

WHITE NIGHTS

by

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and

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### DANCE SEQUENCES

This is a dance film. There are eight dance sequences featured in the screenplay (both solos and duets). The descriptions of these sequences are brief because the specifics of each dance will be designed in collaboration with the choreographer and the two principal dancers. Each sequence will highlight the unique skills of Mr. Baryshnikov and Mr. Hines.

1      DANCE SEQUENCE - SOLO - KOLYA      1

CLOSE ON A MAN - A blond man of thirty-three, a cigarette in his mouth, shirtless, wearing jeans, struggling for self-expression. He leaps over the furniture of a cheap hotel room. Does a dancer's turns with electric signs blinking in the background. Accomplishes acrobatic balances on a chair. He's a rebel against material things, a poet continually resurrected by the creative process.

## 2      INT. THEATER - STAGE - NIGHT      2

The "poet" is NIKOLAI (KOLYA) RODCHENKO, a dancer, Russian by birth. The ballet is Jean Cocteau's "Le Jeune Homme et la Mort," as staged by Roland Petit.

A beautiful WOMAN in a white dress appears and her love for the poet is strong. And he finds in his love for her greater expression of who he is than he has had until now. And the anger and dissatisfaction that has been shut up inside him eases somewhat, somehow. But the power of love intensifies his need to push through the limits of the world he has been struggling in. And this beautiful woman who loves him so much is Death, tempting him with the ultimate self-expression and lovingly guiding him to it. And he, seeking freedom, finds the courage to submit totally to her love, and hangs himself.

And then the dark, shabby hotel room disappears and there is a world of brilliant light and she is with him again, still so beautiful, bringing him into a world he would give his life for.

The curtain falls, and an audience cheers. When the curtain lifts again, Kolya and the ballerina who has played Death bow. Death is quick to leave him on the stage alone, and the ovation grows continually stronger.

THE AUDIENCE - It's as if there is a shared memory of each moment of what this man has danced tonight.

CLOSE ON KOLYA - He dances to be understood. He feels understood.

WE GO WITH HIM as he leaves here and heads backstage, where he embraces the dancer who played Death tonight.

## 3      INT. THEATER - KOLYA'S DRESSING ROOM - NIGHT      3

Kolya comes inside, followed by his dresser. LARRY JAFFE's already in here. Larry is Kolya's manager, early forties, and with all the energy of New York City inside him.

(CONTINUED)

KOLYA

(lighting a cigarette)

If you come in here, you have to tell me something good.

LARRY

You were great.

KOLYA

I don't mean that.

The dresser moves into the bathroom.

LARRY

Does a response like you get out there wear off that quickly these days? You come down this fast?

KOLYA

Everything I put out of my head before comes right in after. So please... something good.

LARRY

I gave you something good earlier.

KOLYA

What? I refused to dance three nights with the Stuttgart and now I have to dance three weeks for them?

LARRY

It's a settlement that doesn't cost you a cent.

KOLYA

But they decide what I dance.

(then)

Larry... I refused to dance because they had agreed to my program and then wanted it changed.

LARRY

They lost a lot of money when you cancelled.

KOLYA

You let me cancel.

LARRY

Your wife had just told you your marriage was dead. You were a crazy man.

(CONTINUED)

The door opens and a beautiful young woman comes in. MAGGIE is English, in her twenties and dressed in a way that makes her shimmer. While the door is opened, we can see other well-dressed people gathering outside. She closes the door.

Kolya goes to her and kisses her.

KOLYA

You won't come with me tomorrow? I promise you, Maggie, Japan is wonderful.

MAGGIE

Stay here, Kolya.

KOLYA

(looks at Larry)

Can I?

LARRY

I've never been sued by the Japanese, what the hell.

We can hear a SHOWER BEGIN RUNNING in the bathroom, and then Kolya's dresser comes out with a towel and exchanges it for the now dirty one in Kolya's hand. Maggie sits down on the cot in here. Kolya sits next to her.

KOLYA

I'm tired.

LARRY

Whenever I tell you that, you get pissed. Nice you finally agree with me. She's a witness, but I want it in writing, too.

(then)

Okay, now let's talk about it.

KOLYA

Soon. But first, there's Tokyo.

LARRY

Then San Francisco, Chicago...

KOLYA

I'm hungry. I need food.

LARRY

I've got something for you to sign first.

KOLYA

(knows what it is)

I need a shower, too.

(MORE)

(CONTINUED)

3 CONTINUED: (3)

3

KOLYA (CONT'D)

(gets up)

Talk to you in the morning, Larry.

He disappears into the bathroom.

4 INT. LONDON - PUB - NIGHT

4

It's on a corner, with windows that curve around both sides and give full view to the streets outside. It's a small, crowded pub with tables at which food is served.

FROM THE POV OF THE BAR we WATCH Kolya at a table with Maggie. He's wearing a pea coat which makes them a particularly attractive study in contrasts. He's eating much more than she is. But they're both very thirsty, drinking beer from glass mugs and, when he's downed his, he finishes what's left in hers and bolts from the table with the two mugs. He pushes through the crowd until he's over here at the bar. He puts the mugs down and finds Larry smack next to him. With Larry is an attractive woman in her thirties, DIANA.

LARRY

You gotta sign it, Kolya.

KOLYA

(ignoring him, smiling  
at Diana)

Hello.

LARRY

This is Diana.

DIANA

I love your dancing.

LARRY

You're gonna sign the fucking thing  
right now.

He pulls a folded document out of the inside pocket of his jacket.

KOLYA

(lighting a cigarette)

You said I was letting her have too  
much. Why do you want me to sign it?

LARRY

It's like with the Stuttgart, Kolya.  
You made a commitment. You can't just  
back off now.

(CONTINUED)

KOLYA

Because I make so many commitments to  
dance...

(jabs at the document  
with his finger)

... I have this divorce.

LARRY

Not signing it isn't gonna make a  
miracle where you have everything you  
want.

Kolya grabs the document and unfolds it. He slaps it  
down on the bar as the barkeep takes the mugs and re-  
fills them. Kolya signs his name. He picks the decree  
up. It's wet from the liquor spilled all along the  
bar. He notices this and smiles.

KOLYA

(handing the wet paper  
to Larry)

It will smell of regret.

Larry takes it from him and, now that it's signed, goes  
back to voicing his major objection to it.

LARRY

I'll always feel, in my heart of  
hearts, you let her get too goddamn  
much!

KOLYA

(laughs)

I have never danced for the money. In  
my heart of hearts, I am always a poor  
Russian boy.

LARRY

The way you kick money around, you're  
gonna be a poor old Russian.

KOLYA

(taking the mugs from  
the barkeep)

Good night, Diana.

DIANA

Good night.

LARRY

Remember, for God's sake, you need sleep  
tonight.

KOLYA

I will go to bed, I promise.

(CONTINUED)

4 CONTINUED: (2)

4

He starts pushing his way back to the table.

LARRY

(shouting after him)

Yeah, I know. But I want you to sleep.

5 EXT. HEATHROW AIRPORT - DAY

5

Larry is outside the main entrance, going a little crazy watching taxicabs deliver passengers, when out of one comes Kolya. Kolya, a lit cigarette in his mouth, is dressed as he was last night and carries a shoulder bag. Larry runs over to him.

LARRY

The limo couldn't find you.

KOLYA

(smiles)

It's all right. The plane will.

Kolya bends down into the taxicab.

6 INT. TAXICAB - DAY

6

Kolya finds Maggie asleep. (She, too, is dressed as we last saw her last night.) Kolya brings his head back out of the cab.

KOLYA

She's sleeping. You'll have to say goodbye for me.

7 INT. HEATHROW AIRPORT - TERMINAL - DAY

7

We GO WITH Kolya and Larry as they move quickly through the terminal.

LARRY

No dancer or athlete's at his peak forever. It's a physical reality. You start to lose it.

KOLYA

And you tell me I am making it come quicker. And I tell you I will not allow it to be before it is meant to be.

LARRY

Listen... Just let me find you four lousy weeks to take it easy.

KOLYA

Two weeks ago, in the Bahamas, I was on the beach sleeping in the sun.

(CONTINUED)

LARRY

It was two days. And you chartered a jet for it because whatever-her-name-was said she was catching a cold in Manhattan. You don't have the kind of money anymore to do things like that.

He expects some kind of response from Kolya but there is none.

LARRY (cont'd)

When the time comes you're not at your peak and you can't get what they pay you now, you're gonna wish like hell you hadn't fucked around so much.

They reach customs. Kolya turns to Larry. There is much affection in his voice.

KOLYA

Larrichka, listen... I don't dance for the money.

LARRY

(impatient, he's heard that before)

Yeah, I know.

KOLYA

Listen!

(then)

I left Russia because I could only dance what was chosen for me. I have the freedom now to dance everything! And I can't stop.

He smiles and, as he starts through customs...

KOLYA (cont'd)

(in Russian)

Goodbye.

Absolute stillness. A muted light not recognizable as day or night. The snow and ice are flat, inseparable from the sky. And hanging in there, in the otherwise empty sky, is the sun, but its light is the light of a midnight sun.

Three airplanes now appear over the ice.

CLOSE ON THE PLANE - A 747 commercial jet, British Airways. Its wing tanks are releasing fuel.

Escorting it are two MIGs, belonging to the Russian Republic.

9 INT. PLANE - FIRST CLASS CABIN - DAY

9

Most of the window shades are down, for almost all the passengers are sleeping. Among those awake is Kolya, who is also one of the few in here not Japanese.

CLOSE on Kolya sitting in a window seat, the window shade down, but not trying to sleep. He's drinking vodka straight over ice from miniature bottles placed on the cocktail tray between the seats.

The plane suddenly shifts to its side and then sinks for a moment. The vodka from the glass in Kolya's hand hits him in the face and the bottles on the tray fly. Kolya catches one, but the others are gone. He looks on the floor, spots one, reaches down for it. As he seizes it, a STEWARDESS, a pretty English girl of twenty, is face-to-face with him down here, retrieving another of his bottles. He smiles at her.

The plane tilts again and Kolya grabs for her to keep her from hitting against the back of the seat in front of them.

The Captain's VOICE SOUNDS on the cabin SPEAKERS.

CAPTAIN (V.O.)

Attention, please. We are about to make an emergency landing. We have had radio contact with Soviet authorities and have been allowed access to Soviet airspace. Two Russian jets are now escorting us over northern Siberia. Please remain calm and in your seats.

Kolya opens the window shade beside him. He looks out.

10 EXT. TUNDRA - DAY

10

Below are the marshy, treeless plains of Siberia, colored somewhat with the green color of the moss that is part of what little vegetation grows there.

11 INT. PLANE - FIRST CLASS CABIN - DAY

11

Kolya turns back to the Stewardess.

KOLYA

You carry a record of who is on this flight?

STEWARDESS

The passenger manifest.

KOLYA

You must destroy it.

(CONTINUED)

11 CONTINUED:

11

STEWARDESS

I can't.

KOLYA

Do you understand what I am down there?  
A traitor.

STEWARDESS

The Americans won't let you be mistreated.

KOLYA

What can they do? Protest.  
(nodding toward the  
cockpit)  
He does not say it but we will crash  
land, yes? Things will get damaged,  
things will be lost.

STEWARDESS

I can't. The manifest identifies  
everyone on the plane.

KOLYA

They have their passports.  
(then)  
It is only the names in first class you  
have to destroy. Help me.

She stares at him. Then she nods.

KOLYA (cont'd)

Thank you.

The plane begins jerking to its side again, diving in  
spurts. The Stewardess moves away from Kolya, strug-  
gling through the pitching cabin, dealing with the  
frightened passengers.

Kolya suddenly bolts from his seat. He's behind the  
Stewardess and steadies her just as she's about to  
tumble backward. She turns around.

STEWARDESS

Please sit down.

He moves past her.

STEWARDESS (cont'd)

You have to sit down!

He turns and she understands the fear on his face and  
says nothing more. He stumbles toward the toilet,  
opens the door and goes inside.

12 INT. PLANE - TOILET - DAY 12

Closing the door behind him, Kolya leans against it for support in this trembling cubicle. He pulls out his passport and however difficult it might be to tear one into pieces, he does it quickly and dumps those pieces into the toilet bowl. He presses the button that flushes it and takes out everything in his pockets that identifies him, bending his credit 'cards in half and ripping them apart, and sends them, in shreds, chasing after the pieces of his passport.

13 INT. PLANE - FIRST-CLASS CABIN - DAY 13

The plane is in a fierce descent as Kolya comes out of the toilet. He's thrown down the aisle past the other passengers sitting in crash position, forward in their seats, their heads between their knees. He gets off the floor of the cabin, into his seat, looks at the people across from him and copies the position.

In moments, the plane hits the ground with an impact that seems like it will, but doesn't, tear it apart.

14 EXT. MILITARY AIRFIELD - SIBERIA - CLOSE ON THE PLANE 14  
DAY

The force of the landing propels the plane off the runway. It inclines to one side and the tip of the wing there lodges in the dirt. The plane begins to turn in a circle.

Emergency vehicles begin speeding toward the plane, as well as jeeps carrying armed soldiers.

The plane finally stops moving, the end of that wing now torn off.

15 INT. PLANE - COCKPIT - DAY 15

CAPTAIN LEYTON, his co-pilot and his navigator don't move for a moment. Then Leyton looks at his co-pilot.

CAPTAIN LEYTON

Shit.

16 INT. PLANE - CABIN - DAY 16

Several passengers have been injured and there are the sounds of pain and remaining fear mixed with cries of English and Japanese.

CLOSE on Stewardess as she approaches Kolya's seat. He is as we last saw him, in crash position. Her hands immediately reach for him and with some difficulty she pulls him back against the seat. His head hangs loosely from his neck. His face is covered with blood. He's unconscious.

17 EXT. MILITARY AIRFIELD - DAY

17

Several military buses have been parked by the plane. The flight crew stands protectively around the passengers, all of the uninjured now outside the plane, and lead them toward the buses where officers of the Soviet Army wait to accept passports and travel documents before allowing anyone to board the buses.

CLOSE ON CAPTAIN LEYTON AND THE STEWARDESS

CAPTAIN LEYTON

There is someone here who speaks English. I know it. There has to be.

An officer passes them.

CAPTAIN LEYTON (cont'd)

English? Deutsch? Francais? Italiano?

The officer stares at him without response. Suddenly, KIRIGIN steps INTO THE FRAME.

KIRIGIN

I am Kirigin.

Leyton stares at him. He is a Russian man in his late thirties, with a strong face that is also a warm face when he allows it to be, as in this moment.

CAPTAIN LEYTON

Yes. Hello.

KIRIGIN

I speak a little English.

CAPTAIN LEYTON

I'm the captain of this plane. Are you in charge here?

KIRIGIN

(shakes his head no,  
then)

Colonel Chaiko.

CAPTAIN LEYTON

Please. I would like to speak with him.

Kirigin points up to the sky. Leyton looks where his finger's pointing.

KIRIGIN

Soon.

CAPTAIN LEYTON

He's flying here?

(CONTINUED)

KIRIGIN

Four hours from Moscow.

A stretcher carrying Kolya passes them. The Stewardess goes with it toward the ambulance. Kirigin watches.

CAPTAIN LEYTON

(looking at the ambulances)

How near is the hospital?

Kirigin doesn't answer. He is watching.

WHAT HE'S WATCHING - The Stewardess looking down at Kolya as the attendants carrying the stretcher stop and wait for space on the ambulance.

Kolya is still unconscious. His shirt has been ripped open. Laying on his chest, hanging from a chain around his neck, is a gold cross. Different from the cross we know, with two lines crossing, this cross has four. It is a Russian cross. She reaches down to close his shirt but her real purpose is to dislodge the chain from his neck.

BACK ON LEYTON AND KIRIGIN

CAPTAIN LEYTON

These people are my responsibility.

KIRIGIN

(silencing him with  
his hand)

No more.

He walks away toward the ambulance. He stands beside the Stewardess as Kolya is placed inside. Then he turns to her, smiles his warm smile, and extends his open hand toward her... wanting her to place there what is in her hand.

A simple stark building, it's design as rigid as the landscape around it. A car drives INTO THE FRAME and stops here. CHAIKO gets out. A man in his forties, aged but handsome, with an air of indifference that only those indifferent to nothing have.

The soldiers on duty out here acknowledge his presence by their sudden attention to it.

He stands outside the car alone for a moment, even in stillness bringing a certain energy here.

Another car drives up. Two KGB lieutenants emerge. Chaiko nods to them and they follow him inside.

19 INT. CLINIC - CORRIDOR - DAY

19

Kirigin is sitting here, looking at photographs we cannot see. Two soldiers are standing opposite him. When Chaiko appears in the hall, Kirigin stands quickly. Chaiko approaches him. The KGB lieutenants stay a distance behind. When Chaiko and Kirigin speak, they speak in Russian.

