

68

BARLEY is guiding KATYA through the people.

BARLEY
I was nearly arrested here
three years ago... They said I
was photographing a military
subject.

KATYA
It was a soldier and his girl.
They asked me to take their
picture. Obviously I received
the manuscript.

KATYA
I will take you where we can
have lunch. If you do not mind
I will first buy sausage.

69 INT. GUM,

69

BARLEY and KATYA are seen on the impressive galleries and walkways inside the store. The store is more impressive than the goods on sale.

The YOUNG MAN from outside the Odessa Hotel watches BARLEY and KATYA from an upper gallery.

KATYA
On Monday there is special
sausage and with perestroika
there is even less available
than before.

BARLEY
(baffled)
Really? I thought that things
were....

KATYA
Everything is corrupt and
incompetent - perhaps different
people are now stealing, I don't
know.

BARLEY looks alarmed, glancing over his shoulder.

69 CONTINUED

BARLEY

I say -

KATYA

Oh, complaining is our new
human right, glasnost gives
everyone the right to complain
and accuse but it doesn't make
more sausages.

She approaches a short queue at one of the food shops.

BARLEY's attention is taken by a line of down, it is gold, that follows KATYA's sneekbone as they pick at their meagre lunch. The restaurant is crowded and noisy. They are able to talk as freely as necessary.

KATYA

Tell me about your new Russian book.

BARLEY

Ah yes the book. Well my problem is I don't know the author's name let alone where he gets all his information from - learnt his craft and so forth .

KATYA

I do not regard such personal questions as appropriate. Some writers can only work in obscurity.

BARLEY

You know publishing. If a fellow's written about the hill tribes of Northern Burma you are entitled to know if he's been south of Minsk especially if it's a really important book, which this one is. Dynamite in fact.

KATYA

The author was inspired by certain opinions of a British publisher concerning world peace.

BARLEY

Do you think he'd like to meet that publisher again?

KATYA

This can be established.

BARLEY

Well the publisher would like to meet him.

KATYA

How long are you staying in Moscow please Mr. Barley?

BARLEY

Seven days Mrs. Katya.

BARLEY's remark eases the tension. BARLEY is conscious of the light catching the lobe of KATYA's ear as she look out of the window. She is aware of and unsettled by his attention.

BARLEY (CONT)

Where do you live?

KATYA

With my children

BARLEY

Children? How many?

KATYA

I have a boy and a girl. They are twins. 8 years old. It is not relevant.

BARLEY

What does your husband do?

KATYA

It is not important

BARLEY

Is he in publishing?

KATYA

No

BARLEY

Is he a writer?

KATYA

No.

BARLEY

Is he a composer? A cook?
A dressmaker in Vladivostock?

KATYA

His factory prefabricates houses for rural areas. We are divorced like everybody else in Moscow.

She is suddenly nervous, scared. She looks about, scanning the restaurant. BARLEY catches her nervousness.

KATYA (CONT)

Unfortunately, I have to return to my children now.

As he turns, looking for a waiter to bring a bill, we see that the young man who has been watching them is also having lunch with a group of friends.

BARLEY

Isn't somebody looking after them? Ring up, say you've met a fascinating man who wants to talk literature to you all day. We've hardly met.

71 EXT. GORKY STREET. NEAR POST OFFICE DAY

Shops. Trees. Traffic. BARLEY trailing after KATYA.

BARLEY

I need time. I've got ten thousand enormously serious things to discuss with a beautiful Russian woman. I don't bite. I don't lie. Have dinner with me. You could at least show me something of Moscow.

KATYA

It is not convenient.

BARLEY

Then give me your home number.

KATYA

It is not convenient.

BARLEY

Well, will you call me?

KATYA

Perhaps.

BARLEY

When?

KATYA

Perhaps I shall call you late tonight.

BARLEY

Not perhaps!

KATYA

I shall call you.

KATYA moves away from him, anxious to get away.

She is just in time to get on board a trolley bus. She stands at the back and her image, through the window, is taken away from us as the bus goes up the road.

And now the tension and fear catch up on BARLEY. Left alone, he sees demons (KGB demons) everywhere.

The young man who has been following him, comes up behind BARLEY, chuckling as he brushes past. The young man's name is WICKLOW.

WICKLOW

You forgot to give her the tea.

WICKLOW continues on his way.

72 INT. HOTEL ROOM MOSCOW DAY

72

This is BARLEY's room.

We catch up with BARLEY frantic, stripping off his shirt. He takes the tape recorder harness of his body, clumsy in his panic. Then he stands wondering what to do with it.

There's a tap on the door. BARLEY pauses terrified.

WICKLOW's voice is heard through the door.

WICKLOW (VO)

Mr. Blair, sir.....

BARLEY unlocks the door and WICKLOW comes in. WICKLOW sizes up the situation at a glance. He speaks smoothly, airily, as he takes the harness.

WICKLOW

Excellent morning's work, sir - no problems. By the way, you were asking why so many Russians use the word convenient. In Russian it's 'udobno'....but it also means 'proper'....a bit confusing.

BARLEY

It is indeed.

WICKLOW smiles encouragingly. BARLEY manages a chuckle. He is calming down. WICKLOW pats him on the shoulder and leaves the room with his tape recorder, closing the door.

73 OMITTED

73 OMITTED

74 EXT. HOSPITAL DAY

KATYA gets out of a taxi and disappears inside.

75 INT. HOSPITAL WAITING ROOM NIGHT

KATYA sits nearby a cloakroom behind a counter.

We note the presence of the woman who will later be identified as ANASTASIA.

KATYA ducks under the counter and stands near a pillar on which is a telephone. After a moment the phone rings and she quickly takes the receiver.

75 CONTINUED

75

KATYA

Da.

She listens for a moment and we see the relief on her face.

KATYA

(in Russian)

Yes, this is Alina.

75A INT. THE RUSSIA HOUSE - DAY

75A

The London clock says 4.25. The Moscow clock says 7.25. NED is reading aloud from a signal slip.

The Technical Officer comes to NED with a radio signal.

TECHNICAL OFFICER

We have an interim, sir.

(he reads)

"Katya left her office and took a taxi, unknown destination. We have it covered."

75B INT. VAAP - DAY (WAS INT. WRITERS UNION REST.) 75B

ALIK ZAPADNY...

Zapadny's clothes are too big for him, perhaps they are his own clothes after a period of deprivation.

ZAPADNY

Barley! Welcome to Barbary, my dear chap!

ZAPADNY is welcoming BARLEY and WICKLOW to a room with a large table and many chairs, and tea on the table. Other men come and go, sit and stand, smoke and drink.

ZAPADNY sweeps the proffered tulips with a flourish from BARLEY'S hand, deftly removes the newspapers from around them, dumps the tulips into a wastepaper bin, and smooths the newspapers out on the table, the whole while talking:

ZAPADNY

Why do you look so healthy? Why have you no hangover? ARE you in love?

CONTINUED

75B CONTINUED

75E

BARLEY

How did you know, Alik? Meet
Leonard Carl Wicklow - Abercrombie
and Blair is proud to present our
new editor for Soviet books. Alik
Zapadny of VAAP. The all suffocating
Soviet copyright agency.

ZAPADNY

How is Barley paying you, Mr.
Wicklow?

WICKLOW

Russia's top of the pops these
days.

BARLEY

I've only got to tell the money
boys I'm building up a Russian
list and they throw money at us.

WICKLOW is handing round his Marlboro cigarettes.

ZAPADNY

Have you a sales force or are you
still relying on divine intervention?
And how about translators? On fiction
we will provide our own and take a
further five per cent royalty, how's
that?

BARLEY

We'll consider it.

WICKLOW

No, I'm afraid not - we don't
have the margin.

BARLEY

Exactly. Well done, Wickers.

But his gaze at WICKLOW is not so much one of congratulations
as of surprise. WICKLOW winks at BARLEY.

76 & 77 OMIT

76 & 77 OMIT

78 INT. HOTEL ROOM - MOSCOW - NIGHT

78

BARLEY lies on the bed with his eyes open and far away. The
phone rings. BARLEY picks it up.

BARLEY

(into phone)
It's me.

She is sitting on her bed, uncertain of BARLEY'S response.

KATYA
(into phone)
Do I disturb you?

BARLEY
Deeply. Come round.

KATYA
You invited me to show you
Moscow tomorrow I think.

BARLEY has come alive.

BARLEY
I did. Where do I send the
glass coach?

ON KATYA.

She finds BARLEY amusing.

KATYA
Yes... that will be most
convenient. Goodnight,
Barley.

SCENE 80 OMITTED

NED moves at speed through CLIVE'S office door, over which a
green light is showing. He steams to CLIVE'S desk.

NED
Russell has signalled me the
Dante readership list -
What the devil has happened
to the need to know?

CLIVE
Too many readers, you think?

NED
Yes I do. And so should you.
Did he ask?

CLIVE
Ask?

NED

Did he ask before sending our intelligence round Washington with the mail cart?

CLIVE

It's not our intelligence. It's Langley's - they have first rights on all strategic material. Incidentally, Russell's offered to beam Barley's tapes straight off the Moscow Embassy roof to London for us. He says it's safe and it is a hell of a lot quicker than an aeroplane.

NED

No thanks. Russell would probably put the highlights out on The Today Show.

81A OMITTED

81B INT. PUBLISHER'S OFFICE DAY

81A OMITTED

81B

A place of book production.

BARLEY and WICKLOW walking rapidly down hall.

BARLEY

When this is over, Wickers, you can have the job. Russian publishing is a great scene, diverse, prolific, enthusiastic... shame about the books. Yuri!

They enter a large office. YURI is lost amount piles of books.

YURI

Barley! Jesus! What are you doing here?! You're a month early for the book fair!

BARLEY

Yuri, meet Len Wicklow, our new Russian-speaking specialist.

YURI

You a spy?

WICKLOW

Only in my spare time, sir.

YURI

Jesus! I like him!

314 CONTINUED

He grasps BARLEY and kisses him. YURI has a bag from BARLEY, a bottle of whisky, and has unscrewed the cap, and has gaily thrown the cap in the general direction of the rubbish bin, talking the meanwhile and producing three china mugs for the whisky.

YURI (CONT).

We deal direct okay? To hell with those assholes at Vaap! Stay away from them, especially Zapadny. I don't say he's KGB all I say is he needed some damned good friends to get him back into circulation, know what I mean?

The information registers on BARLEY.

42 INT. LANGLEY DAY

RUSSELL on the telephone.

RUSSELL

I have the tapes, and I never
heard so much pussy-footing -
Barley has to tell Katya no
more Greta fucking Garbo and
Dante better shit or get off
the pot, I'm being pelted with
crap in the streets!

83 INT. RUSSIA HOUSE DAY

83

NED is hanging up his phone and talking to BOB.

NED

Russell's metaphors are
becoming scatological.

(to Technical Officer
Signal Paddy at the Embassy.
I want him to talk to Barley.

83A EXT. BRITISH EMBASSY MOSCOW DAY

83A

Over this, a few seconds of human voices entirely destroyed
by electronic distortion. High pitched bleeps.

83B INT. EMBASSY

83B

A tent made of shiny silver material is pitched inside a
room. The voices within are distorted, as before. Normal
sound returns as we cut to:

83C INT. TENT

83C

There's just enough room for three men to sit round a table.
The three men are BARLEY, WICKLOW and PADDY, whom we haven't
seen before and who is a soldierly type aged about 50.

PADDY

Ned's very pleased with you.
Walter sends his love. So
does Bob. Everybody feels
you're handling Katya
beautifully.

BARLEY

Really? Are they really
pleased?

PADDY

You should hear the way they
talk about you. Now about
tonight. The key thing, the
absolute key thing is the
identification of Dante.

BARLEY

(cheerful)
Count on it!

83C CONTINUED

PADDY

Good man. Now is there
anything I can do for you?
You only have to ask.

BARLEY

I'm okay. I got a bit rattled
this morning.

84 INT. MOSCOW SUBWAY HALL DAY

84

Chandeliers. Murals. We could be in the Embassy. BARLEY comes
into frame and leads us down into masses of people. WICKLOW is not
far behind him.

We go with BARLEY around through an arch. To our surprise a train
roars into view.

BARLEY looks around.

Halfway down the platform we see KATYA.

85 INT. TRAIN DAY

85

Moscow flashes by outside. Anonymous concrete buildings in amongst
country like parks. The occasional defunct basilica and now and then
a factory. KATYA and BARLEY rock in their seats, pushed close in the
crowd. KATYA is on edge.

Along the carriage - WICKLOW.

She looks out the window again.

KATYA

We are here. Zagorsk.
I hope you like churches.

BARLEY

It's been so long it's hard
to remember. Do you?

KATYA

In Russia we don't ask that.
It's not convenient.

BARLEY

(smiles)

I think you mean "proper".

KATYA

(caught off guard)

Proper. Nyet. Convenient.

48
36 INT/EXT ZAGORSK CLOISTERS DAY

BARLEY and KATYA climb the narrow stairs to a belltower lookout. At the top he offers KATYA his hand. She takes it. The touch is electric. She disappears through a door and BARLEY follows her.

He bumps his spine painfully.

37 ON THE STAIRS

WICKLOW winces sympathetically. He settles in a nook on one of the landings.

BARLEY'S VOICE
(through phones)

Damn!

KATYA'S VOICE
(through phones)

You are hurt?

87A EXT. BELLTOWER DAY

BARLEY
Just a fractured spine.

KATYA
Who was that man on the stairs?

BARLEY
He works for me. He's my editor,
he's keeping a lookout.

KATYA
Why is an editor keeping a
lookout?

The view is unbelievable. Gold leafed spires and domes dazzle in the sun. The beauty is not dimmed by shabby new developments that surround them.

BARLEY removes a bottle of scotch from his pocket. He pours a careful measure into the cap but does not drink, merely places the cap carefully with the bottle on a level spot.

BARLEY
Do you drink this stuff?

KATYA
No.

BARLEY
Me neither

88 INT. THE RUSSIA HOUSE DAY

NED is there. BROCK is there. WALTER is there. The girls are there.

WALTER is busy writing on a blackboard. He has been printing, in chalk, numbered questions: 1 - NAME? 2 - JOB? HOW SENIOR? 3 - IS HE IN CHARGE OF OTHERS? 4 - MILITARY? 5 - SCIENTIST? 6 - PHYSICIST? ETC.

WALTER

Just like school! Dear old
bloody old school!

The door is unlocked for CLIVE. BOB. JOHNNY.

BROCK turns on a tape recorder.

CLIVE

Thank you Brock.

BARLEY'S VOICE

Do you drink this stuff?

KATYA'S VOICE

No.

BARLEY'S VOICE

Me neither.

BARLEY and KATYA as before.

BARLEY

So what's Dante's real name?
Who is he?

BARLEY takes her in as he waits for her answer. She remains silent, doubtful. Still edgy.

BARLEY

Does he test things? Is he
a physicist? An engineer? Is
he Army?

(pause)

Does he like ice cream? Does
he like the movies?

Nothing from KATYA but there's a brightening in the eyes.

BARLEY

Is he one man? Is he two?
Is he a group? Why don't you
just start talking and see how
it goes? Come on. You started
this Katya. I didn't. C'mon,
it's me Barley Blair. I do bird
noises. I drink. I'm a friend...
Who is he?

Still nothing. Then -

KATYA

I don't know. I don't know
what I may tell you.

BARLEY

What did he tell you to tell me?

KATYA

Whatever is necessary. I should
trust you. He was generous. It
is his nature

BARLEY

Why did you send me the book if
you don't trust me?

KATYA

It was for him that I sent it.
I did not select you. He did.
He is my friend.

BARLEY

Is this what you usually do for
friends? Smuggle their manuscripts
to the West? Risk your life?
Your children? Does he understand
the consequences? Does he care?

KATYA

He is reconciled.

BARLEY

Are you?

KATYA

Of course.

BARLEY

And the children?

KATYA

It is for them and their
generation.

KATYA turns away as two tears stray onto her cheeks.

KATYA (CONT)

He is inspired by the new
openess here. But he knows that
nothing will change by itself.

BARLEY

And you agree?

KATYA

(hotly)

Yes, and so do you! You
spoke for him, it is for
you we are here.

BARLEY struggles with the temptation to take her into his arms.

BARLEY

Well that's worth a drink.

BARLEY picks up the cap of whisky and drinks it.

90 ON THE STAIRS

WICKLOW toasts him with an empty hand.

91 INT. RUSSIA HOUSE DAY

KATYA'S VOICE

He is not a soldier. He is a
scientist. He is a physicist. He
is also qualified in aspects
of engineering.

WALTER

Better!

WALTER has already jumped to it. KATYA'S decision has registered.
WALTER is almost whooping, frisking round the blackboard like a
large dog.

BARLEY'S VOICE

Where was he trained?

The room is in movement. BOB is pacing. NED is scribbling trace-
requests and shoving them at JACKY who is on the phone.

KATYA'S VOICE

He went to the Litmo,
afterwards to post-graduate
studies at the university.

BARLEY'S VOICE

What's a Litmo?

WALTER

(shouting)

Leningrad Institute for
Mechanical and Optical Science!

His words are muddled by the overlap with:

KATYA'S VOICE

Litmo is the Leningrad Institute
for Mechanical and Optical
Science. He was extremely
brilliant. At fourteen he won
a mathematics olympiad.

91 CONTINUED

BARLEY'S VOICE

When I was at school, those were
the people I couldn't stand.

KATYA

Naturally - if you are not so
intelligent, you will be jealous.

Then there is a sound, on the tape, of magnified chaos.

92 INT. BELLTOWER LATE DAY

92

Pigeons or doves are flapping around BARLEY and KATYA.

93 INT. THE STAIRS

93

WICKLOW adjusts his earphones.

94 INT. BELLTOWER

94

BARLEY pours himself another drink. KATYA studies him closely.

KATYA

From university he went to
Academgorodok, the City of
Science at Novosibirsk. He
was like a meteor there.

BARLEY

Is that where you met him?

KATYA

(laughs)

No...in Leningrad I was a child.
A great intellectual of sixteen.
I met Yakov at the club of...

BARLEY

Yakov is Dante?

KATYA

Yes. Yakov.

95 INT. THE RUSSIA HOUSE

95

There is intense interest and delight.

WALTER

First name, Yakov!

96 INT. COMPUTER SCREEN

96

INSERT - On a computer screen, the words "Mathematics Olympiad" are blinking on and off and a screen of Russian names with dates is rolling up the screen.

97 INT. BELLTOWER

97

KATYA

We met at the Club of
Scientists in Leningrad.
At a closed showing of a
foreign film. It was by
Godard - "A Bout de Souffle".
"Breathless". I went with my father.

98 FLASHBACK:

98

A powerful image of Godard's film flickers in the faces of a youthful KATYA and her Father.

99 INT. BELL TOWER

99

BARLEY

What year are we talking about?

KATYA

1968. I was in my last year
at school. We were idealists.

BARLEY

You and him?

100 DELETED101 INT. BELL TOWER

101

KATYA

Everybody! You remember '68?
The Paris students at the
barricades. The American
students against Vietnam.
And for us it was -
Czechoslovakia. Yakov said
that the extraordinary
reforms happening there were
the start of a new age. East
and West were coming together.

BARLEY is fascinated by KATYA's enthusiasm.

101 CONTINUED

101

KATYA (CONT)

He said the Russians would not stop it. Could not stop it. He had returned to Leningrad to be a part of it.

BARLEY

From where?

KATYA

From the military. He had shown too much brilliance. The military had seduced him with privileges, money for his researches. They had corrupted him. He had come back to Leningrad to recover his innocence.

101A FLASHBACK

101A

An enthralled KATYA in dialogue with DANTE.

KATYA (CONT)

He was beautiful. Not like a scientist, like an artist.

BARLEY has mixed feelings about that.

BARLEY

You fell in love with him.

KATYA

(nods)

A girl of sixteen, a man of experience nearly twice her age. You find that shocking?

BARLEY

I'm speechless but on the whole I'd say they were both very lucky.

KATYA

(she flushes,
pauses, then)

He was my first lover. It was that same night the tanks entered Prague. There was no more innocence anywhere.

102 DELETED

KATYA (CONT)

Yakov said innocence was a delusion,
it was impossible.. and a few weeks
later he returned to the military.
I was ashamed for him. I loved
him but I refused to see him. I did
not talk to him for nine years.

BARLEY

And then?

KATYA

And then last year at
Peredelkino he met a
British publisher. who
spoke to his heart. Next
day Yakov telephoned me at
the office. He had decided
what he must do. He needed
my help.

103 INT. RUSSIA HOUSE DAY

103

CLIVE takes note of WALTER's over enthusiasm helped by a
shot of champagne.

WALTER

(still flying)

Reconstruction! Openess!
He's going to reconstruct
the balance of terror, he's
going to open the ultimate
can of beans!

BARLEY (VO)

Is he alone in this? Does he
need anyone else's help?

KATYA (VO)

No.

BARLEY (VO)

None of his drinking friends?

KATYA (VO)

No.

BARLEY (VO)

How can you be certain?

104 EXT. BELL TOWER SUNSET

104

KATYA

Because I am certain that in
his thoughts he is completely
alone.

BARLEY

Are you happy with him?

KATYA

Please?

KATYA blushes and scowls at the same time, which causes a
rush of pleasure in BARLEY.

BARLEY

Do you like him - as well as
love him. Does he make you
laugh?

KATYA

I believe that Yakov is a
great and important man who
is trying to restore himself
and cannot survive without me.

BARLEY

Did he mention anything about
falsification of results?

KATYA

He talks about the great lie.
Everything is part of the
great lie.

KATYA pauses, looking searchingly into BARLEY'S face. He is
aware she has been doing this for some time.

BARLEY

Go on.

KATYA

Are you part of the great lie
also, Barley?

BARLEY

(shocked)

What?

KATYA

I think I am also allowed to
ask questions.

104 CONTINUED

104

BARLEY
Of course. Ask.

KATYA
Are you Mr Bartholomew Scott
Blair?

BARLEY
For God's sake!

KATYA
Are you?

BARLEY
Yes... yes!

KATYA
Are you a publisher?

BARLEY
Yes.

KATYA
Are you a spy?

BARLEY
No.

105 OMITTED

106 INT. RUSSIA HOUSE DAY

106

Everybody has frozen, staring at the tape recorder.

KATYA'S VOICE
Are you alone in this or were
you sent by others?

The tape spool turns silently for a few seconds.

BOB
Where are they?

NED
Zagorsk. The bell tower.

107 THE STAIRS

107

WICKLOW watches his silently turning spools.

108 INT. RUSSIA HOUSE

For a couple more seconds, the spools turn silently.

WALTER
(almost screeching)
Answer her! Answer her, you
prig!

BARLEY'S VOICE
I'm alone.

Everybody in the Russia House breathes out.

JOHNNY
Jesus fuck!

109 EXT. BELL TOWER

BARLEY
I'm alone, and that's the God's
truth. I've never been more
alone.

109A INT. RUSSIA HOUSE

WALTER checks the newspaper microfiles, looks up,
exhilarated.

WALTER
Jesus Christ, Mother of God, it's
Savelyev.

109B EXT. BELL TOWER

KATYA
Yakov said he will meet you
in Leningrad in four days from
now. He has proposed three
places and three times. He
will keep one of the appointments
if he can.