KIRIGIN  
(offering his hand)  
Welcome, Colonel.

Chaiko nods, shakes his hand.

CHAIKO  
The situation at the airfield was well handled, Captain.

KIRIGIN  
Thank you.

CHAIKO  
There is no question it was a legitimate emergency.  
(then)  
Four people were killed?

Kirigin nods.

CHAIKO (cont'd)  
And there are ten passengers here in the clinic?

KIRIGIN  
Yes, and only three are severely injured. One will not live and it is possible another will lose a leg.

CHAIKO  
I hear there is a special case.

Kirigin nods.

KIRIGIN  
No passport. No travel documents. No identification of any kind. But this.

He takes Kolya's cross out of his pocket and hands it to Chaiko. Chaiko looks down at it, then back to Kirigin.

KIRIGIN (cont'd)  
We took these photographs of him.

He now hands him the photographs.

CLOSE on photographs as Chaiko studies them.

(CONTINUED)

19 CONTINUED:

19

They are of the injured Kolya taken upon his arrival at this clinic.

CHAIKO AND KIRIGIN

• Chaiko looks up from the photographs.

CHAIKO

(simply)

Nikolai Rodchenko.

KIRIGIN

I have had him isolated.

DR. MARKOVA, an attractive woman in her forties, comes out of the room opposite.

KIRIGIN (cont'd)

Dr. Markova, this is Colonel Chaiko.

CHAIKO

(immediately to business, indicating the photographs)

His condition exactly.

DR. MARKOVA

There is no fracture and he has not suffered a concussion. Both the skull and the brain are undamaged. The scalp was cut open and the wound has been stitched. Since waking, his head has hurt but that is expected.

CHAIKO

He is awake?

DR. MARKOVA

Yes.

CUT TO:

20 INT. CLINIC - KOLYA'S ROOM - DAY

20

Kolya is lying on a bed, awake but weak, and in pain. Chaiko comes inside. Stares at Kolya for a moment. Then approaches the bed. Kolya watches him. There is silence, and then Chaiko speaks, in English.

CHAIKO

You speak English?

Kolya shakes his head no.

KOLYA

Francais.

(CONTINUED)

20 CONTINUED:

20

CHAIKO  
(in French)  
You have not been seriously injured.  
You understand that?

Kolya nods.

CHAIKO (cont'd)  
(in French)  
My name is Chaiko. I am a colonel with  
the KGB.

Kolya stares at him, not reacting.

CHAIKO (cont'd)  
(in French)  
We have not located your passport or any  
other document that identifies you.

KOLYA  
(in French)  
If I could make a call. To the French  
ambassador.

CHAIKO  
(in English)  
Why the French ambassador? Would it not  
be simpler to call the American embassy?  
(hands him the gold  
cross and speaks  
in Russian)  
I have seen you dance, Rodchenko.

KOLYA  
(in English, refusing  
to speak in Russian)  
I would like a cigarette.

CHAIKO  
(in English)  
I have always admired you as a dancer.  
A great dancer. But a pathetic man.  
(then)  
We will talk again.

Kolya, his head in pain, stares at Chaiko as he opens  
the door.

21 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S ROOM - DAY 21

CHAIKO  
(immediately, to  
Dr. Markova)  
Officially, he has not awakened.

(CONTINUED)

21 CONTINUED:

21

DR. MARKOVA

That would put him in a coma. Unless there was internal trauma, that is impossible with his injury.

CHAIKO

But such an injury could have led to a coma?

DR. MARKOVA

If the trauma resulted in swelling, yes.

CHAIKO

Then that is his condition, Dr. Markova. Your task now is to produce x-rays and medical charts confirming that condition.

Her reluctance is evident in her sudden quietness.

CHAIKO (cont'd)

This must be done within the day.

(turning to one of  
his lieutenants)

You will stay here.

Chaiko begins walking down the corridor. His other lieutenant follows. Kirigin moves quickly to Chaiko's side.

KIRIGIN

You have a plan?

CHAIKO

If Moscow approves.

22 INT. AIRPLANE HANGAR - MILITARY AIRFIELD - DAY

22

At one end of the hangar, folding cots have been set up for the passengers and flight crew. The fact of death among them has weakened their voices. Most sit or lie on the cots, still in shock from the crash and beaten from an endless wait. When Chaiko enters with Kirigin, all attention goes to the two men.

CAPTAIN LEYTON

Colonel Chaiko, it has been almost six hours since you promised immediate word on our departure. I demand to be allowed to speak with London. Now!

CHAIKO

You are unexpected guests on a military airfield. We have made you as comfortable as possible in such a situation.

(MORE)

(CONTINUED)

CHAIKO (CONT'D)

If someone has mistreated you in the past six hours, report this to me now.

CAPTAIN LEYTON

What is the status of the injured?

CHAIKO

Seven of the ten passengers will be released from the clinic tonight. Of the three remaining, we expect, as you have been told, that one of them will die. Another may require an operation on the leg. The last is in a coma.

CAPTAIN LEYTON

I will still need their identities.

CHAIKO

(ignoring him, to the assembled passengers and crew)

Dinner will be brought to you here and, in a few hours, you will be flown to Moscow. The seven who can be released from the clinic will go with you.

The KGB lieutenant who left the clinic with Chaiko has come into the hangar and is on his way over here.

CAPTAIN LEYTON

And the others, Colonel?

The KGB lieutenant reaches Chaiko and hands him a message. Chaiko begins walking away, the lieutenant and Kirigin at his heels.

CAPTAIN LEYTON (cont'd)

(shouting after Chaiko)

I will need the names of the remaining passengers.

Chaiko does not turn back, does not respond. Leyton starts to move after him, but two soldiers stop him.

CLOSE ON CHAIKO AND KIRIGIN - Chaiko smiles at the message, then speaks to Kirigin.

CHAIKO

Moscow has approved my plan for Rodchenko.

CUT TO:

23 EXT. CLINIC - WHITE NIGHT

23

Chaiko's car has just driven up to the clinic. He is getting out with his lieutenant. He stops suddenly and looks at the sky with its muted light.

CHAIKO

(to his lieutenant)

Is it night?

LIEUTENANT

(nodding)

Yes.

CHAIKO

(still looking at the sky)

This would drive me crazy very quickly.

24 INT. CLINIC - KOLYA'S ROOM - WHITE NIGHT

24

Kolya is on his feet when Chaiko enters.

KOLYA

Since I am not allowed near a telephone, I depend on you to inform my embassy of where I am.

CHAIKO

In this country, you are a criminal. Do not depend on me for favors.

He takes out a pack of cigarettes. Offers the pack to Kolya. Kolya stares at it, wishing he had the will to ignore it. He takes the pack. Chaiko smiles.

KOLYA

(taking out a cigarette)

I will not talk to you, Chaiko, until you respect that I am a citizen of another country.

CHAIKO

What the Americans allow you to call yourself is of no meaning to us. You are home, Rodchenko.

KOLYA

No. This is the country I was born in. Not my home.

He gestures that he has nothing to light his cigarette with. Chaiko hands him matches.

KOLYA (cont'd)

It is a fact that plane existed. It is also a fact I was on that plane.

(MORE)

(CONTINUED)

KOLYA (CONT'D)

(lights his cigarette)

What can you do with those facts? The rest of the world is involved.

CHAIKO

The others on that plane are being flown to Moscow. The rest of the world is very pleased.

Kolya stares at him. Then:

KOLYA

I believe I will not be easily forgotten, Chaiko.

CHAIKO

A representative from the American embassy and an American doctor are coming here. They will verify another fact: the injury to your head has put you in a coma.

Kolya stares at him.

KOLYA

Will I die?

Chaiko does not answer. Instead, he turns toward the door. Like a shot, Kolya is behind him.

KOLYA (cont'd)

That is a very important question to me, Colonel Chaiko. You will not leave it unanswered.

Chaiko turns around. For the first time, we see anger in him.

CHAIKO

Your holiday in America is over.

KOLYA

What you do to me you do to an American citizen.

Chaiko throws open the door, nods for his men to come inside. They are in here within seconds.

CHAIKO

(in Russian)

Put this Russian to bed.

They grab hold of him and drag him to the bed.

(CONTINUED)

24 CONTINUED: (2)

24

KOLYA

Chaiko!

CHAIKO

Quiet, Rodchenko. This is a clinic.

He goes out.

25 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S ROOM - DAY 25

Kirigin has just now come into the corridor as Chaiko leaves Kolya's room. When Kirigin reaches him:

KIRIGIN

Dr. Markova has done what you ordered.  
The appropriate x-rays and medical  
charts are now officially listed as  
Rodchenko's.

Kirigin hands him a folder.

KIRIGIN (cont'd)

I have brought you the file on  
Greenwood.

CHAIKO

The black man?

KIRIGIN

Yes.

Chaiko opens the folder.

WHAT HE SEES -- A photograph of a black man, early  
thirties, smiling.

CHAIKO (O.S.)

Where is he now?

KIRIGIN (O.S.)

Zimbirsk.

Chaiko's hand lifts the photograph and, under it, is  
another photograph, of a young woman, blonde, late  
twenties, not smiling.

CHAIKO (O.S.)

His wife?

KIRIGIN (O.S.)

Yes.

CHAIKO

He will not want to be separated from  
her. That's how we will control him.

(MORE)

(CONTINUED)

25 CONTINUED:

25

CHAIKO (CONT'D)

If he loses her he has nothing.

(then)

Bring them both here. Now.

KIRIGIN

Zimbirsk is three hundred miles from here.

CHAIKO

(begins walking away)

While you are gone, I will have time to sleep.

26 INT. THEATER - STAGE - WHITE NIGHT

26

The set on stage is Catfish Row, the group of tenement houses in the Charleston, South Carolina, of 1925, where the characters of "Porgy and Bess" come to life to sing their story.

Only two of them are on the stage right now. Bess and Sportin' Life. RAYMOND GREENWOOD is Sportin' Life. In his early thirties Raymond is the man in the photograph Kirigin showed to Chaiko. Tall and lean, he has a warm, incredible smile which right now is a little satanic, as befits Sportin' Life.

DARYA plays Bess. Blonde in the photograph Kirigin gave to Chaiko, tonight she is wearing a dark wig and makeup to give her the suggestion of a darker complexion. She is slender and striking in her look.

When they speak the following, it is in Russian, a translation close to the meaning and spirit of the English dialogue.

DANCE SEQUENCE - SOLO - RAYMOND

RAYMOND (SPORTIN' LIFE)

Sister, that Porgy ain' goin' be no witness now. They goin' lock him up in jail --

DARYA (BESS)

Lock him up?

RAYMOND (SPORTIN' LIFE)

Just like I tol' you, ain' nobody home now but Bess and ol' Sportin' Life.

(takes her hand)

But cheer up, sistuh, ol' Sportin' Life givin' you de stuff for scare away dem lonesome blues.

(CONTINUED)

26 CONTINUED:

26

DARYA (BESS)

Happy dus'! I ain' want none of dat  
stuff, I tells you. Take dat stuff  
away, buzzard!

Sportin' Life tries to force Bess to take the dope.

27 INT. THEATER - ROWS OF SEATS - WHITE NIGHT 27

It's a small theater. Most of the seats are filled.  
The Russian audience watches intently.

28 INT. THEATER - STAGE - WHITE NIGHT 28

Sportin' Life is still trying to force Bess to take the  
dope. She suddenly yields and claps her hand over her  
mouth.

RAYMOND (SPORTIN' LIFE)

An' membuh there's plenty more where  
that come from. Listen...

(he begins singing,  
in English)

There's a boat dat's leaving soon for  
New York

Come wid me

Dat's where we belong, sistuh

You an' me kin live dat high life in  
New York

Come wid me

Dere you can't go wrong, sistuh

I'll buy you de swellest mansion

Up on upper Fifth Avenue

An' through Harlem we'll go struttin'

We'll go astruttin'

An' dere'll be nuttin

Too good for you

I'll dress you in silks and satins.

In de latest Paris styles

And de blues you'll be forgettin

There'll be no frettin

Jes nothin' but smiles

Come along wid me

Hey dat's de place

Don't be a fool

Come along

Come along

There's a boat dat's leavin' soon for  
New York

Come wid me

Dat's where we belong, sistuh

Dat's where we belong!

29 INT. THEATER - STAGE - WHITE NIGHT

29

Raymond or, rather, Sportin' Life, dances around Bess, moving closer as he circles. As his body touches hers:

RAYMOND (SPORTIN' LIFE)

There's a boat dat's leaving soon for  
New York  
Come wid me  
Dat's where we belong, sistuh  
Dat's where we belong!

The audience applauds. Sportin' Life may be a villain, but they sure love his singing and dancing.

30 INT. THEATER - BACKSTAGE - WHITE NIGHT

30

Raymond and Darya leave the stage and embrace. The last scene of the show is starting and their eyes are on the stage when they begin talking.

RAYMOND

The show's cut in half, makes no goddamn sense, but that music... that music helps us all seem not too shabby, doesn't it?

DARYA

They love you, Rayichka.

RAYMOND

(looks toward stage)

Well, one day I'm gonna do a whole other show for them. Where I'm not some guy who was written before I was born. It'll be about those people out there, and the system that kicks shit out of them.

He looks at Darya. Sees her looking at him with concern.

RAYMOND (cont'd)

(smiling, putting his  
arm around her)

Hey... don't worry. It's just a dream. Anyway, the one good thing about cutting this show in half is my part seems bigger.

She smiles. He sees Kirigin come up behind her. His smile goes. Darya turns to see what has lost him his smile.

KIRIGIN

(acknowledging them both)

Comrades.

(CONTINUED)

RAYMOND

It's only a show, Captain. There really is no boat dat's leaving soon for New York.

KIRIGIN

(to Darya)

I don't understand.

DARYA

(in Russian)

He hopes you've been enjoying the show.

Kirigin shakes his head no. Then:

KIRIGIN

(in Russian)

I am not here for that. You both must come with me now.

DARYA

(to Raymond)

We have to go with him, Rayichka.

RAYMOND

(it's difficult for  
him to hold his anger,  
but he's learned)

We're very tired. And our answers to the questions won't have changed, man. We don't make trouble, and you know it!

KIRIGIN

We must leave now.

RAYMOND

(wipes some of the  
dark makeup from  
Darya's face)

You don't mind we change back to ourselves, do you? We don't want to deceive anybody.

KIRIGIN

(to Darya)

I don't understand.

DARYA

(in Russian)

We would like to change.

Kirigin nods.

31 INT. THEATER - DRESSING ROOM - WHITE NIGHT

31

Raymond and Darya have just come inside. Darya is at the sink, turning both faucets on. Then she turns to Raymond, speaking lower than the sound of the running water.

DARYA

Raymond, please, let this just be as simple as possible.

RAYMOND

(undressing)

I don't fuck with their routine. I answer their questions. But I keep my sense of humor. It's in the soul of my people, Darya.

She begins undressing and, during the rest of the scene, they get dressed to leave with Kirigin.

DARYA

It's in the soul of my people too, Raymond.

RAYMOND

(smiles)

The Kirigins have been in power over seventy years and still haven't figured how to ration humor.

DARYA

But there are times...

RAYMOND

(interrupting her,  
almost yelling)

Times you let them beat on your soul. I know that! And I let them do it!

(softly)

Don't I, Darya? Don't I always leave these little interrogations a regular malenky chelovek. Grateful to be shuffling off into the night?

DARYA

You would not be silent in Moscow. So we were put in this place where no one can hear you. Why keep shouting? Do you want to hurt us more?

RAYMOND

(touches her hand with  
his)

Darinka. Since Moscow, I haven't shared a thought in my head with anyone but you.

(CONTINUED)

31 CONTINUED:

31

Suddenly, there is a LOUD POUNDING on the door that makes them jump a little.

They both look toward the door. The POUNDING STARTS AGAIN.

RAYMOND

It's an old Soviet custom. Means get your asses moving.

32 EXT. THEATER - WHITE NIGHT

32

The theater is between shops, hardly much wider than either shop. Kirigin is leading Raymond and Darya to his car, waiting with a DRIVER in front of the theater. Raymond and Darya each carry shoulder bags.

KIRIGIN

(in Russian)

We will be driving three hundred miles.  
Use the time to sleep.

33 INT. KIRIGIN'S CAR - WHITE NIGHT

33

Kirigin gets in front with the Driver. Raymond and Darya get in back. Kirigin nods and the Driver starts on the road.

CLOSE ON RAYMOND AND DARYA in the back seat.

DARYA

Why are we going three hundred miles from here?

(she squeezes his arm)

Rayichka... I'm afraid.

RAYMOND

(holds her close  
against him)

We're together. It's okay.

DARYA

(suddenly unzippers  
her bag

My comb. I left my comb.

(looks at him as if  
she may never have  
one again)

I left it.