110 INT. RUSSIA HOUSE

On the high definition electronic screen, a page of newsprint is pulled into CLOSE UP. There is a photograph of a teenage boy. CLOSE UP. The caption records the success in the Mathematics Olympiad, of 14 year old =

WALTER

Yakov Yefremovich Savelyev!
Barley's hooked the monster.

WALTER is toasting the card with Savelyev's name on it.

NED

(quietly)
Bravo, Barley.

WALTER

(loudly)
I invented him. I'm sure I
did! I've been predicting
him for years.

111 INT. LANGLEY DAY

111

The CUT is to the American Scientist who we met before.

SCIENTIST

Savelyev! My God, if Dante
is Savelyev, you guys don't
know what you've got!

RUSSELL

Oh yes we do. Trouble.

We are in RUSSELL's office. RUSSELL is behind his desk.
His phone has squawked. He picks it up.

RUSSELL

(into phone)

Put him on.

SCIENTIST

Yakov Savelyev is the right
hand of God over there.

RUSSELL

(into phone)

Ned... I'm going over now.

(he presses the
scramble button)

Honour is due.

112 INT. RUSSIA HOUSE

112

NED presses the scramble button on his own phone.

NED

(into phone)

Russell, I need your money!
And your love. I want an
American partner for Barley
and I want him in Leningrad
on Friday.

113 INT. LANGLEY CONTINUATION

113

RUSSELL

(into phone)

I hear you, Ned. I'll get
right back to you.

RUSSELL hangs up.

SCIENTIST
(continuing)

If he's telling us they can't hit Nevada on a clear day, you better believe it. And be joyful.

RUSSELL

Joyful! Most of our customers came to town with orders to bring peace and prosperity to the arms industry for the next fifty years. How the fuck do you peddle the arms race, when the only asshole you've got to race against is yourself?

He picks up the phone and dials a number.

114 INT. BARLEY'S HOTEL ROOM MOSCOW

114

BARLEY is by the window reading The Herald Tribune. A modest headline on the financial page says ABERCROMBIE AND BLAIR IN U.S. MERGER TALKS. The story is accompanied by two thumbnail photographs, one of BARLEY and one of the man we will come to know as JACK HENZIGER.

114A INT. SHOWER KATYA'S FLAT

114A

KATYA is in the shower when she hears her phone ringing. She turns off the shower, giving the taps a slam with a wooden mallet hanging there for the purpose.

115 INT. BARLEY'S HOTEL ROOM MOSCOW DAY

115

BARLEY's lying on the bed, a drink in one hand, telephone in the other.

BARLEY

....night train to Leningrad.
I may have mentioned Mr. Potomac books....my new American partner, he's doing Leningrad and I've been summoned for a pow-wow.

116 OMITTED

116A INT. KATYA'S FLAT

116A

KATYA, in a towel, straight from the shower, is on the phone.

KATYA
(on phone)

Pow-Wow?

BARLEY (O.S.)
I thought you knew English.

KATYA
Pow-Wow? Is not English. You must sit down.

BARLEY
Sit down? Why?

KATYA
It is our custom, before a long journey, first to sit down.

BARLEY
I'm lying down, will that do?

KATYA
Well....you are supposed to sit on your luggage and sigh a little and cross yourself.

BARLEY
Hold everything.

He carries the phone across the room and sits on his luggage.

BARLEY (CONT)
O.K. I was more comfortable lying down.

KATYA
Are you coming back to Moscow?

CROSS CUT:

BARLEY
(into phone)
Not this time. Have to fly straight back to school.

KATYA
School?

116A CONTINUED

116A

BARLEY
(into phone)
England. Work. Stupid
expression of mine. I hope
I didn't bore you last night.

KATYA
You did not bore me.

BARLEY
Oh well, perhaps next time.
I'll make a special trip to
talk about myself.

117 INT. LENINGRAD TRAIN LATE DAY

117

BARLEY stares out the window taking in the country side.
Then he remembers to check the other passengers.

KATYA (VO)
I wish you a good journey,
Barley.

118 INT. RUSSIA HOUSE DAY

118

The latest message on board is:

"08.00 hours. Barley and
Wicklow have arrived
Leningrad and checked in at
the Leningrad Hotel."

119 EXT. THE LENINGRAD HOTEL DAY

119

Cathedral domes glisten in the distance. Through the
traffic the ship 'Aurora' can be glimpsed.

HENZIGER (VO)
Scott, I want you to know
something. This little
country's on the move!

120 INT. HOTEL ROOM

120

The scene is active and loud. The activity consists of
WICKLOW strapping a tape recorder on BARLEY, who is naked
from the waist up. Helping, and also declaiming (for the
ceiling microphone) in a tone which has nothing to do with
his expression, is a new American, a patrician millionaire
called HENZIGER.

HENZIGER

I smell hope here, I smell
change, I smell commerce.
And we are buying ourselves
a piece of it. I'm proud!
Proud!

121 EXT. OCEANSIDE HOTEL LENINGRAD DAY

121

BARLEY has a map. He is torn between it and the view.

122 EXT. NEARBY STREET

122

BARLEY dwarfed by massive apartment blocks studies his map.
He has his usual sort of carrier bag.

TOUT (OS)

You want to sell me
something?

Now we see the TOUT. A pale young man in European gear -
Italian racing-driver dark glasses, Nike running shoes.

TOUT (CONT)

Cigarettes? Scotch? You
want to trade drugs,
currency?

BARLEY

No thanks, cheerio.

TOUT

You get lost?

BARLEY

That's it, why don't you
try it?

123 INT. RUSSIA HOUSE DAY

123

The Leningrad clock. 11.15

NED

One down, two to go. Where are
you, Dante?

124 EXT. NEVSKY PROSPECT LENINGRAD DAY

124

BARLEY is standing at the entrance of a book store. He studies
a street map, nervous, frightened.

Suddenly someone else's hand is on his map and the cuff of a
uniform. BARLEY gets one hell of a shock. A POLICEMAN is
holding his map, talking to him. The policeman smiles at
BARLEY. He only wants to help.

POLICEMAN

(in Russian)

Where do you wish to go?

The Policeman shows BARLEY where they are on the map. BARLEY
agrees enthusiastically.

BARLEY

Yes, indeed, thanks very much!

125 INT. RUSSIA HOUSE

125

NED

Two down, one to go.

126 EXT. LENINGRAD DAY

126

A trolley bus stop. BARLEY is getting on board with other
people.

127 EXT. SUMMER GARDENS DAY

127

BARLEY walks along a path. There are people lying on the
grass, sitting on benches. BARLEY'S face is searching out a
particular bench. We know from his face that he has seen -

128 DANTE

128

sitting reading a book. BARLEY walks along straight past him
without changing his pace. DANTE takes no notice.

DANTE closes the book, gets up and walks unhurriedly out of the
garden towards

129 OMITTED

129A EXT. SQUARE

129A

BARLEY stops to read the inscription on a monument.

DANTE approaches. When he gets close to BARLEY, he evidently recognises him.

DANTE

Sir? Excuse me sir, I think
we are acquainted?

On BARLEY:

BARLEY

Good God! The great Dante as
I live and breathe! We met at
that writers' party, remember?
We were the only two people
sober. How are you?

DANTE does not look well. His eyes dart everywhere, checking everybody.

DANTE

Oh I am very well. Welcome
to Leningrad. You can walk a
little?

(his voice lowers)

It is safest to keep moving.

They start walking.

BARLEY

Yes, that's what they told me.

DANTE shoots him a look of comprehension.

130 OMITTED

130A EXT. STREETS LEADING TO WINTER PALACE - DAY

130A

DANTE leads BARLEY through a maze of courtyards towards the
WINTER PALACE.

DANTE

My book?

130A CONTINUED

130A

BARLEY

I have to discuss that with you.
Katya gave the manuscript to a
friend of mine. He couldn't find
me when he got to London, so he
gave it to our authorities. People
of discretion - experts.

DANTE

I do not like experts.

DANTE and BARLEY walk through a narrow street to the WINTER
PALACE.

DANTE

You have betrayed me.

BARLEY

(angrily)

Nobody's betrayed you! I told
you. Your manuscript went astray,
that's all. Our authorities
admire your book. But they need
to know if it's true. The best
way is to talk with them.

CONTINUED

130 CONTINUED

DANTE

You came to tell me you refuse
to publish me?

BARLEY

You're going too fast, Dante.

DANTE

Russia has no time. When the
ice is thin, you have to walk
fast. To lose time is to lose
everything. We all slide into
the grave. So be it. I will
be the first corpse.

BARLEY

Katya will be second. What
about Katya?

DANTE

She also chose. If we act
together, we will survive
together - have you forgotten
your words at Peredelkino?

BARLEY

I'm not the man you took me
for.

DANTE

You do not need to remind me
that man is not equal to his
rhetoric. Our new people talk
about openness, disarmament,
peace. Words!

They have turned the corner. Before them lies:

131 EXT. WINTER PALACE SQUARE

It is enormous. Breathtaking. They pause. Then BARLEY seizes
DANTE's arm.

BARLEY

Leave Katya out. Go with
the experts, but leave her out.

131

131 CONTINUED

DANTE
(heedlessly) .
I shall wish a book jacket
that is only letters. No
sensational drawings, please.
You heard me.

BARLEY
Dante.

DANTE
Keep correct accounts. Send
the money to a deserving cause.

BARLEY
Dante.

DANTE
What is the matter? Are you
afraid?

BARLEY
(sharply)
Of course I'm bloody afraid.

BARLEY looks around. He is briefly overwhelmed by the
occasion and the place.

DANTE
Here the revolution started.
Imagine this place on that day
when the battleship Aurora fired
the blank shot which signalled
the revolution.

The significance of DANTE'S words are not lost on BARLEY.

DANTE (Cont'd)
The next revolution shall begin
with a few gentle phrases of
Bach. Or maybe some of the jazz
you play so beautifully. ...yes,
yes, a little Sidney Bechet. It
is time.

DANTE Leads BARLEY Off. They are lost in the crowds of
tourists in the vast square.

131A KATYA'S OFFICE

She answers her phone. It is only NAYASAN with an annoying
query.

132 EXT. BRIDGE DAY

132

DANTE leans over, looks into the distance. Hydrofoils flash underneath. BARLEY takes the Pushkin book out of his bag.

BARLEY

I've got a present for you.
They asked me to give it to you.
It tells you how to get in touch
with them - I'll explain it -

But DANTE stops him, pushes the book back to BARLEY.

DANTE

No, no. Have you learned
nothing? They are against you
and me! Those are not the
decent people.

BARLEY

How the hell does one know
who's the decent people any
more! Come to England. They'll
smuggle you out and then you
can tell the world everything
you want.

DANTE

You are wearing grey today,
Barley. My father was sent to
prison by grey men. He was
murdered by men who wore grey
uniforms. It is the grey men
who have ruined my beautiful
profession. Take care or they
will ruin you too. Will you
publish me or must I start
again for my search for a decent
human being.

BARLEY hesitates

BARLEY

No. I'm with you.
I believe you're right.

DANTE

Thank you. I have dropped
another notebook into your bag.
Throw your friends a few bones,
but publish me.

He turns and walks away from BARLEY.

132 CONTINUED

On the SOUNDTRACK a saxophone solo begins. A little Sidney Bechet.

132A INT. KATYA'S FLAT

On the phone. She smiles. We cannot hear her many questions over Barley's saxophone, which continues under the following scenes until we see that it is BARLEY playing it.

133 EXT. HEATHROW AIRPORT - DAY

The pick-up point outside. A car cruises up towards BARLEY, BROCK (who is carrying Barley's luggage), and WICKLOW.

The car halts. NED gets out of the driver's door.

NED

Barley! Welcome back!

BARLEY is quite drunk.

BARLEY

Hello, Nedsky - why aren't you at work?