He smiles, moves his hand gently, softly through her hair.

(CONTINUED)

33 CONTINUED:

33

RAYMOND

(a whisper)

Darinka... I love you.

34 INT. CLINIC - KOLYA'S ROOM - DAY

34

Larry Jaffe is in here with two other Americans, DR. JAMES ASHER, a a man in his fifties, and SCOTT WINSTON, a representative from the American Embassy in Moscow.

Kolya is unconscious on the bed. Winston watches as Asher examines Kolya. Larry's eyes keep going to the glass window on the door, through which he can see Chaiko, waiting in the corridor.

WINSTON

Could this just be a coma-like state?  
Induced by sedation?

ASHER

Yes. But the x-rays show a swelling of the brain.

WINSTON

But are those x-rays Rodchenko's skull?

ASHER

I would like to do my own tests, Scott, but it would be pointless. They monitor the machines. They develop the x-rays.

LARRY

Then we get him out of here.

(looks at Kolya)

He's alive, and I know he's got inside him some sense of where the hell he is, and that can't be doing him any fucking good.

WINSTON

I'll have him flown to Moscow immediately.

ASHER

No.

They look at him.

ASHER (cont'd)

If he really is in a coma, if these really are his x-rays, it would be an idiot risk.

(CONTINUED)

34 CONTINUED:

34

WINSTON

Then we trust these people, is that it?

LARRY

Goddammit, that is not it!

(then)

What if they kill him?

WINSTON

(to Dr. Asher)

I know these guys. They're playing some kind of game. My gut instinct's to get him out of here.

ASHER

Your gut's not enough to convince me, Winston. If it's not a game, I'm afraid we'll do permanent damage moving him.

LARRY

Jesus Christ, what are we gonna do?

(to Winston)

We can't risk fucking him up for good.

35 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S ROOM - DAY 35

Chaiko and Dr. Markova stand out here, with Chaiko's men a distance from them. The door to Kolya's room opens and Winston and Dr. Asher come out, followed in a bit by Larry.

WINSTON

I've been talking to Dr. Asher about flying Rodchenko out of here.

CHAIKO

I have asked Dr. Markova if we could transport him to Moscow, but she says it would be at a serious risk.

(to Dr. Asher)

Do you agree with her, Dr. Asher?

ASHER

Her fear is well taken, Colonel Chaiko.

CHAIKO

(to Winston)

I am sorry.

WINSTON

I want to send a marine guard from the embassy and station him here with Rodchenko.

(CONTINUED)

CHAIKO

That will not be allowed. This is a military base. It was an extraordinary decision to permit you to come here. We are trying to cooperate with you. If you feel that we have not done that, you are free to make a protest when you return to Moscow.

Chaiko begins walking down the hallway, clearly an indication that they must leave now. Winston and Larry follow him. Dr. Asher stays a moment with Dr. Markova and studies her face. She does not avoid his eyes, and this she does almost sadly, without arrogance. Then:

ASHER

(in Russian)

Thank you.

She nods.

DR. MARKOVA

(in Russian)

A safe journey, doctor.

He stares at her a moment longer, then follows Chaiko's path.

CLOSE ON THE FOUR MEN as they walk down the corridor.

CHAIKO

I will have you kept informed daily on his condition, Mr. Winston. That is all I can do.

WINSTON

I assure you that my government'll demand a medical observer be stationed here.

CHAIKO

If your demand fails, I will have him flown to Moscow as soon as Dr. Markova allows it.

Kirigin opens the door. Chaiko stop here.

CHAIKO (cont'd)

(to the Americans)

A safe journey.

WINSTON & ASHER

Goodbye, Colonel.

Larry says nothing. Then the three of them leave.

This is a doctor's office. Raymond and Darya are sitting in here, she is trying to sleep on his shoulder, when Chaiko comes in. Darya sits up.

RAYMOND

What are we doing in a hospital?

CHAIKO

It should not worry you. You are healthy, yes?

RAYMOND

You're Colonel Chaiko?

CHAIKO

Whatever you tell me should be the truth, Comrade Greenwood.

RAYMOND

(nods, this man makes  
him uncomfortable)

What can we do for you?

CHAIKO

Exactly.

Chaiko sits behind a doctor's desk.

CHAIKO (cont'd)

There is something you can do for me.

DARYA

The people we work with are loyal to the State. It would be wrong for us to spy on them.

CHAIKO

But if it is necessary for me to ask you to spy on them, then is it not wrong for you to believe them loyal?

DARYA

We are actors. There is nothing in our lives but that. Come sit in our theater, and you will know everything about all of us.

CHAIKO

What would I learn of your husband? That he sings a song, and does a little dance. But would I learn that he once angered those who permitted him to live in our country?

(CONTINUED)

RAYMOND  
(trying to get Chaiko's  
attention off Darya)  
Hey, I've been keeping my mouth shut for  
years now.

CHAIKO  
(ignoring Raymond, to  
Darya)  
I am not interested in your theater.  
(dismissing her)  
Wait outside.

She looks at Raymond. He smiles at her. She stands  
and leaves the room.

CHAIKO  
Did you think it would be easier for you  
if you were married to a Russian woman?

RAYMOND  
I love her. It's one thing in my life  
never proved wrong.

CHAIKO  
She had great promise as an actress.  
Had she renounced you, she would be in  
Moscow now. Perhaps very famous.

RAYMOND  
I know that. And I'm trying to live  
with what happened to her because of me.

CHAIKO  
Do you ever dream of Philadelphia?

RAYMOND  
Hey, man, I dream a million dreams.  
That's how the hell I came to Russia.

CHAIKO  
Your own country wanted to put you in  
prison. And we welcomed you.

RAYMOND  
I didn't come here to hide, man. I came  
to check out something different. And  
you disappointed me.

CHAIKO  
You disappointed us, Comrade Greenwood.

RAYMOND  
Why's that, huh? I mean, I'm a Marxist.  
I think capitalism sucks.  
(MORE)

(CONTINUED)

RAYMOND (CONT'D)

Economic power in as few hands as possible. A big fat gap between the people who got everything and the people who got nothing.

CHAIKO

And for a man with your color...

RAYMOND

The gap's at its fattest.

CHAIKO

And they fill up the prisons with your people. But here we gave you a life of great prestige, Comrade Greenwood. You lectured at the Third World University, free to speak about these very things.

RAYMOND

Yeah. Living the good life in Moscow. And you know what I found? Power in as few hands as possible. And that big fat gap between the people with everything and the people who got nothing.

(suddenly goes quiet,  
stares at Chaiko, then  
turns away from him)

Shit.

Chaiko looks at him questioningly. Raymond turns back to him.

RAYMOND (cont'd)

I'm gonna have to go out there and lie to her. Tell her I kept my mouth shut.  
(then)

Hey... you know what I've learned. There ain't no point in thinking I can beat you guys. I know I can't lie to you. So believe this. I sing some songs and dance some dances and don't say fuck. I stay off your back. So give me a break. Send us back where she belongs.

A moment, then:

CHAIKO

(smiles)

It could be done. But it is what you will do for me that will make it happen.

CUT TO:

37     SOMEWHERE, NOT THE CLINIC - CLOSE ON KOLYA

37

asleep in bed. The blanket is blue. The wall behind the bed is painted green. He wakes up and doesn't know where he is. Kolya sits up. Even though the room is clearly not a hospital or a prison, he feels fear. Now there is SOUND outside the door. Someone is moving in the room beyond.

38     INT. APARTMENT - LIVING ROOM - WHITE NIGHT

38

The sun shines through tall windows into an old room with a mix of old and new furniture. A round dining table dominates the space. A rolled-up mattress stands tied, leaning against one wall.

Darya is placing a pot of coffee on the table and Raymond is just kind of pacing the room when the bedroom door opens and Kolya comes out.

He stares at both of them, and, for a moment, they at him. Then:

DARYA

(in Russian)

Good evening.

RAYMOND

You slept all day. It's night. I know it doesn't exactly look like it, but...

KOLYA

I don't understand this.

RAYMOND

They got you a place to stay. Here. You take the bedroom; we get that.

(points to the mattress)

No problem. They figure we can be friends, you and me. I'm from Philadelphia. You probably danced there, right?

KOLYA

(looks at the pot of coffee, then back at Raymond)

I've danced there, yes.

(looks at Darya)

And you. Are you from Detroit?

RAYMOND

Darya's from Moscow. She's my wife. Hey, I'm an American all right. But I split for good. I gave up the U.S. for a Russian citizenship.

(MORE)

(CONTINUED)

RAYMOND (CONT'D)

A guy like me expatriating, it's not like when a guy like you defects. Nobody took pictures. But I am from Philadelphia. And, trust me, I am black.

Kolya stares at him, then again at the pot of coffee.

KOLYA

(taking out a cigarette)

I would very much like a cup of coffee.

RAYMOND

Sure thing.

Darya starts toward the pot.

RAYMOND (cont'd)

I'll get it.

He pours a cup of coffee.

KOLYA

(lighting his cigarette)

Am I still in a coma?

RAYMOND

(hands him the cup)

Yeah, but who isn't in Siberia.

KOLYA

So now that we are friends you don't leave my side.

RAYMOND

Hey, I'm not the KGB's sweetheart, you know. I'm an American who's never been crazy about the U.S. I guess they figure we'll be good for you. We work in a theater here. I even dance some.

DARYA

We survive. But we hurt no one.

RAYMOND

The thing is you stay out of touch, don't try to blow what they've set up, and we don't get in trouble.

KOLYA

And I can go for walks? Alone?

Raymond doesn't answer. Kolya laughs mockingly.

(CONTINUED)

38 CONTINUED: (2)

38

KOLYA (cont'd)  
If they told you to, you and your wife  
would kill me. Anything to survive.

Raymond throws a jacket at him.

RAYMOND  
(angry)  
It's cold out.

The jacket hits Kolya. A little coffee spills.

39 EXT. PARK - WHITE NIGHT

39

Across the street from the park is the apartment building where Raymond and Darya live. Kolya, putting the jacket on, comes down the front steps and crosses over here to the park.

We GO WITH him as he starts through the park. He looks behind him. No one follows. He begins moving faster. His breathing and the sound of his boots on the gravel path are intense in the stillness of the white night. He's running now. No one to see him. No one to stop him. Running until he gets to the end of the park, and it is the end of the city.

Kolya faces the tundra, the treeless, undulating plain that sweeps endlessly ahead. An empty eternity.

CLOSE ON KOLYA

alone and free at this moment, but helpless. Raymond comes up behind him.

KOLYA AND RAYMOND

RAYMOND  
It's five hundred miles to the nearest city. You could drive there but you have to steal a car and even then you still have no papers.

Kolya turns around.

RAYMOND (cont'd)  
You could walk to the Pacific... three thousand miles that way. We got no public airport here. But hey, there's a freight train comes through twice a week. What can I tell you?  
(then)  
I quit smoking for Darya. Give me one, okay?

(CONTINUED)

39 CONTINUED:

39

Kolya takes out his cigarettes, gives one to Raymond and takes one for himself. They begin walking as they light up.

KOLYA

They have not yet made the decision, have they? But I cannot wake from the coma.

RAYMOND

They got more imagination than that.

Kolya looks at him.

RAYMOND (cont'd)

You dance again. In Russia. You denounce your defection, man. You come back home, and it's like you never ran away.

KOLYA

All I have to do is say to hell with the West and I am forgiven everything?

RAYMOND

It's enough for them to embarrass the United States. They don't need to throw you in prison.

KOLYA

Life is not that simple.

RAYMOND

That's not the point. Life is any way they want it.

40 EXT. CITY - STREET - WHITE NIGHT

40

Kolya and Raymond are on the street. Raymond stops in front of it.

RAYMOND

This is our theater. It's got no heating but, every night, we try to heat the place up ourselves.

KOLYA

Take me inside.

RAYMOND

You've seen better.

KOLYA

I did once sit in theaters just like this. When I was a very little boy.

41 INT. THEATER - WHITE NIGHT

41

Raymond leads Kolya down the aisle to the stage. As they go:

KOLYA

You do musicals in here?

RAYMOND

Yeah. A lot of the great shows. Always on a small scale.

KOLYA

You do American shows?

RAYMOND

Yeah.

KOLYA

You gave up your American citizenship to sing show tunes in Siberia?

RAYMOND

I grew up in show business, but after my second tour in Viet Nam, I said, fuck tap dancing, man. I was president of the black student union at Kent State. You know about Kent State?

Kolya doesn't. He shakes his head no.

RAYMOND (cont'd)

Then you wouldn't know how the government turned me into a full-time revolutionary. Me and some others bombed a couple of ROTC buildings. No one got hurt but some federal property sure did. I went underground. Coming here was my biggest political statement. I turned my back on the U.S., man.

(with sarcastic irony)

So what'd I find here? Worse shit. And now I'm where I was before the war, singin' and dancin' for the folks.

(then)

I don't always play black guys here. Just as long as whoever I'm playing don't get the white girl.

Kolya smiles. They reach the stage.

RAYMOND (cont'd)

I gotta get something for Darya. Be right back.

Raymond runs backstage. As soon as he's alone, Kolya's gone in the opposite direction.

(CONTINUED)

- 41 CONTINUED: 41
- We GO WITH him as he heads behind the stage, frantically searching for something. He opens every door he finds. They are all dressing rooms. And then one opens to an office. He quickly disappears inside.
- 42 INT. THEATER - OFFICE - WHITE NIGHT 42
- In here, Kolya finds what he's been looking for -- a telephone. He picks up the receiver.
- 43 INT. THEATER - DRESSING ROOM - WHITE NIGHT 43
- Inside their dressing room, Raymond finds the comb Darya left behind last night.
- 44 INT. THEATER - OFFICE - WHITE NIGHT 44

KOLYA  
(into the telephone,  
in Russian)  
I want to speak with Pashkovsky.  
(listens, then)  
This is a friend.  
(listens, then)  
No. No. I must speak with Pashkovsky  
now. Tell him this is Kolya.

Raymond appears in the doorway.

RAYMOND  
(almost under his breath)  
Son of a bitch.

He comes and pulls the receiver out of Kolya's hand and hangs up the call.

RAYMOND (cont'd)  
Who's Pashkovsky? A friend in Moscow?  
Someone who'll contact the American  
embassy?

Kolya doesn't answer.

RAYMOND (cont'd)  
What do you think happens to us if you  
get a call through? She told you, we  
just wanna survive, man. But that  
doesn't mean we're gonna let you hurt  
us.

KOLYA  
I know. You befriend me, but you spy on  
me. I am alive and thinking but, I am  
in a coma, a vegetable, because yes,  
life here is as they want it to be.

(MORE)

(CONTINUED)

KOLYA (CONT'D)

And you are a part of it.  
(then, nodding toward  
the telephone)  
Don't let me hurt you. Survive!  
Destroy this man. He is nothing to you.

RAYMOND

Hey... I'm not a shit, man.

KOLYA

Really? What would Philadelphia say to  
that?

He begins walking out.

RAYMOND

What the fuck do you know about it? And  
who the fuck are you to talk?

Kolya turns back to him.

KOLYA

They want me back here. To dance. How  
do they feel about you back home?

45 INT. RAYMOND AND DARYA'S APARTMENT - WHITE NIGHT

45

Raymond and Kolya are seated at the table with Darya.  
They have been eating, though it is apparent that  
Kolya's appetite has been the greatest. There is a  
bottle of vodka on the table, opened, and Raymond has  
drunk most of it. In the center of the table, all  
that's left of the brown bread is the crust.

KOLYA

(to Darya)

It was like the food I remember.

DARYA

So there is something about Russia you  
do not hate, yes?

Raymond laughs and, when he moves it's clear how drunk  
he is, gets up from the table and goes into the  
kitchen.

KOLYA

And you... has Russia always been like  
in a storybook?

DARYA

My one grandfather died under Stalin.  
The other in the war. My father was  
crippled in Budapest. And my brother  
was killed in Afghanistan.

(CONTINUED)

KOLYA

Only eight years of my life I have not been here. I know what it is to be Russian.

DARYA

But you have lost the strength to be one. You want to get back to a place where the black soldier does more dying than the white one. And they shoot down in the sunlight the young people who say that is wrong.

Raymond comes back in with another bottle.

RAYMOND

He doesn't care about Kent State, Darya. This guy goes on his toes to the White House.

He sits again and opens the vodka.

KOLYA

Freedom is not so important to you. So you embrace censorship and the KGB, yes?

RAYMOND

No. The only reason I stay's for the vodka, man.

Raymond pours a shotful of vodka into Kolya's glass.

RAYMOND (cont'd)

Once the vodka's opened in Russia, it's got to be finished.

He pours a shot in his own glass.

DARYA

You can leave the rest in the bottle. Nothing will happen to us.

RAYMOND

We're in Russia, Kolya -- believe it or not -- and drinking's the joy of Russia.

KOLYA

Please... do not get drunk if getting drunk makes you a greater pain in the ass.

RAYMOND

Are you afraid to get drunk with me, man? Russians say they don't know a man until they're drunk together.

(CONTINUED)

DARYA

He has no food left to chase it with.

Kolya reaches for the crust of brown bread.

KOLYA

They say that during the war, when there was a shortage of bread, a sniff of the crust was enough.

RAYMOND

(to Kolya)

To New York City. You know, that place you come from.

Kolya raises his glass and the two of them down the vodka in one gulp. Kolya takes a whiff of the crust. Then Raymond grabs it from him and does the same.

KOLYA

But you have food.

RAYMOND

I don't need any piroshki to help me drink you under the table.

Kolya pours the two of them another shot of vodka. Kolya raises his glass to toast.

RAYMOND

(very drunk)

I do the toasts here, man.

(then)

I'm not gonna toast the poor people in New York City -- that's too many people to toast with just one shot. I'm gonna toast your kind -- the very few, the rich cats.

Kolya looks at him and then the two of them toss back their heads and knock down the vodka. Kolya puts the crust to his nose and inhales. Then he hands it to Raymond.

RAYMOND (cont'd)

Hey, this thing don't smell any more.

KOLYA

It is best we stop drinking.

RAYMOND

(pouring himself more)

No way! It ain't empty yet. Come on, man, you used to be Russian.

(CONTINUED)

51 CONTINUED:

51

CHAIKO

What else can you report to me?

RAYMOND

He slept all day yesterday, tried to make a run for it last night, and you pulled me out of bed first thing today. There's nothing more to tell you right now.

CHAIKO

He has probably never known an American who did not want to be one.

RAYMOND

Yeah, but I don't wave the Soviet flag either. So why do you trust someone like me to do this shit?

CHAIKO

If you are sent to that place...  
(pointing to the gulag)  
... your wife will never be allowed to return to Moscow. And you will never know what has become of her.

RAYMOND

(quietly, genuine)  
You frighten the hell out of me, man.  
Okay?

CHAIKO

Okay.

52 INT. RAYMOND AND DARYA'S APARTMENT - LIVING ROOM - DAY 52

Darya is at the table when Raymond, still shaken by Chaiko's threat, comes in. She runs to him and they embrace. Kolya comes out of the bedroom.

RAYMOND

(to Kolya)

Colonel Chaiko's outside. He wants to talk to you.

KOLYA

Yes, he wants to talk about phones ringing in the night.

Raymond lunges at him, grabs him and throws him against the wall and holds him there.

RAYMOND

I don't know what the fuck any country wants with you.

(CONTINUED)

KOLYA

I am still Russian. I am no longer Soviet.

(then)

Why did you come here? Were you tired of freedom? Did you want to dance for the peasants in white face?

RAYMOND

You wanna know where I'm coming from? You wanna talk po dusham? Okay, man, we'll talk. Soul to soul.

(then)

But first you gotta understand something about me right off. My mama was a black woman. And my papa was a black man. Okay?

He downs the vodka in his glass and gets to his feet.

DANCE SEQUENCE - SOLO - RAYMOND

RAYMOND

Papa was from Newark. Mama from New Orleans. When they met, Mama'd found herself a workin' man, and Papa'd found himself a workin' woman. But life was still shit.

(he begins to tap with his feet, a dance tha punctuates the rhythm and his words)

Time starts passing. Hey, listen... you can hear time passing.

(the tapping of his shoes, that is)

Raymond is born to Mama and Papa. Now Raymond was born with a smile. And there weren't a mean lookin' thing about him.

And that don't help a black dude in a white man's world. And Philadelphia's a white man's world, comrade.

(the dance is growing, the steps constantly changing)

And the only person to whom a white man's world ain't ugly is a white man. And the best way I had to stay on my feet in that world was to dance.

(changes to a soft shoe routine as he sings)

I ain't go no shame  
Doin' what I likes to do

(MORE)

(CONTINUED)

RAYMOND (CONT'D)

(starts tapping again,  
and now the dialect goes)

But I had a mind, Rodchenko, and even  
when I danced, I couldn't stop thinking.

(the tapping becomes  
contained, intense)

And I learned anything there was to learn.  
And when a man knows better, he cannot do  
nothing.

But then I had to do some singin' and  
dancin' in the war.

Yeah, this skinny kid with the smile  
was sent to do his share over there.  
In Viet Nam, man, I did most of my singing  
in the dark, at night, with a couple of  
brothers, in some hole they never sent  
the white guys.

(stops tapping as he sings)

And we're lost out here in the stars,

Little stars

Big stars

Shining through the night

(then)

Truth is I didn't do that much dancin'  
there. You can't dance much in the mud,  
man. All my dancing went inside.

(starts tapping again)

I got home.

And those were the times when my people  
said, things are fucked and we're gonna  
fuck with things until they ain't fucked  
anymore.

(the tapping grows intense  
again, and he's really  
flying)

Hey, Rodchenko, when a white man's drunk  
on his ass, he sits on it. When a black  
man's drunk on his ass, he moves it.

(laughs at his own joke,  
then, the tapping like  
time again)

Time is passing again. Hear it?

And I go back to school

State University, man, Kent State

And I'm quite the dude

going with the mood

And all of us, whitekids too

are yelling what we feel

(the rhythm of the taps  
changes)

I thought I came home from the war.

Man, those are bullets.

Four kids dead on the grass.

And what happens?

(MORE)

(CONTINUED)

RAYMOND (CONT'D)

The fire dies and Nixon lies.  
 But I still wanna fight, man. My fight!  
 I'm a man with a mind and I understand  
 the music-makin' of a man like Marx.  
 And they bring me here, and I think I  
 hear the music, and I dance.  
 (moving fast again)  
 Yeah, I dance.  
 But the fire dies and the Kremlin lies.  
 And I'm dancin', man, on frozen ground.  
 Best thing you can say about frozen earth,  
 you can tap on it.  
 Yeah, you see me dancin'. But I ain't  
 dancin' for you.  
 (almost yelling)  
 I'm dancin' for me. It's for me, man.  
 'Cause it keeps me alive. And it keeps  
 me mean!

And he dances. He dances the hell out of his feet like  
 a man screaming out his pain. And then he stops, out  
 of breath, sweating, sick from pushing himself with the  
 vodka inside him. And the vodka knocks him down into  
 his chair. And the pain won't stay off his face any-  
 more. And he cries a little.

RAYMOND (cont'd)

(softy, to himself)

Shit, man.

Kolya moves to reach for him, to touch him in a gesture  
 of understanding, but Darya has moved faster and is  
 kneeling on the floor beside Raymond's chair with her  
 arms around him.

DARYA

(softly)

Rayichka...

RAYMOND

(drunk, smiles at her,  
 sings softly)

There's a boat that's leaving soon  
 for New York  
 Come with me

He hums the next line and then Kolya says the words.

KOLYA

(staring at Raymond)

That's where we belong

Raymond looks over at him.

(CONTINUED)

45 CONTINUED: (6)

45

RAYMOND

(hoarse, beat, but Raymond)

Fuck off, man.

Kolya smiles.

KOLYA

Sure.

He gets to his feet and walks to the bedroom door. He opens it and then turns back to them.

KOLYA (cont'd)

Spakone noche.

He goes into the bedroom and closes the door. Raymond and Darya stay holding each other.

46 INT. RAYMOND AND DARYA'S APARTMENT - LIVING ROOM - DAY 46

The morning sun streaks inside. Raymond and Darya sleep on the mattress supplied by the KGB. Their faces just that many inches from the floor. There is the stillness of a photograph.

And then, a POUNDING on the front door that could splinter wood. Raymond, not fast awake and just a couple of hours from last night's vodka, struggles to his feet. Kolya comes out of the bedroom just as Raymond opens the front door. Outside is one of Chaiko's lieutenants.

LIEUTENANT

(to Raymond, in Russian)

Put on your clothes. You must come with me now.

Raymond turns to Darya.

LIEUTENANT (cont'd)

(in Russian)

Hurry!

RAYMOND

Yeah, okay.

He goes to the chair where he put his clothes for the night and quickly dresses.

RAYMOND (cont'd)

(to Darya, as he dresses)

I think I'm still drunk.

DARYA

Please, Rayichka...

(CONTINUED)

RAYMOND

(understanding)

I'll be respectful. I promise.

(then)

I love you.

He looks at Kolya. They stare at each other as Raymond finishes dressing. Kolya doesn't know why Raymond is being taken, but it unnerves him. Dressed, Raymond goes to Darya and kisses her and then he's out the door wit Chaiko's Lieutenant.

Alone, Kolya and Darya stand perfectly still as if it would be unsafe to move.

47 EXT. ZIMBIRSK STREET - SHOPS - DAY

47

The shops line the unpaved street side by side yet at angles to each other, having been built on frozen earth that thaws several feet in the summer. There are many people in the street and, among them, Kolya and Darya.

Two small children sit together on a rock in front of a store, waiting for whoever has left them here.

KOLYA

(looking at the children)

This is no place to be young.

(looks at Darya)

And it is no place for someone who is still young.

DARYA

Have you a way out for me?

He stares at her.

DARYA (cont'd)

No one is loyal to this country, yes?

KOLYA

When I lived in this country, I never spied on another man. I did nothing for men like Chaiko.

DARYA

When you lived in this country, you had freedom and privilege. We have no freedom, no privilege. Chaiko has promised we will be sent back to Moscow. And if we do not help him, he will separate us.

(CONTINUED)

KOLYA

I have not been in a place like this since the Ural Mountains when I was a boy.

(then)

The first time I saw chickens to eat was in Moscow.

(laughs)

Moscow amazed me. If you live in a place like this, Moscow is not so bad. But it is not a city I would sell myself to get back to.

Darya goes inside a store that sells sausage. Kolya follows her.

There are three lines. On one, you pick the sausage. On another, you pay. On the last, you are given the sausage.

Darya and Kolya join the first line. He looks around them as if he might find a friend among the people lined up in here.

DARYA

There is no one in here who can help you. And no one who would help you.

(then)

Many of them don't want to live in a city like Moscow or Leningrad, where it is overcrowded and where the people are tense and have no spirit. Here, there is still the spirit of the Revolution. Young people building things. And no one gets fat.

KOLYA

In Siberia, you can get meat only once a month. No one has a chance to get fat.

(then)

But you are not a loyal Sibiryak, are you? Doing whatever you can to get back to Moscow.

DARYA

I was born in Moscow. All my life before here, I was there.

(then)

It was my dream to be on the stage in Moscow.

KOLYA

In America, you do not need a permit to live in a city.

(CONTINUED)

48 CONTINUED:

48

DARYA

This country honored you. And you betrayed us.

KOLYA

I left home forever. What did it mean to you? What did it do to your life?

DARYA

It is doing very much to my life right now.

KOLYA

It is your husband who has done this to you. With his belief in the Soviets.

DARYA

You would have been happy in a Russia without the Revolution. It only matters how cold you are in the snow.

She looks ahead of the line, impatient for it to move.

She looks back at Kolya.

DARYA (cont'd)

Raymond thinks he can do what Chaiko asks. But he hates men like Chaiko. That you can trust.

49 EXT. ROAD - DAY

49

This is the only road that leads to or from Zimbirsk. It is cut from the tundra, and that is its view. Chaiko's car is moving on the road.

50 INT. CHAIKO'S CAR - DAY

50

Chaiko is driving the car himself. Raymond is sitting next to him.

CHAIKO

Have you told Rodchenko we want him back, that we would allow him the life he had before?

RAYMOND

Yeah.

CHAIKO

What did he say?

RAYMOND

I don't think he believed it.

Chaiko looks at him.

(CONTINUED)

50 CONTINUED:

50

RAYMOND (cont'd)  
Nobody thinks of the KGB as a great  
group of guys.

Chaiko stops the car.

CHAIKO

Get out.

Raymond looks at him, hesitates.

CHAIKO (cont'd)

Now!

Raymond opens the door and stands outside. In a moment, Chaiko gets out.

51 EXT. TUNDRA - ROAD - DAY

51

CHAIKO

(indicating with his hand)

Over there.

Raymond sees what he is meant to see. In the distance there is rising on the desolate landscape a fenced area with stark buildings inside it.

RAYMOND

It's a gulag. I heard there was one out here. Just never was anything motivating me to come and check out a concentration camp.

CHAIKO

Rodchenko will try to deceive us.

RAYMOND

You can't expect him to want to come back.

CHAIKO

He tried to run away last night.

RAYMOND

I know. I let him. I knew there was no chance of losing him. Not in Zimbirsk. Now he knows what I know. There's no fucking way out of this place.

CHAIKO

You must give the truth always.

RAYMOND

Listen... I don't like the guy. That makes this a whole lot easier.

(CONTINUED)

52 CONTINUED:

52

DARYA

Raymond!

Kolya breaks Raymond's hold on him.

DARYA (cont'd)

He does not want to understand you.

RAYMOND

Yeah... You believe what you want to believe.

53 EXT. APARTMENT HOUSE - DAY

53

Chaiko's car is parked in front of the steps. Chaiko is outside the car, looking across the park. When he hears Kolya coming out of the building, he turns.

KOLYA

What lie has he told you?

CHAIKO

He has told me nothing.

(then)

Is there some truth he should have told me, Nikolai?

Kolya stares at him. Then:

KOLYA

Give him time. He will lie.

Chaiko opens the back door of the car. He reaches in and takes out a portable cassette player and walks over to meet Kolya.

CHAIKO

(handing the tape deck  
to him)

It was not damaged during the landing.  
There are tapes in your bag upstairs,  
yes?

Kolya takes the tape player from him.

KOLYA

Thank you.

CHAIKO

(taking a pack from  
his inside pocket)  
American cigarettes.

Kolya takes the pack from him. He puts the tape deck on the trunk of the car and takes out a cigarette.

(CONTINUED)

CHAIKO (cont'd)

We would like you to stay in Russia, Nikolai. You would dance again at the Kirov.

KOLYA

(lights his cigarette)

And if I thank you but tell you no, you will have someone drive me to the airport?

CHAIKO

You become one of the Soviet people again, or we mourn you.

KOLYA

Yes. I do what you want... and don't fuck up... or I am a dead man.

CHAIKO

If you are a great dancer, Russia is responsible.

KOLYA

Yes, I know that.

CHAIKO

They have given you a great deal of money to dance in the West, but you have wasted it. And when you cannot dance as you do now, you will have very little. Here you will always live as a great dancer.

KOLYA

Why say any of this? The American embassy confirms that I am in a coma. You can kill me, and no one will ever know that's what happened. That should be enough to convince me.

CHAIKO

Your fear of dying should make it easy for you to denounce your defection. But once you have come back from the coma, what will keep you from betraying us again? I think we must convince each other.

Kolya stares at him.

CHAIKO (cont'd)

Tomorrow, you will travel to Leningrad. It should indicate to you that we want this situation to resolve without incident to you, Nikolai.

(CONTINUED)

53 CONTINUED: (2)

53

Kolya takes the tape deck off the trunk of the car.

CHAIKO (cont'd)

These people I have given you as friends  
can travel with you, if you would like  
that.

KOLYA

They are your spies, Chaiko, not my  
friends.

CHAIKO

If you want them away from you, yes, you  
will be rid of them. I think it is time  
he was put in a labor camp.

Kolya throws down his cigarette and begins walking away  
from Chaiko. But then he stops and turns back around.

KOLYA

Let them come with me to Leningrad.

Chaiko walks around to the driver's door.

CHAIKO

You will have five days in Leningrad to  
decide if you want to dance here again,  
or if you want to fly back to Siberia  
and die.

He gets inside the car.

54 INT. TRAIN - COMPARTMENT - WHITE NIGHT

54

Chaiko and Kolya sit across from Raymond and Darya.  
Outside the compartment, Chaiko's lieutenants stand  
guard. THROUGH THE WINDOW, we see that the train is  
passing old unpainted clapboard houses. During the  
scene, the view will change to more recently con-  
structed apartment buildings until the train is in the  
beautiful old city of Leningrad, built over 250 years  
ago.

CHAIKO

We will be leaving the train before it  
reaches Finland Station.

(turns across at Raymond)

It is where Lenin arrived on his return  
from exile. The station has been  
rebuilt, but it would have been of  
interest to you, yes? He was a Marxist,  
too.

RAYMOND

Yeah, I know.

(CONTINUED)

54 CONTINUED:

54

Chaiko smiles. Then he looks out the window.

CHAIKO

I will have the train stopped soon.

(turns to Kolya)

You will be taken to a government guest house accessible only with a special pass.

(looks across at

Raymond)

You will stay with him there.

Chaiko gets to his feet.

CHAIKO (cont'd)

It is almost time.

Chaiko leaves the compartment to have the train stopped. There is the sense that this is the first time on the trip the three have been alone without Chaiko.