NED

I'm the red carpet, the bunting and the brass band.

BARLEY

You got the notebook? Good stuff, was it?

NED

The best. You're the hero of the hour. You're a star.

He opens the rear door of the car for BARLEY. BROCK is putting the luggage in the trunk. WICKLOW gets into the front passenger seat, having greeted NED.

The saxophone has been continuing.

134 INT. JAZZ CLUB LONDON NIGHT

BARLEY is playing Sidney Bechet on the saxophone. He grills has his business suit on. His eyes are closed. His face runs with sweat.

In the small, dark, crowded club, BROCK is at a table keeping guard.

134AA INT. KATYA'S FLAT - LIVING ROOM

She sits trying unsuccessfully to read. She fingers her bookmark - a postcard from Zagorsk.

134A INT. LANGLEY DAY

BRADY stares out of a window. At Capitol Hill.

BRADY

(as though to himself)

The fourth notebook is a deal-breaker. It's come-to-Jesus time for both sides, Hawks and Doves. The Agency has to get off the fence, Russell.

He glances sideways at... RUSSELL. RUSSELL nods.

134B EXT. CLIVE'S OFFICE - DAY

RUSSELL stares out of the window. Behind him are CLIVE and NED.

RUSSELL

I love this little town. I'd like to come back one day.

NED

Well, you're back now.

135 INT. CLIVE'S OFFICE - DAY

RUSSELL gives him what might be called a funny look. He moves to table and opens his document case. He brings out DANTE'S fourth notebook (in fact it's a copy). Then he brings out a number of bulky files.

RUSSELL

Three weeks old, and already a classic - feel the weight of the expert opinions.

He unloads several thick files from the briefcase. He dumps the files heavily next to the notebooks.

135 CONTINUED

CLIVE
Is there a conclusion?

RUSSELL
Clive there is a conclusion.

He slides the notebook across to NED.

RUSSELL (CONT)
Drop it down the toilet and
your guy with it.

NED doesn't touch the notebooks. He keeps his eyes on RUSSELL.

CLIVE
Ned?

NED
Is that what you think Russell?

RUSSELL affects surprise and self-deprecation.

RUSSELL
What I think? Well, I'll tell
you. Expert opinion is that
this book was written very
quickly or very slowly, by a
man or maybe a woman, in jest,
in anger, in terror. The
writer is right-handed, or maybe
left-handed. He's a scientist
and he's a non-scientist....
I mean for experts there is no
toilet big enough.

NED
Good for you, Russell!

RUSSELL
(sighs)
Trouble is, a lot of highly
paid favourite sons are in
serious danger of having their
rice bowls broken, all on account
of these Goddamn notebooks. If
the Sov military effort is stalled,
our military effort is stalled.
Their rocket motors suck instead of
blow? Their ICBM's can't even get
out of the kennel? Their scientists
can't do solid fuel from shit? Our
customers hate to hear that. You
want the truth, that's it. Do I
have to come all the way to tell
you this?

135 CONTINUED

135

NED

And yet here you are.

RUSSELL gracefully acknowledges the point.

RUSSELL

And yet here I am.

He stops the theatrics and sits quietly down.

RUSSELL (CONT)

Ned, Clive, I swear to God. I am a glasnostic. I have made certain discoveries about myself. I was born a glasnostic, my parents are old glasnostics from way back. My children will be brought up as glasnostics, although I have no children. And Dante is a source from glasnost heaven. I cannot look away. He will cry out to me "Russell" he will cry "You had it in your hand! Ned gave it to you!" Honour is due, Ned.

NED gets to his feet, beaming with pleasure, extending his hand. RUSSELL shakes hands.

NED

You won't regret it, Russell.

RUSSELL

You might. We want to meet your Mr Barley - in the back room with the lights in his eyes.

136 EXT. AIRSPACE DAY

136

A small private aeroplane is flying over a coastline.

The plane approaches a small island with a single airstrip and a single cluster of buildings, the main one of which boasts an impressive array of dishes and aerials.

The plane lands on the island, and is met by a jeep driven by a man (RANDY) who wears a windcheater, with collar and tie. CLIVE, RUSSELL, BARLEY and NED get out of the plane.

136 CONTINUED

RUSSELL (V.O)

Mr Blair. You have all the attributes - generosity, grit, courtesy, sangfroid, saxophone and reckless folly, so what the fuck takes you to Russia every five minutes, Mr. Blair? Are you buying property there?

The question is pleasantly put and on the word "takes" we wsee where we are.

CUT TO:

137 INT. THE ISLAND HOUSE DAY

A bit comfortable room with big windows looking at the sea.

On a hard chair, sits BARLEY. NED and CLIVE are in the spectators' seats. RUSSELL is on his feet.

BARLEY

That's a fair question.

RUSSELL

Fuck whether it's a fair question. Just tell us the answer.

BARLEY

I love the place.

He has not meant to be provocative but RUSSELL looks slapped

BARLEY (CONT'D)

It draws me, you see. It's such a shambles, they try so hard, from so far back, and the poor buggers want to be like us. They have this huge heart, and huge ignorance, and they always keep their word.

RUSSELL

Acorns. They gather acorns and make coffee out of them. That's what they do out here. Mr Blair, we are buying a Picasso, okay? You don't mind an occasional metaphor do you?

BARLEY

No I don't mind

137 CONTINUED

RUSSELL

That's good, because some
people don't like my metaphors,
I don't know why.

RUSSELL wasn't present when NED made his comment about his metaphors. BOB reported it to RUSSELL. RUSSELL is telling NED so. He smiles at NED. It's not a big thing.

RUSSELL (Cont'd)

Everybody round this room is
buying the same Picasso. Very
rare, medium rare, well done,
what the fuck, when you get to
the bottom line there's one
question counts. Did Picasso
paint it? And you're the guy
who's selling it to us.

RUSSELL'S gone to the sideboard to help himself to coffee.
He sips it.

BARLEY

It is not my Picasso.

RUSSELL turns to him in surprise.

137 CONTINUED

BARLEY (CONT'D)

Russell, it is not my Picasso.
And I'm not saying it is a Picasso.
And furthermore I'm not selling it
to you. And, lastly, I don't give
a fuck whether you buy it or not.

BARLEY smiles sweetly at RUSSELL. NED looks like a proud
father at the school sports.

138 EXT THE HOUSE

QUINN, flanked and followed by two young civilians, carrying
briefcases, looks like he's coming to kick ass.

139 INT. THE HOUSE

RUSSELL and NED are watching his approach.

RUSSELL

Quinn is army from the anus
up. He likes plain answers.

NED

I'll tell Barley.

140 INT. ISLAND ROOM

QUINN sits behind the inquisitor's table, flanked by the two
young men, who are called LARRY and TODD.

QUINN

Have you had any homosexual
experience, Mr. Blair?

BARLEY

(cheerfully)

Just the usual adolescent
hand-held, same as you.

RUSSELL almost flinches and his look to NED is eloquent.
But NED has closed his eyes.

QUINN

(to Russell)

Has this man been fluttered?

NED

What's that?

RUSSELL

Lie-detector. No he hasn't, General.

QUINN

Your background is kind of liberal, isn't it, Mr Blair?

BARLEY

Background?

QUINN

Father.....

BARLEY

No, my father hated liberals. He took the communist line, mainly.

QUINN twists and turns a pencil, profoundly angered by BARLEY'S insouciance. His eyes never leave BARLEY'S face. QUINN nods at LARRY.

LARRY

Your father died eight years ago?

BARLEY

Yes.

LARRY

Which is about the time your visits to the Soviet Union became pretty regular?

BARLEY

I hadn't made the connection.

LARRY

Have you formed any connection however briefly with peaceniks, dissidents or other unofficial groups of that nature?

BARLEY

You meet all sorts, jazz people, book people... an impossible question. Sorry.

140 CONTINUED

140

LARRY

Well let me turn it around and ask you whether you are acquainted with any peace people back in England at all.

BARLEY

Hundreds, I should think. You'd have to stay indoors to avoid them.

LARRY

Can you think of any musicians you fraternised with whom you would describe, or who would describe themselves as anarchists?

BARLEY gives this some thought.

BARLEY

There was a trombone player, Wilfred Baker was his name; he's the only jazz musician I can recall who was completely devoid of anarchist tendencies.

TODD who has started to write rapidly stops writing abruptly. He now takes over the questions.

TODD

Do you disapprove of the English social structure, Mr Blair?

BARLEY

Absolutely - give me America every time!

QUINN is taken aback. The glacier smiles

NED and RUSSELL and CLIVE cheer up considerably.

TODD

Oh, thank you, Mr Blair!

BARLEY

Not at all.

TODD

But you seem to go to Russia rather more than you come to America.

140 CONTINUED

140

BARLEY

(equably)

Yes, because I prefer Russia. In its own way, it's as corrupt as American but there's less bullshit.

QUINN : the glacier has frozen over.

RUSSELL, NED and CLIVE know it.

141 EXT. ISLAND BEACH DAY

141

BARLEY tries to teach a couple of uniformed guards cricket, using a softball bat.

142 NED AND RUSSELL

142

are watching him from the house.

RUSSELL

He acted like a man who's going his own way, wouldn't you say?

NED

I'd say he behaved like someone who didn't need to be careful.

RUSSELL considers this briefly.

RUSSELL

(nods)

I'll buy that.

RANDY brings drinks.

RUSSELL (CONT)

Mr Blair likes to have a bottle of scotch in his room after his cricket.

143 OMITTED

143A INT. ISLAND ROOM DAY

143A

BRADY, who has just arrived, is shaking hands with BARLEY.

BRADY

Looks like you've done a fine thing, Barley. Anybody say thank you along the way?

BRADY (CONT)
I'm Brady. Did I read
somewhere you once played.
in the great Ray Noble's
band?

BARLEY
Beardless boy in those days,
Brady.

144 INT. ISLAND ROOM DAY

144

BARLEY is being "fitted" into a Lie Detector. Finger straps
and chest belts are being attached to him, while RUSSELL, NED
CLIVE and BRADY stand at a respectful distance.

MERV and STANLEY are in charge of it.

STANLEY
Answer to be "yes" or "no"
only please, always answer
truthfully.

RUSSELL
(drily)
Terrible mistake calling it a
lie detector. If they called
it a truth detector people
would be proud to serve.

STANLEY
No humour please, no undue
excitation of any kind.
Thank you. Merv?

MERV
Is your name Blair?

BARLEY
Scott Blair.

MERV
Is your name Scott Blair?

BARLEY
Yes.

145 EXT. KATYA'S FLAT DAY

145

KATYA talks to the TWINS in Russian as she buckles on their
schoolbags. She is serious. They are not. She turns. We hear
a click, then her image 'freezes'.

146 KATYA

146

a still photograph.

147 INT. COMMUNICATIONS ROOM ISLAND

147

RUSSELL and NED listen to a tape of her talking to the kids. A young woman translates.

YOUNG WOMAN

(Katya)

What do you do if Mummy
doesn't come back one evening.
If she's had to dash off to a
meeting or visit somebody who
is ill?

(Sergey)

Phone Daddy and tell him to
come and stay with us.

(Anna)

And I look after Uncle Matvey.

148 ISLAND ROOM DAY LATER

148

STANLEY

I am being blackmailed.

BARLEY

No.

STANLEY

I am being coerced.

BARLEY

Yes.

STANLEY

By the Soviets?

BARLEY

No.

149 INT. ISLAND ROOM CONTINUATION

149

MERV

I am operating in collusion
with the woman Katya Orlova.

BARLEY

No. Yes. How do you mean?

MERV

Hold it.

STANLEY

Don't break the rhythm, Mr Blair. We have people do that on purpose to shake off a bad question.

MERV

I am operating on behalf of the Soviet Union.

BARLEY

No.

MERV

In collusion with Katya Orlova.

BARLEY

No.

MERV

I am the lover of Katya Orlova.

BARLEY

No.

MERV

I am motivated by my love for Katya Orlova.

BARLEY

No.

150 OMITTED

151 INT. ISLAND ROOM LATER

151

BARLEY is not present. RUSSELL, CLIVE and NED are listening to BRADY, who has a number of photostats, sections of BARLEY'S lie-detector graph.

One section shows a high peak. There is a caption which reads "I am motivated by my love for Katya Orlova" - "No".

BRADY

Get rid of him, Clive. He's wrong for us. Put in a professional. One of ours. If Dante's a good boy, he gets the jackpot, I'll see to it. A million's no problem. Ten million's better. That way, Dante's a traitor our patriots can understand.

NED

Dante won't deal with a professional. He won't be bribed or threatened. He's straight. Do you remember straight?

BRADY ponders. He sighs.

CLIVE is taking this in.

BRADY

Nobody hired us for our brotherly love, Ned.

CLIVE

Brady....

BRADY

Clive?

CLIVE

Is there a seat on your plane?

BRADY

(courteously)

Of course.

BARLEY and NED are standing on the rocky shore, with a stiff breeze from the Atlantic bashing at them.

BARLEY

(mutters)

Poor bastard.

153 CONTINUED

NED

Who?

BARLEY

(still more for himself
than for Ned)

Dante. He thinks he can save
the world with the help of a
Brit. That's why he latched
on to me, you know. They think
we are the keepers of the
world's moral conscience. They
look at us.

(he laughs joylessly)
They want to be European but
they're not going to make it
in time...

NED

The Sovs really got to you,
didn't they?

BARLEY

They're the last frontier,
and sometimes I feel I'm the
wrong side of it.

BARLEY looks up across the ocean.

BARLEY (CONT)

If it went wrong, you'd never
get her out. Would you?

NED

It's not going to go wrong.
It's going to go right.

BARLEY

She wouldn't leave her children
anyway. She was more scared for
her kids than she was for herself.
She's doing it for everybody's
children.

153 CONTINUED

153

NED
She sounds quite a woman.

BARLEY
(casually)
Well, if you like your women
beautiful and with the moral
fibre of Joan of Arc....

154 ISLAND HOUSE (COMMUNICATION ROOM) DAY

154

NED comes out of the communications room holding a
signal-slip. He shouts down the well of the stairs.

NED
Barley!

NED is running excitedly down the stairs. Good news all over
his face.

Down below, BARLEY enters from outside. He looks up at NED.

NED
Barley! You've won! You've
beaten their whole apparatus!
There'll be no turning back
now!

BARLEY smiles back at him tiredly.

BARLEY
Well done, Ned. Jolly good
show.

NED
(joining him)
That's what you wanted, isn't
it? - to go back to Moscow -
to see it through?

BARLEY
Three cheers for our side.

He is making an effort. NED is too pleased about everything to
have his pleasure spoiled.

We leave them on the edge of the island.

155 INT. CLIVE'S OFFICE DAY

We look out at the river and London beyond. We PULL BACK into the Office. CLIVE has the floor. He is gleeful. NED is standing displeased. BOB is sitting out of the line of fire.

CLIVE

Barley stays and Langley are taking over the case. They're preparing a shopping list to be given to Dante. It's going to be the list to end all lists. A grand slam questionnaire. The Pentagon, Defense, State. Personally endorsed by the President.

NED

You made them a present of my joe?

CLIVE

The role of the Russia House will be respected. Russell values the link.

BOB

(defensively)

We're taking over Barley's resettlement and his pension, Ned.

NED

(to Clive)

You gave away my joe for his pension?

CLIVE

(snaps)

We're on the same bloody side, aren't we?

BOB

(placatingly)

I think you'll enjoy our facility.

155A EXT. U. S BUILDING (73 BROOK STREET W1)

A car arrives outside a U.S Communications building disguised as a financial H.Q. BOB leads NED and CLIVE inside.

156 INT. SITUATION ROOM DAY

The Situation Room is "American", more high-tech than the Russia House. There are places for NED and the British team, but the command post is occupied by RUSSELL. Information comes up on electronic screens.

CLIVE is visiting.

CLIVE

Bloody marvellous! Barley's
tapes encrypted, bounced by
satellite to London and
decrypted, all in minutes!

NED is looking at ...

SCREEN

"Katya left her office, 11.30
hrs."

157 EXT. STREET MOSCOW EXHIBITION GROUNDS

157

KATYA is walking. This is like a reprise of KATYA walking towards the Audio Fair at the beginning of the movie...

But this time her attitude is brisk, and her face is glowing with a lively confidence.

158 EXT. MOSCOW BOOK FAIR

158

Banners proclaim, in several languages, that this is the Moscow Book Fair and Welcome.

The visitors and exhibitors are walking through the gardens, among the statues and flowerbeds... they come in groups, hailing each other, converging on the entrance. BARLEY is prominent. Others are J P HENZIGER and BARLEY'S other friends and competitors include DAN, SPIKEY, GEORGE and LEV (who is from Israel). BARLEY hails people as he catches up with them. He is carrying a bunch of white envelopes which he hands out to all and sundry.

BARLEY

Dan! Do you know my partner
J P Henziger? You don't?
You should! Spikey! Don't
tell me they let you in
again!

SPIKEY

Aren't you bankrupt yet,
Barley?

LEV

They didn't search me at the
airport even. It's a trick,
Barley.

GEORGE
(offering a hip
flask)
Hello, Barley -

BARLEY
(declining the
drink)
A bit early in the day for
me, George.
(handing over an
envelope)
Party on Thursday! Live band!

SPIKEY
Brought your saxophone,
Barley?

BARLEY spots ALIK ZAPADNY approaching. He flourishes an
envelope at him.

BARLEY
Alik!! - A cordial invitation
from Potomac-Blair! Party on
Thursday!

ALIK
Who the fuck are you?

BARLEY
Are we still miffed about
Leningrad? I'm sorry I
disappeared, Alik.

ALIK
If she was young and
beautiful, I forgive you.

At that moment BARLEY sees KATYA. She is standing at the
entrance. She looks back at him and nods and smiles.

BARLEY strides towards her, people more or less bouncing off
him. He reaches her. He takes both her hands and kisses her
on both cheeks.

KATYA
It is so good, Barley.
Really so good to see you!
Welcome to Moscow again.
Welcome to the Book Fair.

BARLEY
To hell with the Book Fair.

159 OMITTED

160 INT. MOVING CAR DAY

The decibel count is high, from five people in a small car.

KATYA is driving, UNCLE MATVEY is next to her and the TWINS are in the back with BARLEY between them.

Much of the noise comes from the TWINS who are unwrapping presents from England - crayons and books. MATVEY is chiming in, in Russian, with delight about a new pipe. KATYA, while driving, is separating a silk scarf from its tissue paper and saying that it's too beautiful to wear.

161 EXT. ROAD OUTSIDE MOSCOW DAY

The car swings off the road and bumps over a field towards a birch grove. ANNA can be heard shrieking and laughing.

The side of a large grey truck moves like a sliding door across the view of KATYA's car. The word SOVTRANSVTO, painted on the truck slides across the frame.

CUT TO:

162 EXT. BIRCH-GROVE/STREAM DAY

KATYA's car is parked.

It's a picnic. SERGEY and MATVEY are playing Lapta. ANNA is drawing a picture. BARLEY, reclining on the grass, is watching KATYA who has returned to the car and is climbing in the back.

KATYA

Matvey assures me Lapta is the origin of American baseball and your English cricket. He believes it was introduced to you by Russian immigrants.

When BARLEY realises that she is using the car as a changing cubicle he turns away.

BARLEY

If it's true then it's the death of the British Empire.

KATYA comes from the car, having changed into shorts, carrying the picnic basket.

ANNA is all over BARLEY, asking him questions.

KATYA
(arriving)
She is asking, are you married?

BARLEY
No, not at present, but I'm
always available.

ANNA
(in Russian)
Do you love anyone?

KATYA
(in Russian - sharply)
You mustn't ask people that,
it's not polite. Show your
picture to Uncle.

ANNA
(in Russian)
I want to draw a picture of
Barley.

BARLEY, watching the big grey truck in the background, sees the truck start to move off. He watches until the truck has driven away.

ANNA has gone to UNCLE MATVEY.

KATYA
Now my news. After your
meeting with Yakov he missed
his next phone-call. I was
very worried. But now everything
is all right. Yakov wrote me
a long letter. He was ill but
he is recovered. He will make
a special visit to Moscow
during the Book Fair to meet
you.

BARLEY
How was he ill?

KATYA

With hepatitis. I will read it to you. It arrived eight days ago. Igor telephoned at my house -

BARLEY

Who is Igor?

BARLEY is looking across the birch-grove to where a red car has parked beyond the trees.

KATYA

A trusted friend of Yakov. He telephoned, he said, "I have some medicine for you." Medicine is a letter.

BARLEY

I thought he didn't have any trusted friends except you. What does he do, this Igor?

KATYA

He is a scientist like Yakov, at one of the Ministries - what does it matter? Do you wish me to translate Yakov's letter or not?

BARLEY

Go on.

KATYA takes an envelope from her bag and removes the handwritten letter from it. The envelope has no stamp, only her name written on it.

KATYA

He is in a special hospital, perhaps in a special town.

BARLEY

What town?

KATYA

Some of our towns have no names. Even today. Only postal numbers.

She reads

KATYA (CONT)

"My darling Katya".... he writes love talk, I shall not translate.

BARLEY

Does he usually do that?

KATYA

What usually? It is not usually he writes to me. Now we come to you. "Please tell our good friend that I shall try my best to see him during his visit. I will bring more material. If he has a message for me he must tell you." Do you have a message?

BARLEY

No.

KATYA

"Tell him to bring all further questions because after this I do not wish to answer any more questions. Tell him his list should be final and..." like "complete".

BARLEY

Comprehensive?

KATYA

Yes, comprehensive. He says please bring a sample page of translation, but in print please if you can. Tell me publishing dates. Which is the best season? Please make your suggestions for a title. Will there be an introduction to the book? Who will write the... digest?"

BARLEY

Blurb.

KATYA is amused by the word. She repeats it and laughs. The sudden flash of that side of her personality ignites BARLEY, enchants him. At that moment ANNA flings herself at BARLEY, her arms round his broad back, shouting "Barley!"

In doing so she has felt the hard shape of his tape recorder in the small of his back. The little girl touches the shape through BARLEY'S jacket, asking him what it is.

BARLEY half-panics, but KATYA has not witnessed the moment, she has turned to put the letter away. BARLEY distracts ANNA admiring her drawing. It is a crude, childish portrait of BARLEY. He looks at her smiling face and is suddenly overcome by self disgust.

163 PICNIC LATER

163

The picnic has been eaten.

BARLEY looks towards the red car and sees it has gone.

BARLEY

When do you speak to Yakov again?

She is alerted by his tone.

KATYA

You cannot come to the hospital Barley. It is not safe.

BARLEY

If it's not safe for me, it's not safe for you. How does the letter end.

KATYA

That is not for you.

BARLEY

Love talk?

KATYA

Barley, I think it is clear to hedgehog that you are being a little childish.

BARLEY bursts into laughter.

BARLEY

Which hedgehog?

He shakes his head.

BARLEY (CONT)
Why does he write like that?

KATYA
He is lonely. He exaggerates
his feelings. It is normal.

BARLEY
(half reassured)
Yeah. That's normal.

BARLEY jumps up and kicks off his shoes and rolls up his trousers. He looks again towards the place where the red car was parked, and he sees a white car now taking the red car's place.

A pair of geese honk their way across the lowering sky.