RAYMOND

(turning angrily at Kolya)

We didn't have very much in Zimbirsk. But now all we have's what we got on this train. Why'd you tell Chaiko you wanted us with you?

KOLYA

He would have separated you, whatever his promise. You would be in a labor camp now and she alone in a place worse than Zimbirsk.

Raymond stares at him.

KOLYA (cont'd)

I did not save you because my heart is good. I need someone to help me in Leningrad.

RAYMOND

Why did you want to get away from the Soviets? You beat the hell out of people just like they do.

KOLYA

You have no choice but to work for Chaiko. And I have no choice but to make you dance for me.

Raymond stares at him.

55 EXT. TRAIN - WHITE NIGHT

55

The train stops at a crossing where the tracks stretch across a wide avenue.

From one of the first passenger cars, Chaiko leads Kolya, Raymond and Darya out of the train. Chaiko's lieutenants follow. Two Volga limousines are parked at the crossing. Chaiko, Kolya, Raymond and Darya get inside the limousine, while Chaiko's lieutenants and the KGB guard get into the other.

56 INT. VOLGA LIMOUSINE - WHITE NIGHT

56

Chaiko, Kolya, Raymond and Darya sit together in the back of the limousine. During the scene, THROUGH THE WINDOWS of the car, we see a beautiful city of stone buildings, wide streets and regal parks. The pastel colors in which the buildings are painted take on an eerie, phosphorescent glow in the white night.

CHAIKO

This is Rossi Street. Up there is the school that nurtured Pavlova, Nijinsky, Fokine...

KOLYA

Balanchine.

CHAIKO

(looks at him)

Yes. And Rodchenko.

(as they pass it)

Many were taught here. How does it feel, Nikolai, to be in this city again?

Kolya stares at him. Then:

KOLYA

There is a certain excitement.

CHAIKO

(to Raymond and Darya)

There is the Conservatory of Music.

(indicatng the other

side of the street

now)

And on this side is the Kirov.

THROUGH THE WINDOW the apple-green and white building erected in 1860 as the Maryinsky Theatre now known as the Kirov.

CHAIKO

It was there that the world discovered Nikolai Rodchenko.

57 EXT. LENINGRAD - RESIDENTIAL STREET - WHITE NIGHT 57

The limousine moves down the street followed by the smaller car. They stop in front of an elegant apartment building built some hundred years ago.

58 INT. LIMOUSINE - WHITE NIGHT 58

Kolya is staring out the window at the building. Seeing it has made him lose himself in thought.

CHAIKO

What is it, Nikolai?

Kolya stares at him. Raymond and Darya understand the building has significance for Kolya, but not what the significance is.

59 EXT. RESIDENTIAL STREET - WHITE NIGHT 59

The four of them get out of the limousine and climb the steps to the main door of the apartment building. Chaiko stops at the top and looks at Kolya. Chaiko smiles, but Kolya only stares at him. Chaiko opens the door and they go inside.

60 INT. APARTMENT BUILDING - STAIRS - WHITE NIGHT 60

A wide stairs leads to the upper floors. Chaiko starts up. Kolya waits a moment, then follows.

THIRD FLOOR LANDING - Kolya watches as Chaiko takes a key out of his pocket and opens the door. Kolya's eyes stay on Chaiko who turns and stares at him, waiting for Kolya to go inside. Finally, Kolya turns and steps in there.

61 INT. APARTMENT - LIVING ROOM - WHITE NIGHT 61

It is a large apartment, with big rooms, high ceilings and tall, wide windows. It is a place for the privileged, and it seems lived-in, in its warm, slight disarray.

Kolya is alone in here for a moment, and then Chaiko comes in behind him.

KOLYA

(without turning around)

It's like I never left here.

CHAIKO

I don't know, Nikolai. Is it?

Raymond and Darya come in here now. It's been a while since he's been inside a place like this in Russia.

(CONTINUED)

61 CONTINUED:

61

RAYMOND

(not unimpressed)

This is where you lived, man?

KOLYA

Ten years ago...

(to Chaiko)

You kicked someone out so I could stay here?

CHAIKO

We designated it a government guest house and the occupant was relocated.

(then)

If you decide to return to the Kirov, we would allow it to be a people's residence again.

Darya walks around the apartment. It is the first time she has seen how the elite of Soviet society live.

RAYMOND

It's not too bad for a prison.

CHAIKO

There are two bedrooms. In the kitchen, there is food for your meals.

(to Kolya)

The Kirov season begins in two weeks.

If you denounce your defection, you will be dancing immediately. It is important that you work out.

(before he can answer)

You will be taken every day to an old building used for teaching children music and dance. You will be given a room in which to practice.

(to Raymond)

You will go with him. The exercise will be beneficial.

Chaiko leaves.

Darya goes to one of the bedroom doors. She opens it and we GO WITH her inside.

62 INT. KOLYA'S APARTMENT - BEDROOM - WHITE NIGHT

62

There is a double bed and the bedroom is big enough to live in. She moves to the window. Raymond comes inside and joins her.

OUTSIDE THE WINDOW

The heart of Leningrad.

(CONTINUED)

62 CONTINUED:

62

The Moika Canal stretching below them. The Church of the Resurrection in the distance.

DARYA

I wish we could climb out the window and get lost in the city.

RAYMOND

Someday, Darushinka. Someday we'll get lost from them forever.

He puts his arms around her and holds her.

63 INT. SCHOOL - PRACTICE ROOM - DAY

63

It is an old building and this is an old room. The paint on its walls is faded, but its wood floor polished.

Raymond is standing by the practice barre, looking across at Kolya who is sitting on the floor smoking, his tape player and gear bag beside him.

RAYMOND

They want you to keep in shape, man.

Kolya looks at him as if he is an imbecile.

RAYMOND (cont'd)

You gotta work out.

KOLYA

I do not have dance in my head right now. You understand?

Raymond leaves the barre and walks across the room to Kolya. He sits down on the floor next to him.

RAYMOND

Hey... it's what Chaiko wants you to do.

KOLYA

So I do ballet exercises yes? While everyone believes I am in a coma.

(then)

Always, Soviet reality deprives you of your own. I cannot understand how you gave up America for that.

RAYMOND

It was the sixties, man. A lot of people didn't think of the Soviet Union as such a mother-fucker then.

(CONTINUED)

KOLYA

But even in the sixties, ordinary Russians would not say aloud the initials of the KGB.

RAYMOND

When the National Guard opened fire on us at Kent State, it was like one of the massacres here in the days of the Czar. Your people revolted after a while, mine didn't do shit.

KOLYA

No Russian feels shame for Afghanistan, yes? Because the government is separate from him. But Americans feel shame for Viet Nam.

RAYMOND

Maybe now, but what about the life of my people? I fought that war, too.

KOLYA

And you deserted, yes? You deserted from your people.

DANCE SEQUENCE - SOLO - KOLYA

Kolya reaches over to his tape player, TURNS IT ON and Michael Jackson begins SINGING.

KOLYA

This is not music for the ballet.

RAYMOND

Yeah, I figured.

KOLYA

Who is this singing?

RAYMOND

I don't know.

KOLYA

You are a dead American living in Russia, yes?

He gets to his feet.

KOLYA (cont'd)

This is Michael Jackson.

RAYMOND

Yeah. The Jackson Five?

Kolya begins to move to the music.

(CONTINUED)

KOLYA

(laughs)

That was years ago! He is grown up now.

RAYMOND

Yeah, why not?

(then)

He's good.

KOLYA

He's written some great songs that are years old now, and you have not heard them once.

Kolya continues improvising his own ballet to Michael Jackson's music.

RAYMOND

Listen, at Moscow University you can pick up records from the U.S. the same way you score drugs on American campuses.

KOLYA

But you don't live anywhere near Moscow University, do you, Raymond? You live in the land of promise... Siberia.

Kolya's movements are expanding, covering a greater space.

KOLYA (cont'd)

What is your people's music? How has it grown? How has it changed? You don't know any more, do you? I know their music. All the time I hear their music. But for years you haven't.

Kolya is enjoying himself. His dance is a statement against why he is in this room.

KOLYA (cont'd)

You wanted me to dance in here. Raymond? I am dancing. To your people's music. But I am making the Soviets angry. This is not Soviet reality. No, sir, buddy, friend. This music should be silenced.

RAYMOND

Fuck Soviet reality, man!

He turns up the tape player to FULL VOLUME. He sits on the floor enjoying this. He likes the music. He likes the dancing.

(CONTINUED)

RAYMOND (cont'd)  
(shouting over the music)  
You're just dancing to kick the shit out  
of me, man, aren't you?

Kolya smiles, nods and finishes his dance.

Suddenly, a voice sounds from the other side of the  
room.

GALINA (O.S.)

Kolya...

Kolya and Raymond look over there.

CLOSE ON GALINA

GALINA BARANSKAYA is somewhere in her thirties and time  
has defined her beauty even more clearly than her early  
youth had.

CLOSE ON KOLYA

We GO WITH him as he leaves Raymond and crosses the  
room and stands very close to her.

GALINA (cont'd)  
I expected to cry if I saw you again,  
not to laugh.

He traces the side of her face with his hand.

KOLYA

Galinka...

She looks beyond him at Raymond.

GALINA  
I do not know you.

CLOSE ON RAYMOND

RAYMOND

I'm Raymond.  
(then)  
It's crowded in here, huh?

He gets his bag and walks past them to the door. He  
looks back at Kolya. Kolya stares at him. Raymond  
shrugs, opens the door and goes out.

When the door is closed:

KOLYA  
I have had no one I could tell what I am  
feeling?

(CONTINUED)

63 CONTINUED: (4)

63

GALINA

Do you believe they do not know what you  
are feeling?

KOLYA

I have to hear myself say it. And  
finally there is someone I can say it  
to.

He embraces her.

KOLYA

(continuing)

I am afraid, Galinka.

They hold each other. Then, she breaks from him.

GALINA

I remember everything, Kolya. That is  
what I am feeling. I remember too much.

He stares at her. Then:

KOLYA

I'm sorry.

She almost laughs.

GALINA

You live in another world now. What  
does it matter if someone from another  
world is sorry.

KOLYA

I was dying in this world, Galina.

GALINA

When I came back from London, after you  
defected, I had to defend myself to the  
KGB. Do you think it ended there? They  
would not believe you went to the West  
without a word to me.

KOLYA

It was best for you that I tell you  
nothing.

GALINA

And you were certain they would believe  
I knew nothing?

(angry)

It was difficult for me to believe!

(then)

We were lovers, Nikolai.

Kolya nods.

(CONTINUED)

GALINA (cont'd)

I was forbidden to ever leave Russia again. And for years, Kolya, for years, they would take me to the police station and always a different man would ask me always the same questions.

KOLYA

You have the Kirov, Galina. You answered their questions well.

GALINA

Yes. I became political, Kolya. Just like you. You disappeared to some other place and I learned to live well in Chaiko's world.

KOLYA

I have been punished now, yes? I am here. I am back. If God blesses you, they will kill me.

GALINA

I do not want them to kill you. Come back, Kolya.

KOLYA

Yes, you have become political, Galina. You speak for the KGB now.

GALINA

No. I speak for myself. Come back.  
(then)  
Please, Kolya. Do not fight them.

KOLYA

I will not make a lie of my life. To spend any of it now not free...  
(shakes his head)  
No.

GALINA

I have begun change at the Kirov. I am talking with the Ministry about an evening of Balanchine.

KOLYA

I would disrupt everything here. Remember, I have been free.  
(then)  
Help me.

GALINA

I am trying to.

(CONTINUED)

63 CONTINUED: (6)

63

KOLYA

Someone from the West must be told the truth.

She stares at him. Then:

GALINA

And I am the one to do the telling.

(then)

Go to the devil, Kolya.

He grabs her and holds her.

KOLYA

How long would I be here with you before there would be news of a breakdown and I would be sent to a mental hospital? They would not break my legs, they would break my mind.

GALINA

I could lose the Kirov.

KOLYA

They will kill me in five days, Galinka.

GALINA

In four days! Only four are left now.

KOLYA

(softly)

Galya... Please.

She embraces him.

GALINA

You left me alone in London. You did not even ask if I would go with you.

KOLYA

Galinka... you would not have come.

(then)

All the time you are meeting foreigners. All you have to do is tell one I am here.

She stares at him for a very long moment and then:

GALINA

I will help you.

64 INT. DANCE SCHOOL - SHOWER ROOM - DAY

64

A long, narrow room with a door at one end and a high window at the other. The shower heads run along one wall between. Kolya and Raymond are showering.

(CONTINUED)

RAYMOND

How do you feel?

KOLYA

Homesick.

(then)

Do you ever feel that, Raymond?

RAYMOND

I expectorated. I mean, I spit it all out, the whole damn country!

KOLYA

And you were wrong. Things got better.

RAYMOND

My uncle was lynched. Not my great great uncle, no. My mother's brother. When I was a kid, things like that still happened. And then Kent State in seventy. You're gonna tell me things got better, right?

KOLYA

Maybe not better enough. And not fast enough. But better, yes. It could never happen here.

RAYMOND

(quietly)

Yeah, I know that.

KOLYA

I am going to make it very hot in here. I take the steam for twenty minutes... Please, let me be alone to think.

(smiles)

Or not to think.

(then)

Go listen to some tapes.

RAYMOND

Sure, I'm clean enough.

Kolya begins turning the hot water faucets on full force. Raymond goes out the door and as soon as it closes, Kolya goes to a folded towel and takes a letter from between the folds. He wraps the towel around his waist. He goes and stands below the window. He holds the letter with his mouth and is able to grab onto the window ledge with his hands and then pull his body up.

Kolya is climbing out of the window.

(CONTINUED)

65 CONTINUED:

65

Not all levels of the school stretch across the width of the building and there is a roof below this window. Kolya drops to it and then starts across the roof to another window opposite.

# INSIDE THE WINDOW

A group of students, boys and girls, as young as twelve, no older than fourteen, are practicing and, at this moment, unsupervised.

Kolya starts to crawl inside the window.

66 INT. SCHOOL - PRACTICE ROOM - DAY

66

As Kolya comes in through the window, the students react to him with surprise, some apprehension and some laughter. One BOY, blond and fierce, is particularly protective of the others. They speak in Russian.

KOLYA

I am Nikolai Rodchenko. I want you to give this letter to your teacher.

BOY

Get out!

Aggressive and arrogant, this Boy stands guard between Kolya and the other children.

KOLYA

I am Rodchenko the dancer who studied here and danced at the Kirov with Baranskaya.

BOY

You are a lunatic.

KOLYA

(slowly, calmly as if  
the way it's said  
would convince him)

I am Nikolai Rodchenko.

He offers the letter to the Boy.

BOY

We know everyone who has danced with Baranskaya. You belong in a nuthouse.

KOLYA

(in English)

Yes, of course. You will never be told I existed.

(CONTINUED)

66 CONTINUED:

66

The Boy snatches the letter from him, tears it in pieces. Kolya is stunned.

The Boy runs and grabs the wooden pointer resting against the wall. He comes at Kolya with it, holding it as if it were a baseball bat, ready to strike.

BOY

Get out!

Kolya backs away toward the window.

KOLYA

I am going, little one.

BOY

Pervert!

Kolya looks at him.

KOLYA

(in English)

Little shit.

He crawls back out the window.

67 INT. SCHOOL - SHOWER ROOM - DAY

67

The room is filled with steam now. Kolya is dropping back inside from the high window. He turns off the showers and goes out the door.

68 INT. OUTSIDE THE SHOWER ROOM - DAY

68

Kolya comes out of the shower room. Raymond has dressed and has been sitting, waiting for him, listening to Michael Jackson.

RAYMOND

(as Kolya dresses)

I been thinking. Serious thinking. Not just about the shit that's been done to me in my life but about the fucking mistakes I made.

KOLYA

Mistakes is one of the things we get to do in life, yes?

RAYMOND

Yeah. And we get to stop making them, too.

69 INT. KOLYA'S APARTMENT - LIVING ROOM - WHITE NIGHT 69

Kolya and Darya are in the living room together, listening to MUSIC on his TAPE PLAYER. The tape is of Willie Nelson singing.

Raymond comes out of the kitchen with a bottle of vodka.

RAYMOND

Who's this singing?

KOLYA

Willie Nelson.

RAYMOND

I don't know him.

Kolya stares.

RAYMOND (cont'd)

Yeah, I know. How would I?

KOLYA

But you probably don't dig cowboy music anyway, huh?

RAYMOND

Sure I do.

(then)

He's good.

KOLYA

What the hell are you cooking?

RAYMOND

Smells great, huh?

KOLYA

It smells okay.

RAYMOND

It smells great!

(puts the vodka down  
on the dining table)

It's soul food, man. I ain't cooked like this in years. In a city like this I can pretty much get what I need.

KOLYA

Soul food, huh?