164 EXT. ROAD

164

KATYA'S car, returning to Moscow, passes the SOVTRANSVTO lorry which is parked by the road.

165 INT. THE CAR (TRAVELLING)

165

BARLEY turns his head to look at the SOVTRANSVTO lorry as they go by. He is full of doubt.

This time BARLEY is in the front passenger seat. The children are exhausted and asleep in the back. MATVEY is also asleep. KATYA is wearing her new scarf. But she is pensive.

166 INT. SITUATION ROOM EVENING

166

Silence. NED, RUSSELL and CLIVE are listening with concentrated expression, but they are wearing headphones. Above their heads, on the communications wall, a message rolls upwards on an electronic screen:

SCREEN
"17.45 hours, Barley returned
to hotel from picnic. Katya
returned home with family."

NED'S, RUSSELL'S and CLIVE'S faces relax simultaneously and they take off their headphones. NED looks distracted.

166 CONTINUED

NED
A final and comprehensive
list. Why?

RUSSELL
He's nervous. Why not?

NED
Maybe I don't mind the list.
Maybe I mind him writing
chatty letters.

CLIVE
That's what people do when
they've been ill.

NED
Maybe I mind the red car. Or
the white car. You saw the
watch report. And Igor. Igor
who? Igor when?

RUSSELL
Ned, Ned, Ned, Ned. Okay?
It's early days. We're all jumpy.

166A INT. BARLEY'S ROOM HOTEL DAY

WICKLOW'S holding BARLEY'S tape harness, alarmed by BARLEY'S
rage.

BARLEY
No more tape. Never again!
There is some shit I will not eat.

Scared of being overhead, WICKLOW slaps his hand over
BARLEY'S mouth. It hurts both of them.

167 ON THE SCREEN

SCREEN
"18.55 hours, Barley left hotel
by taxi for dinner at Katya's
flat.

168 INT. KATYA'S FLAT NIGHT

BARLEY sits on the sofa.

The kitchen is off the living room. KATYA is audible to him
but not visible.

KATYA

Did you know Agatha Christie?
- Matvey is crazy for
detective fiction.

BARLEY

Alas! Agatha and I were never
introduced.

MATVEY

Raymond Chandler!

BARLEY

Terrific.

MATVEY

Dorothy Sayers! Conan Doyle!

BARLEY glances sideways and sees:

169 THE TWINS

169

in towels, darting, giggling from bathroom to bedroom.

KATYA shouts at them in Russian to hurry up because supper is
nearly ready.

MATVEY is speaking in Russian to BARLEY. BARLEY tops up
MATVEY'S glass from the vodka bottle.

170 INT. TINY PASSAGEWAY

170

BARLEY stands up and moves into the tiny passageway which
connects the room to the kitchen. The passageway is lined on
one side with bookshelves, crammed with books. He looks at the
book titles. But from here he can see KATYA. He watches her.

171 INT. - KITCHEN

171

KATYA, aproned for the kitchen, is happily busy.

MATVEY'S voice is rising.

BARLEY

What's he saying now?

KATYA

He is talking about the
siege.

BARLEY

I love you.

KATYA catches her breath, avoids looking at him, and speaks levelly.

KATYA

(translating Matvey)

The Germans were four kilometres from Leningrad on the south side. You can still see the marks of the machine gun fire in the old buildings in the outskirts.

BARLEY

I love you. All my failures were preparations for meeting you.

KATYA wipes the back of her hand across her cheek, and leaves a mark there, perhaps beetroot juice.

KATYA

The city refused to accept defeat, Shostakovich still composed his music, even when the ink froze in his inkwell. Please Barley.

BARLEY

It's like nothing I've known, it's unselfish love.

KATYA

Barley -

BARLEY

Grown up love. You know it is. Mature, unselfish, absolute, thrilling love.

BARLEY steps into the little kitchen. MATVEY is still talking loudly in the living room.

Behind BARLEY the children, in dressing gowns, burst into the living room and descend on the table.

171 CONTINUED

171

KATYA

You have bewitched my family.
The children think all you
British are now Santa Claus
in beautiful tweed clothes.

BARLEY

There is no Santa Claus.
Nobody is what he seems.
Except you.

BARLEY, on the brink of a confession he can't make, moves to put a dirty dish in the sink, and now she sees this. She takes the dish from him with a look of rebuke.

KATYA

Why do you want to take away
my rights? Go and sit down.

BARLEY

You're a disgrace to your sex.

BARLEY, with his finger gently removes the smear from her face. She stands still for that, allowing him to do it, neither recoiling nor responding.

KATYA

I hope you are not being
frivolous Barley. My life
now only has room for truth.

She looks frankly into his eyes for a moment and then turns back to dealing with the food.

BARLEY turns, looks amidst the books for a sheet of paper and takes his pen from his pocket. There is no flat surface available on which to write... he reaches up and takes a glass framed picture off the wall and uses it as a writing surface.

KATYA looks over his shoulder as he writes. Her hair brushes his face. Her breast presses against his back.

BARLEY writes two short lines and thrusts the piece of paper at her.

She takes the paper from him and scrutinizes it... as she reads it her expression changes to one of bewilderment.

171 CONTINUED

171

We see what BARLEY has written: in block capitals the words are "NIKI LANDAU GAVE THE MANUSCRIPT TO BRITISH INTELLIGENCE - THE SENT ME TO YOU."

KATYA stares at him.

She gasps and turns her head away from him with her hands to her face.

He scribbles more - "YAKOV KNOWS."

KATYA reads, then she looks at him, trembling.

BARLEY
I am with you.

She takes his hand in both her hands and holds it.

She presses her face on his hand.

BARLEY is surprised. Heartened. Relieved.

KATYA reaches for pencil and paper. She also uses the picture as a writing surface. YAKOV'S LETTER. SOMETHING IS WRONG." She pauses, then:

KATYA
I know it now.

BARLEY nods, considers, then writes quickly. "IF HE PHONES, ALL IS WELL."

KATYA is not sure.

They look at each other, and BARLEY takes her into his embrace, protective rather than anything erotic.

KATYA
It is better now. Two is better than one.

172 KATYA'S BEDROOM LATER

172

It's a few minutes later. BARLEY and KATYA are on the bed, undressed, holding each other. She traces the imprint of the harness on his skin with her finger.

KATYA

You must be very quiet. If the children come you must dress and we must be very serious.

BARLEY

I'll tell them I love you.

KATYA

I shall not interpret

BARLEY

Can I tell you?

KATYA

If you are quiet.

BARLEY

Will you interpret.

She puts her finger against his lips. She kisses him. They start to make love.

BARLEY

(whispers)

You are my only country now.

173 INT. SITUATION ROOM

173

We arrive in the middle of something - NED is worried and RUSSELL is lecturing him.

RUSSELL

If the Sovs were playing Dante back at us, they wouldn't close him down, they'd keep him going forever. You wouldn't close him down if you were a Sov. Would you?

NED

I might have to. If my methods were Russian.

CLIVE

Why?

NED

Because Dante may not be presentable any more. He may not be able to use a telephone. He may not be able to use a spoon. He may be dead.

RUSSELL

Dante is going to phone Katya at the hospital tonight. If he does that, will you shut up? Or stay out of my fucking operation!

174 EXT. METRO MOSCOW NIGHT

174

BARLEY is standing outside the metro station. KATYA'S car pulls up. BARLEY gets in.

175 INT. CAR

175

Their hands grip. KATYA takes his hand to her lips. Then she puts the car into gear and it moves off.

176 EXT. CAR

176

A second car moves off to follow KATYA'S car.

177 EXT. HOSPITAL NIGHT

177

KATYA'S car arrives. The hospital is a decrepit building. KATYA has parked among the potholes some thirty yards from the entrance. KATYA and BARLEY get out of the car. They walk confidently.

KATYA

You must be like a doctor.

BARLEY

I am a doctor.

178 INT. HOSPITAL CORRIDOR

178

KATYA and BARLEY walk into the nineteenth century. The hospital is ill-lit, impoverished, crowded, and dirty.

KATYA and BARLEY walk from the corridor into a

179 INT. WAITING ROOM NIGHT

179

We have been here before.

KATYA and BARLEY find a place to sit not far from the telephone.

Elsewhere a large middle-aged poorly dressed woman (ANASTASIA) is sitting with a younger woman. After a moment the younger woman gets up and leaves.

179A INSERT SCREEN:

179A

"Katya and Barley arrived hospital
21.34 hours."

The screen is rolling.

"Katya and Barley in waiting room
21.37 hrs. They are sitting and
waiting near the phone."

At the bottom of the screen, the single "Wait" flashes on and off.

180 CLOCK

180

The clock in the Situation Room says that it's 10 o'clock in Moscow.

181 INT. WAITING ROOM

181

KATYA has moved beyond the counter and is standing near the pillar where the telephone is.

ANASTASIA passes, shambling between BARLEY and KATYA.

182 EXT. HOSPITAL NIGHT

182

A watcher. He's a man waiting in the shadows perhaps eighty yards from the hospital.

183 INSERT SCREEN

183

"Wait".

184 INT. SITUATION ROOM

184

Everyone waits - NED, RUSSELL, BOB, JOHNNY, CLIVE, BROCK, THE GIRLS, everybody.

185 INT. WAITING ROOM

185

KATYA waits.

She glances at her watch and then glances at BARLEY. BARLEY is watching her. BARLEY looks at the clock on the wall. It says 10.02. He looks back at KATYA.

The phone rings.

KATYA has it in seconds. Her smile is anxious.

BARLEY is anxious.

KATYA

Da?

186 INSERT SCREEN

186

"Phone rang at 22.02 hrs".

187 INT. SITUATION ROOM

187

Jubilation!

RUSSELL

We're in business!

NED watches the screen.

188 INT. WAITING ROOM

188

ANASTASIA (the watcher) is making a second pass. From her POV -

KATYA is still near the phone and BARLEY is now with her. They are embracing, but they have their backs to ANASTASIA. It is just a quick glimpse.

189 SITUATION ROOM

189

The clock says 10.38.

SCREEN

"Phone call lasted maximum two minutes. Watcher reports Barley and Katya embracing near telephone."

BOB

That's a neat fit. Dante keeps it short.

189 CONTINUED

189

NED
Embracing?

BOB
(explaining)
They're happy!

190 EXT. HOSPITAL RAINING NIGHT

190

THE WATCHER -

is watching the hospital eighty yards away. He sees -

BARLEY and KATYA walking quickly through the rain towards the car. BARLEY has his arm around KATYA. We get no closer to them than the WATCHER does.

191 SITUATION ROOM

191

SCREEN
"22.09 Barley and Katya exit
hospital. 22.11 car departs
hospital, Barley driving."

192 EXT. HOSPITAL RAINING NIGHT

192

The car drives past the WATCHER in a swish of water and a blur. BARLEY is glimpsed at the wheel.

193 INT. SITUATION ROOM

193

NED
Why is he driving?

JOHNNY
Men like to drive women.
He's a male chauvinist.

194 EXT. KATYA'S FLAT RAINING NIGHT

194

Again a WATCHER'S POV. The car halts near the entrance to the flats some distance away. Faces cannot be seen, only shapes. With the rain coming down, KATYA darts out of the car and disappears into the building. BARLEY remains in the car only long enough to turn out the lights. He leaves the car and follows KATYA into the building.

195 EXT. SITUATION ROOM

SCREEN

"22.40 hours car arrives
Katya's flat. Katya ran into
building. Barley followed."

The word "Wait" blinks on and off at the bottom of the screen.

NED glances up at the

196 MOSCOW CLOCK

Clock says 00.05.

Everybody is waiting. There is a hiatus in the room.

NED

(to Bob)

Are your people saying he's
still in the flat?

BOB

(shrugs)

You see what I see.

NED

Why did Barley go in?

RUSSELL

Why shouldn't he go in?

NED

What is he doing in there?

JOHNNY

R 'n' R

NED

Hell of a time for rest
and recreation.

JOHNNY

Any time's a good time!

NED

All he needed to get from
her was the time and place of
his meeting with Dante. Then
to report to Paddy and Cy.

RUSSELL

(laughs, almost jeers)
Yeah! - You insisted on this
amateur and now you're
complaining because he's not
behaving like a professional!

NED

He's not behaving like
himself.

BOB

(pointing at the
screen)
Here it comes.

SCREEN

"Barley exited Katya's flat
00.24 hours. Out taxi picked
him up."

197 EXT. MOSCOW STREET NIGHT

197

A taxi with BARLEY in it drives along, overtaking the
SOVTRANSVTO truck which is parked by the road.

198 THE TAXI

198

turns off the road into a -

199 EXT. BUILDERS' YARD NIGHT

199

The big sinister truck follows the taxi. (This is the truck
we saw at the picnic. We recognise it and suspect the
worst.) BARLEY gets out of the taxi and goes to the back of
the truck. As he reaches it, the back of the truck opens.

200 CY. A CIA AGENT

200

is in the doorway. He helps BARLEY into the truck.

BARLEY'S taxi drives away.

201 INT. THE TRUCK

201

A strange sight.

The inside of the truck is like a makeshift and mobile
recording studio. There is a table with chairs, and a
microphone on the table. PADDY's in one of the chairs, CY
has closed the doors and now there is very little light.

PADDY
Hello, Barley. How do you
like Cy's lorry? Or truck,
as he calls it.

CY
How did it go, Barley?

BARLEY
(sitting down)
We're bang on target, Paddy.

202 INT. SITUATION ROOM

The Moscow clock says 2.25.

Everybody is waiting for the tape.

RUSSELL
(to nobody)
Come on, you guys! Where's
the tape?

An electric bell rings.

RUSSELL (CONT)
Geronimo.

RUSSELL, CLIVE and NED go over to the communications wall and
put on earphones. The Technical Officer holds one earpiece
of the headset to his ear. He nods at RUSSELL.

RUSSELL (CONT)
Roll it.

Through the Technical Officer's spare earphone we can hear
the faint voices:

PADDY'S VOICE
Hello, Barley. How do you
like Cy's lorry? Or truck,
as he calls it.

CY'S VOICE
How did it go, Barley?

BARLEY'S VOICE
We're bang on target, Paddy.

203A INT. TRUCK AS BEFORE

BARLEY
The meeting is on. Dante's
coming to Moscow on Friday.
He's borrowing a flat. This
is the address...
(hands him a note)

PADDY
Well done. What time?

BARLEY
23.00 hours.

PADDY
Good. Anything unusual?

BARLEY
Nothing I couldn't handle -
but Katya's not as tough as
she thought. She had wound
herself up for the phone call.
Bit much for her. Had to give
her a cup of tea and hold her
hand for a bit.

PADDY
Well done!

203A INT. SITUATION ROOM

CLIVE
(removing his earphones)
Well done indeed!

NED also removes his earphones. But his reaction is the opposite of
CLIVE's. He looks worried.

NED
(rewinds tape)
He sound so....calm

RUSSELL
I really think you should
get some sleep.

NED
I don't think I'm tired.

203A CONTINUED

203A

RUSSELL

I think you are. I think everyone will say you are. I think they will say Ned was very bullish on Dante until the Americans took away his job. Then all of a sudden Dante was a very iffy source. I think people are going to say you're tired as hell.

203B INT. BARLEY'S ROOM

203B

BARLEY sits humming jazz and thinking hard.

204 INT. POTOMAC/BLAIR PARTY NIGHT

204

It's a good big party. In the ballroom of a Moscow Hotel. There is a live band, a buffet and bar.

BARLEY and HENZIGER are the hosts.

BARLEY is in a gregarious mood. Greeting people, shouting at people, kissing people.

BARLEY

Gyorgi! Marvellous. Yuri, my God is this your new wife? Leave him! He's a monster!

YURI

Barley! Listen! Everything is fine! We have no more problems! In the old days we had to assume that everything was a mess! Now we can look in our newspapers and confirm it! Is this true that you're in league with the Americans?

BARLEY

(laughing)

An offer I couldn't refuse! Leo! Great to see you! How's Olga? Eating well?

A hand plucks his sleeve. It belongs to an elderly writer (ARKADY).

204 CONTINUED

204

ARKADY

How is your dog, Barley? .

BARLEY

I haven't got a dog, Arkady.
Why do you ask?

ARKADY

Because it is safer to
discuss one's dog, I would
say, than to discuss one's
friends. We are becoming
careless in our excitement
.....

(glancing and nodding
over Barley's shoulder)
The informers will have a
good harvest this season.

BARLEY looks over his shoulder and sees

ZAPADNY enjoying himself.

WICKLOW is further off, scanning the room.
His gaze finally settles on -

BARLEY and ZAPADY
who are in conversation at a distance. BARLEY is talking
into ZAPADNY'S ear.

Suddenly we are close. The whispering is loud to us.

BARLEY

Shut up, Alik, and listen. I
need to betray my country and
I haven't got much time.

ZAPADNY stares at BARLEY, shocked. BARLEY is grinning,
slapping ZAPADNY'S back. BARLEY leans back and roars with
laughter and slaps ZAPADNY's back.

205 THE PARTY LATER

205

KATYA is just entering. She looks round, seeming afraid,
smiling nervously, and then relieved to see -
BARLEY waving at her. BARLEY comes to her.

BARLEY

Are you well?

KATYA

Oh, thank you, I am very
well.

206 HENZIGER

206

is commandeering the microphone, waving the band to silence.

HENZIGER

(into microphone)

Comrades! Ladies and gentlemen!
To you and to our new partnership.
Welcome! Let's make each other
free!

He drains his glass to cheers. The band has been stilled for HENZIGER'S speech. And already the knowing ones among the guests are calling for BARLEY. BARLEY comes smiling to the bandstand. He has got his saxophone stashed away up there. The guests have got the idea. They urge him on. BARLEY begins to play. He plays "Moscow Blues."

You can hardly see that he's playing for KATYA. KATYA watches him, almost succeeding in not crying.

Because of the attraction of the bandstand, there is nobody near the door. The door opens and ZAPADNY comes into the room.

BARLEY sees him.

ZAPADNY just perceptibly nods his head. He moves forward into the back of the crowd where WICKLOW notices his arrival.

207 INT. SITUATION ROOM DAY

207

The cut is to Ned. He's a minority of one. So he is treading carefully.

NED

There was no bad news. It
was all good news. I'm well,
I'm safe, I'm coming on Friday.
So she gets the shakes. He
embraces her. She can't drive.
She runs ahead of him into the
flat and Barley has to go in
after her to comfort her. For
an hour and forty-four minutes.
For all the good news she's had.

207 CONTINUED

207

RUSSELL

(doctor to patient)

Ned, we are going with your man.
We moved hell on earth to get
this far. We are within
spitting distance of filling
gaps in our knowledge that no
smart machines will ever fill
for us. If we hang tough.
Ned?

NED

I hear you Russell.

A screen flashes a signal.

SCREEN

10.05 hrs. Barley left hotel
for meeting with Alik Zapadny."

NED glances at the screen. Then he looks at the clock. The
London clock says 7.55. The Moscow clock says 10.55.

NED approaches BOB.

NED

Why Zapadny?

BOB

Ned! Barley buys Soviet
books. He's keeping
his cover in trim.

NED turns to RUSSELL.

NED

Call it off, Russell.

RUSSELL loses his temper.

RUSSELL

You aren't tired, you're
sick! Pixie voices!

BOB

If Dante is blown, Katya is
blown. So is Barley. Why
are they still walking around?

NED
I don't know.

BOB
If Dante is blown, who was on
the hospital phone?

NED
I don't know.

BOB
If it wasn't Dante why didn't
she tell Barley? And if she
told Barley, why isn't Barley
telling us?

NED
I don't know.

RUSSELL
Right! Don't give me hunches,
give me facts! You got us
into this, Ned! Don't try and
jump off the tiger at the
first fucking stop!

NED
It's over, Russell.

RUSSELL
Dante is straight! Your words
and I loved you for them!

NED
He's blown. We had him but
we lost him. He's gone. My
joe's out there - telling us
we're bang on target.

208 INT. HOTEL ROOM MOSCOW DAY

208

It's BARLEY'S room. BARLEY is alone, sitting on the bed,
tapping on the table and 'making jazz'.

209 INT. ANYWHERE DAY

209

Two patient men smoking, enjoying BARLEY'S music watching the
spools go round.

210 EXT. APARTMENT BLOCK NIGHT

210

The truck arrives.

211 INT. TRUCK

211

CY is in the driving seat. BARLEY, PADDY and HENZIGER in the back. There is a dim light over the table round which the men sit. PADDY is pointing a pencil at a black-and-white photo of a tall apartment block... to one of the high windows.

PADDY

This is the flat where Dante is waiting. You'll be glad to know the lift was working this morning. Now repeat what Katya told you.

BARLEY

(patiently)

Top floor, green-painted door bang opposite the lift.

PADDY

Right. That being the case, this will be your window. When you get in let us see you at that window.

BARLEY

Yes.

PADDY

Jack will walk you as far as the footpath. Then you're on your own.

HENZIGER

Tell Dante you want to walk out with as many answers as he can give you.

(he takes a notebook out of his pocket)

Here it is. The shopping list. Make sure you bring it back.

114
211 CONTINUED

211

PADDY

We think the whole thing will
take two hours, three for luck.
Tell him you want a date for
a final meeting to fill in the
blanks. When you're ready to
leave, open the curtain.
The truck will pick you up where
we drop you off. How's that?

BARLEY

Good.

BARLEY takes the shopping list and puts it in his jacket
pocket. From his inside pocket BARLEY takes an envelope and
gives it to PADDY.

BARLEY (CONT)

This is for Ned in case
anything goes wrong.

PADDY

Nothing's going wrong.

212 INT. SITUATION ROOM

212

The London clock says 7.58. The Moscow clock says 10.58.

NED is in quarantine.....he is thinking.

213 EXT. TRUCK

213

BARLEY and HENZIGER leave the truck.

214 INT. SITUATION ROOM

214

RUSSELL and his Gang wait...watching NED nervously. Maybe
NED is getting somewhere. NED swivels his chair to face his
computer screen...turns the screen on.

215 EXT. APARTMENT BLOCK

215

BARLEY and HENZIGER have reached the parting of the ways.
They halt.

HENZIGER

You'll be fine, Barley.

215 CONTINUED

215

BARLEY
Fingers crossed, Jack.
Cheerio.

BARLEY walks on alone.

216 SITUATION ROOM

216

NED sits staring at the screen rolling again...

SCREEN
"Barley exited Katya's flat
00.24 hrs."

217 BARLEY WALKS ON

217

determined, unafraid.

218 NED

218

concentrating.

NED
(mutters)
One hour forty-four minutes
in her flat.

RUSSELL and CLIVE look up at him warily; to them, NED now has
an infectious disease called Doubt.

219 BARLEY

219

approaches the apartment entrance.

220 NED

220

is given a cup of coffee by CHARLOTTE, sympathetically
breaking quarantine.

NED
Thank you.

But CHARLOTTE doesn't leave, she hesitates.

221 BARLEY

221

nears the entrance, pauses. He looks around.

CLOSE ON BARLEY as he considers a moment.

222 NED

becomes aware that CHARLOTTE is still standing there.

CHARLOTTE

Sir? The shopping list - is it dangerous if it falls into the wrong hands? It's only questions. It's the same as answers.

NED

It's the same thing. It tells them what Dante has given away, and it tells them what we don't know. It tells them what we would most like to know. It lets them read our hand like a good bridge player. It's worth -

Suddenly stands up, pointing at BOB.