RAYMOND

Yeah. You've had it before.

KOLYA

I don't know.

(CONTINUED)

RAYMOND

(incredulous)

You don't know? I don't believe it!

DARYA

(to Raymond)

In America it is for him the way it was  
for him here. The people applaud him.  
He does not sit with them.

KOLYA

Yes. I have been lonely in Russia, and  
I have been lonely in America.

Darya smiles at him and asks this question without  
malice.

DARYA

So you are guilty of something, Nikolai?

KOLYA

Yes. But only recently.

RAYMOND

What?

KOLYA

Bad luck.

The three of them laugh together at this.

RAYMOND

Okay, you two get to the table and get  
ready to grit.

He goes back into the kitchen and Kolya and Darya go to  
the table and sit down. Raymond comes back in carrying  
a tray with a tureen.

RAYMOND (cont'd)

Man, you're gonna love this food.

(placing it on the table)

Fish gumbo. You don't find it a lot in  
Leningrad.

KOLYA

(checking it out)

It looks okay.

RAYMOND

(sitting down)

Everybody ought to have soul food once  
before they die.

(realizing what he's said)

Shit, I didn't mean that.

(CONTINUED)

CONTINUED: (2)

Kolya laughs.

KOLYA

It is that special?

Raymond begins serving the food.

RAYMOND

The slaves used to get the leftovers from the meals they'd cook for the white folk, take them to their cabins and create a real feast, the best food you could get on the plantation. It gave them the strength to go back and keep the white folks going.

DARYA

(tastes the gumbo)

It's good, Rayichka.

KOLYA

(tastes the gumbo)

She tells the truth.

She starts pouring shots of vodka into their glasses. The three of them get down to some serious eating and drinking now while Willie Nelson SINGS, "Goodnight, Irene."

DISSOLVE TO:

A WHILE LATER

The three of them have finished eating and most of a bottle of vodka.

RAYMOND

You look at the substructure of the U.S. man, and you see a lot of black people been holding things together one hell of a long time.

KOLYA

(raises his glass)

I want to toast the food.

RAYMOND

(raising his glass)

All right!

Darya raises her glass with theirs and they knock down the vodka. The front door suddenly flies open and two of the KGB guards step inside. Chaiko comes into the doorway. And there are two more guards behind him.

(CONTINUED)

CHAIKO

Rodchenko!

Chaiko walks into the room and gestures for Kolya to go outside.

CHAIKO (cont'd)

Now!

Chaiko has never been quite like this before. Anger is his only shading now. Kolya gets up from the table, walks past Chaiko, and out the door. Two guards slam it shut.

CHAIKO (cont'd)

(turns to Darya)

Go pack quickly. One bag.

Chaiko nods to the guards. One of them walks over to the table and pulls Darya out of her chair. Raymond goes to knock him away but the other guard grabs him from behind and slams him against the wall and holds him there.

CHAIKO (cont'd)

She is going away.

RAYMOND

No!

CHAIKO

(moves closer to Raymond)

Today you let Rodchenko talk to a group of students.

RAYMOND

No!

Darya looks at Raymond as the guard jerks her toward the bedroom.

CHAIKO

Now you will know what comes from lying to me.

RAYMOND

I know nothing about any students.

CHAIKO

I played with you gently, Raymond. You are an intelligent man. I gave you respect for that. But now, no more.

RAYMOND

What's happening to her? Goddamnit! Tell me.

(CONTINUED)

CHAIKO

For now, she will live separately from you.

RAYMOND

Don't do this, man. Don't take her.

CHAIKO

He is a traitor, Raymond, to what I believe. You help him betray us again. You attack what I believe. I can feel as much fury as you. My soul is as real as yours and I believe as fiercely as you.

The guard comes out of the room with Darya. She carries her own bag. The guard holding Raymond keeps him against the wall as Chaiko heads out. The other guard follows him, taking Darya with him. She keeps her eyes on Raymond.

DARYA

(softly)

Rayichka...

Chaiko opens the door and holds it for the guard taking Darya away.

RAYMOND

(shouting after him)

He's just a goddamn dancer.

CHAIKO

Yes, I agree with you. Not worth your lives, is he?

Chaiko goes out. The guard holding Raymond releases him. Kolya comes back in and the guard leaves, closing the door behind him. Raymond stares at Kolya.

KOLYA

(after a moment)

The window in the shower. I climbed out to the roof. I am sorry.

RAYMOND

(quiet, broken)

You son of a bitch.

Then he runs at him, grabs him.

RAYMOND (cont'd)

If something happens to her, you're dead, by me, not Chaiko!

(CONTINUED)

69 CONTINUED: (5)

69

KOLYA

Tonight is what her life is! What both  
your lives are!

Raymond punches him in the face. Kolya takes the hit  
and then throws Raymond against the dining table. He  
holds him down on it.

KOLYA (cont'd)

You are the devil in her life! I have  
not made her fate. You have. Long  
before me. It is true, yes?

He bangs Raymond's head against the table.

KOLYA (cont'd)

It is true, yes?

Raymond kicks him away. And they stay apart, staring  
at each other, neither's eyes leaving the other's.

KOLYA (cont'd)

It is true, yeah?

RAYMOND

Yeah... asshole.

He walks over to the tape recorder and TURNS IT ON.

CUT TO:

70 EXT. KOLYA'S APARTMENT - LANDING - DAY

70

Chaiko is on the landing here when Kolya comes out of  
the apartment. He's got a black eye.

CHAIKO.

Two of your five days are gone. At six  
o'clock on Friday, you must decide.

(then)

What you did yesterday, Nikolai... you  
must do nothing like that again, or you  
will have no decision to make.

He starts down the stairs.

KOLYA

I want to see Baranskaya again.

Chaiko stops on the stairs, turns and looks up at him.

KOLYA (cont'd)

I want to know exactly what life at the  
Kirov would be for me now.

Chaiko does not respond.

(CONTINUED)

70 CONTINUED:

70

KOLYA (cont'd)

It is her theater.

CHAIKO

After midnight, when the theater is empty, you will be taken there to talk with her.

71 INT. SCHOOL - PRACTICE ROOM - DAY

71

Kolya sits on the floor, smoking, his TAPE PLAYER beside him PLAYING Willie Nelson.

Raymond is sitting on the ledge of the window, lost in his own thoughts.

Neither man seems conscious of the other.

72 EXT. KIROV THEATER - REAR ENTRANCE - WHITE NIGHT

72

A Mercedes is parked near one of the rear doors of the Kirov Theater. It is the only car here until a KGB sedan pulls up with Kolya in the rear back seat.

Kolya gets out of the car. He walks around the Mercedes, stopping for a moment to stare at it and then goes inside the Kirov.

73 INT. KIROV THEATER - GALINA'S OFFICE - WHITE NIGHT

73

The door is open. Galina is standing over her desk, pouring a glass of champagne, and looking down at several drawings of costumes. Kolya comes into the doorway. He is smoking a cigarette. Galina looks across at him.

GALINA

(she smiles)

Kolya...

(then)

What happened to your eye?

KOLYA

I'm sorry it is so late.

GALINA

(she shrugs)

I have not been sleeping well.

KOLYA

My fault, yes?

GALINA

You still smoke. That is wrong.

(CONTINUED)

73 CONTINUED:

73

KOLYA

I'll worry about it if I live.

GALINA

Kolya , please.

She extends her glass toward him. He comes into the room and takes it from her.

GALINA (cont'd)

(picking up one of the drawings and holding it up for him to see)

It is for the Balanchine evening.

He looks at the others on the desk, then back at her.

KOLYA

And how long have you been waiting for the Ministry of Culture to decide?

She doesn't answer.

KOLYA (cont'd)

They will decide no. They will complain it would be sukhar, dry like a bread crust. Soviet officials do not allow people like us to tear down walls.

(lifting the drawings from the desk)

These are not drawings, they are dreams.

GALINA

(hurt by his honesty)

I am meant tonight to assure you that you will return here as importantly as you left.

(laughs)

It could not be different. It is easy to say. No one has danced here in the last eight years with even some of your quality.

(reaches out her hand)

Come, walk on the stage with me.

74 INT. KIROV - AUDITORIUM - WHITE NIGHT

74

The auditorium of the Kirov is dark. The chandeliers light suddenly, their crystal lustres reflecting the light. The walls and the ceiling are blue and white. There is a profusion of gilding. And now, the stage lights. The silk brocade curtain, duck-egg blue, is up. Its golden border frames the stage.

CLOSE ON KOLYA AND GALINA

as they come onto the stage.

(CONTINUED)

74 CONTINUED:

74

Kolya walks around the stage, the width of it. Galina watches. Finally he turns to her.

GALINA

What you created when you danced here, they said would be legend. But you are no longer spoken of here.

(then)

But I know they remember. They remember in silence.

KOLYA

When we met at the school in Perm, you said I was short and looked like a big baby.

GALINA

You are still rather short, Kolichka. But you do not look so much like a big baby now. It must come from leaving home, yes?

(then)

But has any theater in the world been like this for you, Kolya?

He doesn't answer.

GALINA (cont'd)

And do they shout the way they shouted here? And do flowers rise up out of the audience?

KOLYA

I forget nothing. I am haunted by the color, the smell, the sound of Russia, the rhythm of the language. The world outside Russia, everything not Russian is strange to me, Galya.

(then)

I forget nothing, but for eight years I have danced what I could never dance here. This was built by Russians but it is a Soviet theater now and, in the Soviet world, all real poetry is an outrage.

Suddenly, he smiles. He walks over to his tape player and TURNS IT ON. The MUSIC that comes out is music that has never sounded inside this theater. He turns back to her, still smiling.

KOLYA (cont'd)

If ever you want to be exiled, watch closely.

(CONTINUED)

DANCE SEQUENCE - SOLO - KOLYA

He begins to dance what no dancer at the Kirov has ever danced on this stage. It is modern, and from the West. The choreography changes. He is dancing what has been created for him by the choreographers he has worked with outside of Russia.

KOLYA (cont'd)

This is not suitable for ballet, yes?  
They would put a quarantine on me.

He laughs from the joy this freedom gives him, this freedom he has given himself, to dance like this, here on this stage.

Galina cannot help but begin to share his joy.

GALINA

(laughing)

Kolya! This is not allowed.

He moves to her and brings her into his dance. They dance together silently for a moment and then:

KOLYA

No one has ever danced like this in Russia, yes?

She laughs.

KOLYA (cont'd)

You laugh with me, but you will not help me.

Suddenly he stops, confronts her.

KOLYA (cont'd)

It is a lie that you will help me, yes?  
They cannot hear us over the music.  
Tell me, Galina.

GALINA

You ask me to risk everything.

KOLYA

I would not want the Kremlin to take away your Mercedes.

GALINA

And what do you drive in America, Nikolai? A donkey?

(then, anger growing  
inside her)

I am to risk everything, yes?

(MORE)

(CONTINUED)

GALINA (CONT'D)

So you can live in Disneyland. My brothers and my sisters and my father, Nikolai... you had no family to worry about when you ran away.

KOLYA

I cannot come back, Galina. I have had too much freedom.

GALINA

Freedom? Or too much wealth? Dance once defined you, Kolya. Now you are confused.

KOLYA

I have been free to choose what I dance. Freedom has exhausted me, Galina, but never confused me. And how long would they let me dance here now?

GALINA

I will make Chaiko swear they will never take you.

KOLYA

I was dying here. From my silence. Silence is how you get privilege. It is how you get to be wealthy here. And it is how you become the hangman.

She stares at him. Then:

GALINA

It is my world, Kolya. It is the only world I will ever have.

KOLYA

Then you will hang me, yes?

She stares at him.

75 INT. KGB CAR - DAY

75

Kolya and Raymond are seated in the back, on their way to the school. They've got their gear bags with them. In the front seat, a KGB guard is seated with the KGB driver.

CLOSE ON KOLYA AND RAYMOND

an uncomfortable silence between them. Then Raymond speaks.

RAYMOND

How do you feel?

(CONTINUED)

75 CONTINUED:

75

KOLYA

How do you think I feel? Too much vodka  
hits me the same way it does a black  
man.

RAYMOND

Your face is numb, huh?

KOLYA

My whole fucking body.

The car stops. The KGB guard gets out.

RAYMOND (cont'd)

(to Kolya)

I'm not going in with you.

KOLYA

(smiles)

I'm the one who can't make it up the  
stairs.

RAYMOND

(no smile back)

I got an appointment.

Kolya stares at him. Then:

KOLYA

You do what will help you, Raymond.

RAYMOND

Damn right.

Kolya gets out of the car.

76 INT. KGB HEADQUARTERS - OFFICE - DAY

76

This is the office Chaiko is using while he is in  
Leningrad. There is a KNOCK on the door.

CHAIKO

(in Russian)

Come in.

The door opens and a KGB guard brings Raymond inside.  
Chaiko nods to the guard to leave. He does, closing  
the door behind him.

CHAIKO (cont'd)

Sit.

Raymond sits in a chair across from Chaiko.

RAYMOND

I got stuff to tell you.

(CONTINUED)

76 CONTINUED:

76

CHAIKO

(smiles)

You have never had "stuff" for me  
before.

RAYMOND

You've never had Darya before.

(then)

He's got someone who's gonna help him.

Chaiko waits for him to continue.

RAYMOND (cont'd)

The ballerina. Baranskaya.

CHAIKO

He has told you this?

Raymond shakes his head no.

RAYMOND

When she came to the dance studio the  
other day, I listened to them talking.  
It's why I didn't worry about leaving  
him alone in the shower. She said she'd  
help him. I didn't figure he'd then go  
for broke.

CHAIKO

You did not tell me this.

RAYMOND

Because of him, you fucking dragged my  
wife out of there. I ain't gonna  
protect his ass any more.

CHAIKO

He met with Baranskaya last night.

RAYMOND

Yeah, I know. And he didn't tell me a  
damn thing.

(smiles)

But he came home drunk. A happy drunk.  
My guess is she's coming through for  
him.

Chaiko smiles.

RAYMOND (cont'd)

I've made you a happy man, right? Let  
me see Darya.

CHAIKO

It is not a game. I take Darya, you  
give me something, I give her back. No.

(CONTINUED)

76 CONTINUED: (2)

76

RAYMOND

I'm ready now to be of use to you, man.  
But I'm fucking destroyed without her.  
You keep her from me much longer, I  
won't be able to think straight for you.

CHAIKO

Then you will think straight for her.

There is a KNOCK on the door.

CHAIKO (cont'd)

(in Russian)

Come in.

The door opens and the KGB guard steps inside. He walks over to Chaiko and speaks in a hushed tone. Raymond cannot hear the words. Chaiko smiles, looks toward the open door and nods to the guard to bring someone out there in here.

GUARD

(to someone on the other  
side of the door, in  
Russian)

If you would come in please, Madame.

Raymond's back is to her as Galina walks into the office. Chaiko gets to his feet, but his eyes are on Raymond as he speaks.

CHAIKO

It is good we are all working together.

Raymond turns around in his chair and sees Galina.

77 INT. SCHOOL - PRACTICE ROOM - DAY

77

Kolya is alone in here, smoking and staring out the window. His TAPE PLAYER, as always, is PLAYING.

The door opens and Chaiko comes inside. Kolya turns and sees him. They look at each other for a moment, then Kolya speaks.

KOLYA

Yes, Chaiko, I know. There are only two days left now.

CHAIKO

(smiles)

You will return to the Kirov.

KOLYA

The threat of death should be sufficient, yes? Would it be for you, Chaiko?

(CONTINUED)

77 CONTINUED:

CHAIKO

Of course not, Nikolai. I am a soldier.

KOLYA

You are a policeman, and one of the kings of it.

CHAIKO

I am a soldier for the war within the state. And, always in wars, the kings die also.

(then)

You will tell me you are a soldier for the dance.

(smiles)

But no one dies for the dance, Nikolai.

KOLYA

(going to the tape player)

Music like this is not allowed.

(turns off the music)

And if music can be a crime, then a dancer could be a soldier, yes?

CHAIKO

But are you much of a soldier, without the West standing guard between you and me?

(smiles)

You could not protect that eye, could you?

KOLYA

Why was a black man allowed to marry a Russian girl?

CHAIKO

He was allowed that privilege because of his work at the Third World University. It disturbs you, Nikolai, but it is not an unusual thing in America.

KOLYA

Why would she want it? She is so beautiful.

CHAIKO

She is an actress. She can become other people, but does not want to live like other people.

KOLYA

She regrets it. It is something I feel.

(CONTINUED)

77 CONTINUED: (2)

77

CHAIKO

You have said they are my spies. Of course I put them with you for that. He is willing. But she refuses.

KOLYA

She has wasted herself on him.

CUT TO:

78 INT. KOLYA'S APARTMENT - LIVING ROOM - DAY

78

CLOSE ON Raymond as he comes inside and sees:

Darya sitting with Kolya waiting for him.