NED

Because he's made a deal!

Now he has everyone's attention.

NED (CONT)

The Sovs let the operation run because they're waiting for the shopping list and Barley's decided to give it to them.

RUSSELL

(furious)

Jesus Christ!

NED

Signal the truck! (turns and shouts)

Brock!

SCREEN

"Ex-truck. Barley launched and looking good."

BOB

Too late Ned.

BROCK arrives at NED's desk. NED talks over RUSSELL's next speech.

NED

(calmly)

Brock. Flash-signal Paddy - abort.

222 CONTINUED

222

RUSSELL
(pointing at the
screen, jeering)
Yeah, and he's going to come
back smiling, and you can
have a long, long vacation.

NED looks destroyed.

NED
My joe's crossed over.

223 BARLEY

223

moves on through the doorway of the block and disappears
inside.

224 INT. SITUATION ROOM

224

Silence. The screen flashes "Wait".

225 EXT. APARTMENT BLOCK NIGHT

225

THE WINDOW high above, shows a yellow light.

226 INT. TRUCK

226

PADDY watches the yellow light.

227 THE YELLOW LIGHT

227

continues to burn.

228 INT. SITUATION ROOM

228

RUSSELL sits waiting. He looks towards.....NED who sits
waiting.

The Moscow clock shows 3.30.

BOB, JOHNNY, the others, are all waiting too. CLIVE is
absent.

229 EXT. APARTMENT BLOCK DAWN

229

The yellow light burns on. The truck starts up and pulls
away.

230 INT. SITUATION ROOM CLOCK 4.10

230

RUSSELL
(into phone)
Yes, sir....

RUSSELL puts the phone down. He is aware that everyone is looking at him. Only CLIVE is absent.

RUSSELL (CONT)
Shit city, Ned.

NED nods. RUSSELL fetches his coat and puts it over his arm. He comes to NED. RUSSELL touches NED's shoulder.

RUSSELL (CONT)
Honour is due.

He goes towards the door, which is unlocked for him. He addresses the room with a certain bravado.

RUSSELL (CONT)
Well, boys, I guess we better
put the chairs back on the
tables. Till next time.

He walks out, and BOB and JOHNNY fall in behind him. Those who are left, BROCK, the girls, the American Assistants, pause, watching NED.

231 EXT. MOSCOW STREET DAY

231

KATYA is walking in the street. The SHOT is reminiscent of the very beginning of the movie. So are the first words, though the voice is not familiar.

VOICE
Yekaterina Borisovna Orlova.

BARLEY (VO)
Yes. Katya.

We stay with KATYA. She keeps walking. She is going to stop to buy flowers in the street. Perhaps she will board a trolley bus. And disembark a trolley bus. Ultimately she is carrying the flowers as she walks along the path through a large cemetery.

231 CONTINUED

231

Meanwhile -

VOICE

The letter was signed
"Katya"?

BARLEY (VO)

No - just the initial. "Your
loving K".

VOICE

And British Intelligence
showed you her letter for
the first time in Lisbon?

BARLEY (VO)

Yes.

VOICE

The letter referred to your
first meeting with Savelyev?

BARLEY (VO)

Yes. At Peredelkino.

VOICE

But Mrs Orlova was not at
Peredelkino?

BARLEY (VO)

As I keep telling you, I
didn't meet her till -

VOICE

Please. Allow me. Did
Savelyev arrive at
Peredelkino by himself or
with others?

BARLEY (VO)

I don't know. Why don't
you ask him?

VOICE

Unfortunately Professor
Savelyev is dead. He became
very ill from hepatitis.

231 CONTINUED

231

KATYA has reached Yakov's grave and lays the flowers on it.

VOICE (CONT)

A great loss to the Soviet
scientific community. We
mourn him.

232 INT. KGB INTERVIEW ROOM DAY

232

A straight continuation. The CUT is to BARLEY. The news
shakes him.

BARLEY

Me too. I have nothing to
add to what I have already
told you. You have the
shopping list - payment in
full.

The voice is identified as belonging to the CHAIRMAN of a
small group of civilians who are facing BARLEY across a
table. ANASTASIA is among them.

INTERVIEWER

Ah, the celebrated list

BARLEY

That was the deal. I expect
you'll honour it - I left a
letter behind me just in case
they think my reasons were
ideological.

233 INT. RUSSIA HOUSE DAY

233

NED is at his desk, slitting open BARLEY'S letter.

INTERVIEWER (VO)

Tell me about the letter.

NED (VO)

"Dear Nedski....."

BARLEY (VO)
".....by now you'll know I
crossed the frontier I once
told you about, and if you're
going to lose sleep over that,
I can't help you. But at
least you don't have to lose
sleep wondering what happened
and when and why. Dante is
blown, as you would say.

234 HOSPITAL WAITING ROOM FLASHBACK

KATYA is on the hospital telephone.

BARLEY (VO)
The letter to Katya was a
fake. We all believed what
we wanted to believe. His
phone-call to the hospital
was KGB-controlled...

This time we see her face. Her face is devastated. We see
BARLEY'S reaction. He rises. KATYA replaces the phone. She
sways, is about to faint. BARLEY goes to her, holds her up.
As if embracing her.

Then we see she is weeping, he is gripping her round the
shoulders.

BARLEY
Tell me. Tell me.

She tries to fight him off. He pulls her into -

235 INT. HOSPITAL WARD

The hospital ward is like a nightmare scene - the sick, the
maimed, a woman shrieking...

BARLEY (CONT)
Tell me was is Yakov?

She nods.

KATYA
He is taken. Yakov is taken.

235 CONTINUED

BARLEY (VO)

But Dante and Katya had worked
out a code -

KATYA

He used the wrong name. If we
are safe he calls me Alina. If
he is caught, Maria. He called me
Maria. He was telling me we are
dead.

FLASHBACK

236 EXT. HOSPITAL

This time we are close to BARLEY and KATYA as they leave the hospital.
This time we can see that disaster has struck them.

236

FLASHBACK

237 EXT. PARKED CAR

BARLEY pushes KATYA into the passenger seat. He gets into the driver's
seat.

237

238 INT. CAR

BARLEY is frantically looking in her handbag for the car keys.

238

BARLEY

Keys! Keys!

FLASHBACK

239 EXT. HOSPITAL NIGHT

The car, BARLEY at the wheel, drives past the Watcher.

239

BARLEY (VO)

So there we were. And I was
thinking - why haven't they
arrested us?

FLASHBACK

240 INT. KATYA'S FLAT. CHILDREN'S BEDROOM. NIGHT

KATYA is lying, sobbing, with her arms spread over the sleeping TWINS.

240

123
241 INT. KATYA'S BEDROOM NIGHT

241

KATYA is hunched up on the bed, destroyed. BARLEY is standing at the window, thinking hard.

BARLEY (VO)

It took me a while to work it out -

FLASHBACK

242 INT. POTOMAC/BLAIR PARTY

242

We are back with BARLEY and ZAPADNY during the conversation which we witnessed at a distance. Now we are close in.

BARLEY (VO)

- but of course they wanted the shopping list.

BARLEY

Shut up, Alik, and listen. I need to betray my country and I haven't got much time. And don't tell me you don't know who to get hold of - just do it. I want to meet them in the morning because we have to sign a contract.

ZAPADNY stares at Barley, shocked. BARLEY is grinning slapping ZAPADNY'S back.

243 THE PARTY - LATER

243

BARLEY and KATYA are dancing closely and slowly.

BARLEY

Smile - you must smile - they are watching us - your side and my side. We are going to beat them both. I can't save Yakov, nothing can. But you are safe and your children are safe and Uncle Matvey is safe - trust me.

I love you, I won't let you down.

244 EXT. APARTMENT BLOCK NIGHT

244

BARLEY walking

BARLEY (VO)
It was my first good contract.
The first time I really knew
the value of what I had to
sell.

BARLEY disappears inside the Apartment Block.

245 INT. APARTMENT BLOCK

245

Continuation. BARLEY has entered a lobby with an echoing stairwell. He looks upwards. No one. He presses the elevator button. The doors open. The KGB INTERVIEWER is in the elevator BARLEY goes in. The gates start to close behind him as we see him take the Notebook Shopping List from his pocket and hand it to the KGB.

Unexpectedly, the lift DESCENDS.

246 INT. RUSSIA HOUSE DAY

246

NED is completing reading the letter. He folds it, replaces it in its envelope and puts the envelope in his pocket.

NED (VO)
Quite a contract, Barley.

247 EXT. PICNIC PLACE DAY

247

KATYA and her family are picnicking. Her face. Her thoughts... about the absent Barley.

BARLEY (VO)
Yes, not bad. Real people
for unreal arguments.

NED (VO)
But can you trust the Sovs?

248 INT. KATYA'S OFFICE

248

KATYA working at her desk.

BARLEY (VO)
Katya's back at work, the twins
are back at school. So far so
good. How's your side?

248A INT. RUSSIA HOUSE DAY

24

NED (VO)

Up and down.

NED is clearing out his desk. And WALTER is with him.

WALTER

What about Russell?

NED

Russell's a survivor. Rumour has it that the shopping list was really brilliant deception planted on the Russians by our clever Russell - who started the rumour.

(Walter chuckles, louder as Ned continues)

And if he can get the Sovs to believe it, everything's back in square one. Dante need never have bothered.

WALTER

And Barley?

249 INT. CLIVE'S OFFICE DAY

24

CLIVE is looking aghast at a signal.

249A INT. BAR LONDON DAY

249.

CLIVE has entered and is anxiously working his way towards.....NED.

CLIVE

(by way of greeting)

I appreciate this.

(Ned gestures "You're welcome")

Blair's back in Lisbon.

NED

Not my problem, Clive. Yours.

The problem being....

250 INT. BARLEY'S FLAT (LISBON) DAY

BARLEY, can of beer in hand, stares out of the window. He is a new man - nothing derelict about him this time compared to when we last saw him in this room. And the new man has paused in decorating the flat: the stepladder and the paintpot in place.

NED (VO)
(continuing)
... that if you lay a finger
on him, you'll be admitting
you fucked up.

BARLEY
It's not a large flat, of
course, but by Moscow
standards...

He turns round and we see that NED is with him.

BARLEY (CONT)
We'll squeeze in all right.

NED
You're still backing your
Russia, Barley?

BARLEY doesn't answer, his attention caught again by the
distant horizon through the window.

NED (CONT)
Well, we'll see.

BARLEY
I chose this place because I
like to watch the ships coming
in. I must have known that one
day it would be my ship.

NED drains his glass and readies to leave.

NED
Good luck, Barley.

BARLEY doesn't appear to have heard him. He stares out
of the window at the sea, looking way, way off into the
distance.

250A EXT. LISBON HARBOUR

BARLEY is standing watching...

A Russian Cargo Boat approaching the harbour.

LATER

The Cargo Boat approaching the Quay.

LATER

The Cargo Boat tied up, a gangway being manoeuvred from ship to shore.

A few passengers appear at the head of the gangway.

BARLEY

has moved closer. Now he carries flowers and wrapped gifts. He is nervous.

ON THE BOAT

Two Russian "heavies" come down the gangway. They note Barley.

BARLEY looks back at them anxiously.

The "Heavy" who is in charge, nods at Barley. He turns back to the Boat and nods again.

Suddenly Katya, Matvey and the Twins are there, coming down the gangplank. They are loaded with bags and bundles and are fairly scared as well as excited.

Then KATYA sees BARLEY.

BARLEY smiles and waves.

She runs to him and embraces him.

Parcels drop from Barley's arms as, laughing, he hugs her. He lets go of her and bends to gather in the Twins.

The Two Russians watch.

They turn and go back up the gangplank and disappear on the Boat.

251 OMITTED

THE END