THE THREE OF THEM -- as Raymond and Darya approach each other and embrace. Kolya watches, touched by this love of theirs.

Raymond and Darya go to the bedroom door, open it together and disappear inside.

79 INT. LIVING ROOM

79

Kolya pours himself a shot of vodka, knocks it down, and lights a cigarette and TURNS ON his TAPE PLAYER. A Michael Jackson love song, "People on a String."

80 INT. BEDROOM

80

Their eyes are open as they make love and when Raymond sees that she is crying, he wipes the wetness with his hands. She closes her eyes to stop from crying and when she opens them, she sees that he's crying now. She wipes his tears and they laugh.

81 INT. LIVING ROOM

81

Kolya listens to the SOUNDS of their lovemaking. It is probably his loneliest moment since waking in the hospital. He turns up the volume of the MUSIC, and lights another cigarette.

82 INT. BEDROOM

82

The curtains on the window have been closed together but there are spaces where light strikes through onto their bodies as they continue to make love.

DISSOLVE TO:

83 INT. LIVING ROOM - DAWN

83

Kolya is looking out at the canal. The tape player is off. Raymond, his trousers on, comes out of the bedroom.

(CONTINUED)

RAYMOND

Where are we exactly -- morning or night?

Kolya turns and smiles at him.

KOLYA

It is almost four in the morning.

Raymond finds a Michael Jackson tape and puts it on the TAPE PLAYER. Then, with the MUSIC at a greater volume than his voice:

RAYMOND

We got her back.

Kolya nods.

RAYMOND (cont'd)

We each had our effect.

Kolya smiles. Then:

KOLYA

She understands you will help me?

Raymond nods.

KOLYA (cont'd)

She understands it is your choice?

RAYMOND

(smiles)

She expected as much.

KOLYA

It would be good for you to go back home.

RAYMOND

Yeah?

KOLYA

Yeah.

(then)

If they will ever let you go, they will never let her go with you. And you will never go without her.

RAYMOND

Hey, Nick... I already know all the lousy facts of my life.

KOLYA

If she were out of Russia, you would be on your own.

(CONTINUED)

83 CONTINUED: (2)

83

Raymond stares at him.

RAYMOND

She gets out with you, is that it?

Kolya nods.

RAYMOND (cont'd)

She doesn't want out. She just wants Moscow again, and her life the way she used to live it.

KOLYA

You know that hasn't got a chance.

There is a silence in which Kolya and Raymond just look at each other. Then:

RAYMOND

I'm not gonna ask her, man. Not until it's time.

84 INT. KIROV - BANQUET ROOM - WHITE NIGHT

84

Scott Winston, the representative from the American Embassy in Moscow, whom we met at the military clinic, is among the Western guests at this reception in a banquet room at the Kirov Theater.

The guests include DANCERS from the company and Russian OFFICIALS and a good number of foreigners -- embassy REPRESENTATIVES and PRESS.

Galina is clearly a focus of attention. She and Winston come into each other's path.

GALINA

Mr. Winston.

WINSTON

(smiles)

Scott.

GALINA

Yes.

(then)

You are always at these parties the beginning of every season, but you are never at the ballet, yes?

WINSTON

I live and work in Moscow. I come to these things to show our respect for your company and to restate our hope that one of these days you'll tour the U.S. again.

(CONTINUED)

84 CONTINUED:

84

Galina laughs.

GALINA

I have been warned you are a spy.

WINSTON

Okay. Well, let me warn you about everybody else in this room then.

She laughs again, sees the approach of a large hefty Russian OFFICIAL and hands Winston her glass.

GALINA

Lomonosov is coming.

Winston takes her glass, but does not understand. Then Lomonosov, the large hefty Russian official, reaches her and embraces her with full vigor, suffocatingly.

In a moment he lets loose but only to place her arm through his and escort her away.

GALINA (cont'd)

My champagne!

She stops and breaks from him, turning back toward Winston and going to retrieve her glass from him. Lomonosov watches and waits.

GALINA (cont'd)

(smiling and speaking  
softly as she takes her  
glass from Winston)

Rodchenko is awake... here in Leningrad.

She returns to Lomonosov and Winston looks after her as she goes.

85 INT. SCHOOL - PRACTICE ROOM - DAY

85

DANCE SEQUENCE - DUET - KOLYA AND RAYMOND

Kolya's TAPE PLAYER IS PLAYING and there is dance in the room. Kolya and Raymond dancing together. There is release in their movement, and in the release is joy.

In this dance, it is Kolya deciding the moves. It is amazing that this old room can handle the energy coming out of the two men. Incredible energy with incredible grace. Each matching the other's skill but with his own style.

When they finish, Kolya, breathing heavily but on a high, puts another tape on.

(CONTINUED)

85 CONTINUED:

85

KOLYA

That night in Zimpirsk when you were on your ass drunk, you did steps that would be very difficult for me.

RAYMOND

(flattered)

Not shit? Which ones?

KOLYA

One was when you were dancing on frozen ground.

RAYMOND

Hey, I know. This is it, right?

And Raymond does it. Kolya smiles.

RAYMOND (cont'd)

Try it.

He goes it again, slowly to give Kolya the steps. Kolya masters them on the spot.

RAYMOND (cont'd)

Oh yeah, real difficult for you.

DANCE SEQUENCE - DUET - KOLYA AND RAYMOND

Kolya laughs. They begin dancing again, this time a dance in which Raymond sets the moves.

86 INT. MOSCOW - AMERICAN EMBASSY - CONROY'S OFFICE - DAY 86

CONROY is Winston's superior, high placed in the Embassy. He is behind his desk meeting with Winston and Larry, Kolya's manager. Also in here with them is MALAREK, an embassy "employee."

CONROY

Rodchenko isn't exactly crucial to American policy. Just somebody who won us a lot of points when he defected to us.

LARRY

I'll tell you what he is, Conroy. He's a goddamn American citizen, that's what he is. And he's a great dancer who dances for us.

WINSTON

(to Conroy)

What an active involvement in this buys us is, we embarrass the shit out of the KGB. And we reaffirm our commitment to Rodchenko and people like him.

(CONTINUED)

86 CONTINUED:

86

LARRY

Right! So we get actively involved.

Conroy stares at Larry. Then, to Winston:

CONROY

We get involved, but limited.

WINSTON

You mean we don't send the S.E.A.L.S. in from the Gulf of Finland.

MALAREK

(laughing)

Or drop the Marines onto Pravda Street with AK-47s.

CONROY

Guys, c'mon...

(then)

It's decided. We help him. We give him a plan, you two give him support. But he gets out of Russia on his own.

87 EXT. REAR ENTRANCE TO THE KIROV - WHITE NIGHT

87

Only Galina's Mercedes and a KGB sedan are parked behind the theater.

The KGB driver waits in his car as Kolya and Galina embrace. She slips a passport into the pocket of his pea coat. His TAPE PLAYER IS ON.

GALINA

There is a ferry that goes at midnight to Finland. If you get to the other side of the Moika Canal, two American agents will take you to the waterfront. Then you are alone with this passport.

(smiles)

You must be a Finn for the night, before you are an American again.

KOLYA

I will need another passport.

She stares at him.

KOLYA (cont'd)

The American you met. Raymond. His wife is going with me.

GALINA

Nikolai, you are crazy! If I tell them that, they will refuse to help you at all.

(CONTINUED)

KOLYA

I will not go without her.

(then)

They have not asked for her to go. It is something I want to do. It is a term I have given to myself for my release.

GALINA

This is not like you, Kolya.

(then)

No. I am wrong. Eight years away, you have changed. I do not know you now.

KOLYA

Yes, I would love you better now.

GALINA

But I am changed too. I am stronger now. I deliver passports from American agents.

KOLYA

(smiles)

We are older, Galya.

GALINA

And that is good, yes? Except for dancing. That is good.

KOLYA

Except for dancing, yes.

She touches his face.

GALINA

I like you, Rodchenko.

88 INT. AMERICAN EMBASSY, MOSCOW - CONROY'S OFFICE - DAY 88

Conroy is meeting with Winston and Larry.

CONROY

The guy's becoming a pain in the ass.

LARRY

The guy's fighting for his life.

CONROY

No, he's fighting for two lives now. How many more tomorrow?

(looking at Winston)

Jesus, he wants to take a girl with him?

(then)

I guess he figures America can swing anything.

(CONTINUED)

88 CONTINUED:

88

WINSTON

Yeah, well, all America's doing in this is drawing a roadmap.

LARRY

One more passport won't cost you anything.

(then)

Look, I know this man. He's not gonna budge from this.

CONROY

It's kinda his problem, Mr. Jaffe. Not ours.

WINSTON

I wonder if the guy really realizes just how little we're gonna be able to do for him in the streets.

CUT TO:

89 INT. KOLYA'S APARTMENT - BEDROOM - DAY

89

The door to the bedroom is closed. Kolya and Darya stand on opposite sides of it, facing each other. Kolya's TAPE PLAYER IS PLAYING classical, romantic MUSIC at an unusually low volume.

KOLYA

I wait for you to smile. I do that whenever we're together. And sometimes I wait forever.

Darya smiles.

DARYA

I smile, Nikolai.

KOLYA

But there are these long forevers in between.

Darya laughs.

KOLYA (cont'd)

There is so little peace in your life -- and you've done nothing to deserve that. One thing, maybe.

DARYA

What thing?

KOLYA

You believed in him.

(CONTINUED)

89 CONTINUED:

89

DARYA

I love him.

KOLYA

As he was. The brilliant young black man with fire and passion. So unafraid of things ordinary Russians fear. But he is not that way now, is he?

She is silent.

KOLYA (cont'd)

He is weak and crazed.

DARYA

Things have got bad for him now.

KOLYA

And things have got bad for you.

(then)

He brings you down.

She is silent.

KOLYA (cont'd)

You don't tell me I am wrong.

Darya doesn't answer. Then:

DARYA

I have seen you dance.

KOLYA

Here? In Leningrad?

DARYA

No. In a film. When I was a girl.

(then)

I fell in love with you.

Their eyes stay on one another and then look up at the space between them, at the top of the closed door, focusing on the top of the high door frame.

CLOSE ON THE DOOR FRAME - Placed in the center of the moulding, a small bugging microphone, which would not be visible from below.

CLOSE ON KOLYA AND DARYA - They are looking across at each other again, and are smiling.

90 INT. KGB HEADQUARTERS - OFFICE - DAY

90

Raymond is in here with Chaiko.

(CONTINUED)

RAYMOND

It's like he's coming around. He's acting different. I get the sense Leningrad isn't so much the pits for him anymore.

CHAIKO

He believes in Galina.

RAYMOND

Yeah, but she hasn't delivered and time's running out like fucking blood, man.

CHAIKO

Death is so close to him now, he is coming around, as you call it.

RAYMOND

Why did you let Darya come back to me?

CHAIKO

I agreed with you. You would be more of help to me if you did not worry about her.

RAYMOND

He was awf'ly fucking happy about it.

Chaiko stares at him. Then:

CHAIKO

She is a beautiful woman. He appreciates a beautiful woman. But she has a preference for black men, yes?

RAYMOND

It was him got her back, not me, wasn't it? It's another game of yours. Tell me!

CHAIKO

This is how you will behave now with her back?

(then)

I will take her away again.

RAYMOND

No!

(then)

C'mon, man. I get crazy, okay? But see...

He sits back, folds his arms, takes a deep breath, crosses his legs and smiles like a fucking angel.

(CONTINUED)

90 CONTINUED: (2)

90

RAYMOND (cont'd)

I ain't crazy now.

CHAIKO

He is dancing?

RAYMOND

Hell, yes!

(then)

He's coming around all right. I don't know what to exactly. But he's even dancing with me.

91 INT. KOLYA'S APARTMENT - LIVING ROOM - DAY

91

No one is in here. The front door opens and Chaiko comes inside, followed by Raymond. The door to the bedroom opens. Darya walks into the living room. In a moment, Kolya comes out behind her.

No one speaks. There is a look of embarrassment on Darya's face. She and Kolya stay on one side of the room, uncomfortable under the scrutiny they receive from Raymond and Chaiko. Finally, Chaiko speaks.

CHAIKO

(to Darya)

You have had sufficient food in the kitchen?

DARYA

Yes, Colonel, we are well supplied.

Chaiko nods, smiles at Kolya, and leaves.

92 INT. SCHOOL - PRACTICE ROOM - DAY

92

DANCE SEQUENCE - DUET - KOLYA AND RAYMOND

Kolya and Raymond are dancing, but this is not so much the two men dancing together as it is the two dancers competing, the one's ability and style challenging the other's. Chaiko comes in. Immediately upon seeing Chaiko, Kolya stops dancing and TURNS OFF THE TAPE PLAYER.

CHAIKO

(to Raymond)

You will go now.

Raymond moves past Chaiko out the door.

CHAIKO (cont'd)

You give yourself only one more day of life.

(CONTINUED)

92 CONTINUED:

92

KOLYA

You have done so much... to kill one man.

CHAIKO

You kill yourself, Rodchenko.

KOLYA

There is no other decision for me, Chaiko.

Chaiko smiles.

CHAIKO

Is this great courage you show me?

(then)

No. You think she will save you.

Kolya stares at him.

CHAIKO (cont'd)

Galina.

(then)

She is not going to help you.

KOLYA

(after a moment)

Who betrayed me? Your black spy?

(then)

And Darya believes he is too good a man to do this.

CHAIKO

She would not hate his color for you, but she will hate his poison, his weakness.

KOLYA

I will not denounce these eight years of my life.

CHAIKO

It is your only worth to me. I have never liked ballet.

93 INT. KOLYA'S APARTMENT - SHOWER - WHITE NIGHT

93

Raymond and Darya are in the shower together. They are holding each other, the water striking on and past their bodies, loud upon the tile, their voices soft against its sound.

RAYMOND

Nikolai's gonna get his ass out of here tonight.

(CONTINUED)

DARYA

Rayichka, always I try not to be afraid, but this time, no. I will tell you, I am afraid.

RAYMOND

Well, it's all right. It's all right because I gotta tell you this. You're not as afraid as you're gonna get.

DARYA

Raymond... what?

RAYMOND

I want you to go with him.

DARYA

Never! Your mind froze in Siberia.

RAYMOND

(sudden deep emotion)

Damn fucking right!

She looks at him, stunned at how very serious he is about her going.

RAYMOND (cont'd)

You know how many years they been trying to cut my balls off now? What the hell good have I been able to do you all these years? I want you free of it! And, someday, I swear to you! I'll be free of it with you.

He takes her hands in his. She pulls away, out of his grip.

DARYA

No!

RAYMOND

What the hell you think they're gonna do to us when he splits? We're not gonna get back to Moscow. Ever!

DARYA

This didn't have to be this way! You did this! Everything! You did it all to us!

RAYMOND

It's not what I made it. It's what it is. It's all a fight, a struggle between them and us.

(CONTINUED)

93 CONTINUED: (2)

93

DARYA

And what you want now... is an end to it. Any kind of end!

RAYMOND

No. A fucking chance!

(then)

And that's what we get when you get out.

DARYA

You come with us.

RAYMOND

One black man on a boat filled with Finns... C'mon!

DARYA

I won't leave you alone.

RAYMOND

You don't go and I'm dead -- buried in some fucking camp somewhere! You go, and I swear I'll get myself out.

DARYA

You tell me nothing before tonight. You were wrong to do that! To decide for me. This is my home.

RAYMOND

It was your home. It ain't ever gonna be again.

(then)

You decide for yourself. It's your decision, Darya.

(then smiles)

All I done is give you next to no time to think about it.

They are both silent, the SOUND of the SHOWER RUNNING giving a certain peacefulness. Darya suddenly embraces him and begins crying.

DARYA

When will I ever see you again?

94 INT. CHAIKO'S CAR - WHITE NIGHT

94

In the back seat, Kolya sits with Chaiko. Both men are silent. Chaiko stares with a certain bemusement at a distressed Kolya.

95 INT. KIROV - GALINA'S OFFICE - WHITE NIGHT

95

Galina is watching a videotape on the television in her office.

(CONTINUED)

It is a tape of Kolya dancing "Le Jeune Homme et la Mort," the ballet he danced in London at the beginning of the film.

He walks into her office, his gear bag over his shoulder. She looks up at him.

GALINA

(turns off the television)

I have seen you dance the last eight years.

KOLYA

(takes her hand in his)

Since you came to the school four days ago, I have had only that many days to save myself. And you have cheated me of them all.

He smiles and kisses her hand.

GALINA

(getting up from her  
chair to come into  
his arms)

You cheated yourself, Nikolai, believing I would have any reason to help you.

KOLYA

(kisses her, then)

Most of us are about to be killed, if ever, only once in our lives. We are taught nothing of what to do when it happens...

She reaches toward the desk, opens a drawer.

GALINA

I was watching these tapes of you  
because you will be dancing with us now.  
(she takes a passport  
from the drawer and  
hands it to him)

I have never believed you would choose to die.

He takes the passport and thanks her for it with a nod of his head. She reaches down to a lower drawer and opens it.

INSIDE IT - A long rope with a hook attached to one end of it. Two pairs of black gloves. And a pair of American jeans.

(CONTINUED)

95 CONTINUED: (2)

95

Kolya unzippers his gear bag and begins putting the rope, the gloves and the jeans inside it as Galina continues talking.

GALINA

Sit with me and watch, Nikolai. We will talk of what you will dance here.

She turns the tape on again. She TURNS UP THE VOLUME as Kolya closes the zipper on his bag.

GALINA (cont'd)

I won't know... I won't know what happens to you, Kolya.

KOLYA

You will feel it.

GALINA

Yes?

He nods.

GALINA (cont'd)

(holds his face with her hands)

It is so good to see you again. I never imagined this. Never.

KOLYA

I would wonder if maybe you were not quite the beautiful soul I remembered.

GALINA

Yes?

KOLYA

But, Galina Constantinovna, I have remembered well.

She kisses him.

GALINA

This will never happen again. That is good and that is sad.

KOLYA

I will put on a tape and watch you dance and think, maybe, you have put on a tape, and are watching me.

GALINA

This time, you will say it.

KOLYA

What, Galya?

(CONTINUED)

95 CONTINUED: (3)

95

She doesn't answer. Then:

KOLYA (cont'd)

Oh, yes. I will say goodbye.

And he begins making love to her.

96 INT. KOLYA'S APARTMENT - LIVING ROOM - NIGHT

96

Raymond and Darya are by the window as Kolya comes inside. Kolya looks at Darya. He can't read her face,, can't read her decision. He unzippers his bag and pulls out the jeans. He offers them to her. In a moment, she nods. He smiles and walks across the room to her.

RAYMOND

I guess we ain't rid of you yet.

DARYA

(taking the jeans  
from Kolya)

Raymond, please.

RAYMOND

What do you care how I talk to this guy? What the fuck does it matter to you what I say to him?

KOLYA

It matters to me what the fuck you say to her.

RAYMOND

Maybe I'll just kill you, man. Give us all a break.

KOLYA

No. Maybe I'll just kill you. And we'll see if anybody cries.

RAYMOND

(to Darya)

Why don't you tell him to shut up? Why don't you give him shit anymore?

DARYA

You make things worse. He doesn't.

RAYMOND

Then maybe I oughta get my ass the hell outta here!

(CONTINUED)

96 CONTINUED:

96

- He embraces Darya and holds her for a moment, then they look at each other and he starts away without a word. As he passes Kolya, they embrace.

RAYMOND (cont'd)

(whispers)

See you, Nick.

Kolya nods and Darya's eyes stay on Raymond as he goes out.

97 INT. LANDING OUTSIDE KOLYA'S APARTMENT - WHITE NIGHT 97

Raymond comes out of the apartment. The guard out here immediately moves toward him.

RAYMOND

I gotta see Chaiko.

He starts down the stairs. The guard grabs him and stops him.

RAYMOND (cont'd)

C'mon, man.

(yells down the stairs)

Chaiko!

CLOSE on Chaiko coming out of a small room, two flights down, off the entry. He has heard Raymond shouting.

CHAIKO

(in Russian, loud)

Let him come down.

RAYMOND AND THE GUARD - The guard lets him go and Raymond starts moving fast down the stairs.

ENTRY

Opposite the small room Chaiko's come out of is the door to the deshurnaya's quarters. It is open and the deshurnaya (the duty-woman) stands out here with Chaiko at the bottom of the stairs, the front door behind them.

RAYMOND

(as he heads down)

We gotta talk, man.

CHAIKO

You have something to report?

(CONTINUED)

97 CONTINUED:

97

RAYMOND

(reaching Chaiko)

Oh yeah. If you don't kill him, I will.

CHAIKO

(pointing to the  
deshurnaya's door)

Wait in there.

Raymond hesitates. He wants Chaiko to go with him.

CHAIKO (cont'd)

I will not be long.

Raymond still hesitates, his eyes going up the stairs.

CHAIKO (cont'd)

(impatient)

Wait in there!

Raymond begins to move toward the deshurnaya's door and then Chaiko goes not up the stairs but back into the room he was in, closing the door behind him.

98 INT. MONITORING ROOM

98

The room Chaiko's come back into houses monitoring equipment for the KGB. A recording machine tapes conversations from Kolya's apartment. A KGB AGENT listens with earphones to what the machine is recording. There is little room in here for Chaiko and his man.

99 INT. KOLYA'S APARTMENT - BEDROOM - WHITE NIGHT

99

Darya has put on the jeans and Kolya is wedging the hook attached to the rope under the inside ledge of the window.

KOLYA

When you climb down, I will be below  
you, holding the rope tight so it does  
not sway in the wind.

100 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

100

Raymond can't sit. He's pacing nervously, staring at the door, going crazy for Chaiko's return. The deshurnaya watches him.

101 INT. MONITORING ROOM

101

They speak in Russian.

(CONTINUED)

101 CONTINUED:

101

CHAIKO

What are they saying?

Chaiko's man shrugs. Then:

CHAIKO'S AGENT

They are speaking English.

Chaiko gestures for the earphones. His man hands them to him. He puts them on and listens.

We hear what Chaiko hears -- Kolya and Darya's voices with a Michael Jackson tape, a LOVE SONG, PLAYING SOFTLY in the background.

KOLYA (O.S.)

We're alone. And there is a damn good chance I will never see you again.

DARYA (O.S.)

He will come back -- they will not let him leave the building.

KOLYA (O.S.)

Chaiko brought me home. He'll keep him down there. He will want to know why Raymond is so crazy.

102 INT. KOLYA'S APARTMENT - LIVING ROOM - WHITE NIGHT 102

The living room is empty and we GO CLOSE on the bedroom door.

It is closed and from inside we hear the Michael Jackson TAPE and Kolya's and Darya's voices talking over it.

DARYA (O.S.)

Kolya...

KOLYA (O.S.)

You know what it is I feel. Tell me you do not want me to feel this.

DARYA (O.S.)

Kolya... I want you, but...

CUT INSIDE TO:

103 INT. KOLYA'S APARTMENT - BEDROOM - WHITE NIGHT 103

Kolya's and Darya's voices have been dubbed onto the Michael Jackson tape over his singing.

(CONTINUED)

103 CONTINUED:

103

Darya watches as Kolya, seated on the window, grabs hold of the rope and swings himself over the bottom frame of the window to the outside of the building.

During this, their voices sound on the tape.

KOLYA (O.S.)

But we may never have another time for it.

DARYA (O.S.)

I am afraid.

104 INT. MONITORING ROOM - CLOSE ON CHAIKO

104

smiling at what he hears over the earphones.

KOLYA (V.O.)

Think about it, and you will know what you are afraid of is not to do it.

We INTERCUT BETWEEN the outside of the building and the bedroom of Kolya's apartment.

OVER the following, we hear the SOUNDS that come from people when people make love, the SOUNDS of lovemaking that Chaiko hears.

On the outside of the building, the rope extends from the bedroom window of Kolya's apartment to the balcony running along four of the windows of the apartment below. It is the only balcony on the building and situated above the front door. Chaiko's car is parked in front of the building, below the balcony. His driver sits in the front seat.

Kolya climbs down the rope toward the balcony below.

CLOSE ON KOLYA as he moves down the rope and it swings from his weight.

CLOSE ON DARYA, in the bedroom, standing just inside the window, pulling the gloves onto her trembling hands.

CLOSE ON KOLYA as he nears the balcony. When he is only feet above it, he lets go of the rope and jumps down onto the balcony. He stands between two of the windows down here and holds the rope taut. He looks up waiting for Darya to come out the window.

CLOSE ON THE WINDOW

Darya does not appear.

(CONTINUED)

104 CONTINUED:

104

CLOSE ON KOLYA waiting. Worried.

CLOSE ON DARYA - She is afraid to move.

CLOSE ON KOLYA still staring up at the window, unable to shout up to her.

CLOSE ON DARYA still not moving. Then, finally, she goes to the window and seats herself on it.

CLOSE ON KOLYA seeing her appear in the window.

CLOSE ON DARYA as she grabs hold of the rope and brings herself outside the building. She just hangs for several moments and slowly, very slowly, with all her strength, and all her fear, begins to lower herself down along the rope.

Kolya is under her, the rope almost an iron pole in his grip. As soon as he can reach up to her, he grabs her around the waist and brings her down onto the balcony with him.

They look at each other, but say nothing. All the windows are closed. Kolya goes to one on the end and forces it open from the outside. He climbs into the apartment.

105 INT. KOLYA'S APARTMENT - BEDROOM - WHITE NIGHT 105

It is empty now -- Kolya and Darya gone. The TAPE PLAYER still PLAYS THE SOUNDS of Kolya and Darya making love to Michael Jackson's MUSIC.

106 INT. MONITORING ROOM 106

CLOSE ON CHAIKO still listening, still a happy man.

107 INT. BUILDING - DESHURNAYA'S QUARTERS - WHITE NIGHT 107

Raymond is seated in here across from the deshurnaya, who watches him intently with no attempt at communication.

Raymond is anxious, trying now not to seem more impatient than he should.

RAYMOND

What's keeping the Colonel, huh?

The deshurnaya stays noncommunicative.

108 EXT. LANDING - SECOND FLOOR 108

Kolya and Darya come out of the apartment.

(CONTINUED)

108 CONTINUED:

108

Above them, there is the SOUND OF THE KGB GUARD moving in front of Kolya's apartment, but they are beyond the view of the stairs leading up there, and start for the stairs heading down to the entry.

We GO WITH THEM as they move quickly down these stairs. The open door to the deshurnaya's quarters comes into their view and Kolya stops, startled to see it open.

He looks behind at Darya. He says nothing but it's on his face that they've got to keep going down. They start moving again and reach the bottom of the stairs. The next step they take will put them in front of the open door. A moment, and Kolya takes the step. Darya stays behind him and their eyes look across into the deshurnaya's living room at...

RAYMOND

who is seated opposite the open door. The deshurnaya is still facing him, her back to the door.

CLOSE ON RAYMOND as he sees Kolya and Darya out in the entry, their backs to the small monitoring room.

109 THE ENTRY

109

as Kolya and Darya begin moving toward the front door, and the door behind them begins opening. Kolya jerks back, pushing Darya behind him, until their backs hit the wall against which the door opens.

CLOSE ON CHAIKO coming out.

CLOSE ON RAYMOND jumping to his feet.

RAYMOND

Goddamn you, Chaiko! He's alone up there with her!

CLOSE ON KOLYA as the door swings toward them. He catches hold of it and stops it, silently, and holds it steady.

CLOSE ON CHAIKO standing at the edge of the open door, which is concealing Kolya and Darya. He stares into the deshurnaya's living room.

110 INSIDE THE DESHURNAYA'S LIVING ROOM

110

Raymond moves across to the doorway.

RAYMOND

I been waiting, Chaiko. C'mon!  
(MORE)

(CONTINUED)

110 CONTINUED:

110

RAYMOND (CONT'D)

(steps out into the  
entry, in the direc-  
tion of the stairs)

Or maybe forget it. I'll handle it,  
man!

Chaiko lunges at Raymond and twists him away from the stairs.

CHAIKO

You go back in here. We will talk.

He shoves Raymond back into the deshnaya's living room.

Chaiko takes the few steps that put him inside and when Chaiko is finally in there, Raymond slams the door shut.

Almost immediately, Kolya slowly and quietly, closes the door to the monitoring room, and he and Darya get to the front door and out of the building.

111 EXT. BUILDING - WHITE NIGHT

111

Chaiko's car is still parked out here, with his driver still behind the wheel, and this is the first thing that Kolya and Darya see when they come outside.

But there are no choices and they begin down the steps to the street. They keep their eyes on the pedestrian bridge, which stretches across the Moika Canal on the other side of the street.

CHAIKO'S CAR - KOLYA AND DARYA'S POV

As they get near the car, Chaiko's driver comes into clearer view. His eyes are closed. He's not yet asleep. He's still trying to settle himself comfortably behind the wheel, but his eyes stay closed.

KOLYA AND DARYA cross in front of the car and walk toward the bridge. They begin crossing it. They hold hands, and stay brushing against each other, two young Finns in American jeans, strolling above the Moika Canal.

From the other end of the bridge a gray-uniformed POLICEMAN is walking toward them. They stay involved in one another and avoid eye contact with him as he gets closer to them. He studies them as he passes by them. They betray nothing.

We STAY WITH the Policeman as he continues on. After a moment, he turns around to watch them.

(CONTINUED)

111 CONTINUED:

111

KOLYA AND DARYA - POLICEMAN'S POV

They have not changed pace and are nearing the street at the other end of the bridge. There are very few cars travelling there.

CLOSE on the Policeman as he turns back and continues crossing the bridge. Up ahead of him he sees the KGB CAR, Chaiko's car. As if he senses something, he turns again to the other side of the bridge.

112 THE OTHER SIDE OF THE BRIDGE

112

The bridge is empty. Kolya and Darya have disappeared. The only movement up ahead is from the couple of cars being driven on the street.

CLOSE on the Policeman wondering what's become of them.

CUT TO:

113 INT. CAR - WHITE NIGHT

113

Kolya and Darya are seated in the back of the car. Up front, Malarek, who is driving, and Winston.

WINSTON

(turned around to the  
back seat, talking  
to Kolya)

We'll get you to the waterfront. But  
then you're on your own.

KOLYA

Yes, I know.

WINSTON

The ferry goes to Helsinki. There'll be  
some people waiting there who'll take  
real good care of you.

(then)

They ration vodka in Finland. That's  
why so many of the Finns come here. To  
get drunk. You two'll have to be a  
little soused or you'll definitely look  
weird.

He hands Kolya a bottle of vodka. Kolya takes it,  
looks at it for a moment, then unscrews the top and  
takes a swallow.

He hands it to Darya. She takes it but, almost immedi-  
ately, he takes it back.

KOLYA

No. It is better we are sober for this.

(CONTINUED)

113 CONTINUED:

113

He screws the top back on and hands the bottle back to Winston. Winston stares at him a moment, then takes the bottle back.

114 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

114

Chaiko is pouring vodka into two glasses. Raymond is watching the vodka pour, wishing he didn't want a shot so much.

From the living room, we can see the deshurnaya sitting at her kitchen table with a cup of tea.

RAYMOND

I can drink upstairs.

CHAIKO

Upstairs we can not talk like this.

RAYMOND

I don't want to do a lot of talking about it, man. His last day's over at midnight, right? He's got himself one hour left. Then you pull us the hell away from him.

Chaiko hands him a glass of vodka.

CHAIKO

That is an order from you, or that is a question?

RAYMOND

C'mon... what do you think... He's gonna dance here again just because she's beautiful.

CHAIKO

No.

Raymond stares at him. Then...

RAYMOND

Yeah, but you're thinking every little thing helps.

CHAIKO

(raises his glass)

Drink.

RAYMOND

What the hell are we gonna toast?

CHAIKO

Nothing, Raymond.

(CONTINUED)

114 CONTINUED:

114

He downs his vodka. Raymond does the same. Then:

RAYMOND

You're using her, man, aren't you?

(then)

I'm going back upstairs now.

Raymond starts to get up.

CHAIKO

No.

Raymond stands.

CHAIKO (cont'd)

In the years you have been in the Russian Republic, things have gotten worse in the labor camps. This is something I confide in you. If you were in a camp, a man like you would be put in a shizo. It is a punishment cell. It is terrible, Raymond. And you would be all alone in it.

(then)

Sit, drink with me.

115 EXT. LENINGRAD - WATERFRONT - WHITE NIGHT

115

A ferry is docked here and a crowd already waiting to get on it. Not everyone is drunk. But it's a loose crowd all right. There are several Officials at the gangplank, among them a KGB agent. There are armed Soldiers patrolling within the crowd.

Malarek's car drives up across the way.

116 INT. MALAREK'S CAR - WHITE NIGHT

116

WINSTON

(turning around to  
Kolya and Darya)

It's been nice knowing you.

Kolya and Darya don't move. Malarek turns around.

MALAREK

There's nothing else we can do for you  
except wish you luck.

DARYA

Then please, do it.

Malarek smiles.

MALAREK

Good luck.

(CONTINUED)

116 CONTINUED:

116

WINSTON

Either of you speak any Finnish?

They both shake their heads no.

KOLYA

Will there be trouble then?

WINSTON

Not necessarily.

(then)

Like the man said, good luck.

Kolya opens the door beside him.

117 EXT. MALAREK'S CAR - WHITE NIGHT

117

Kolya steps out of the car. Darya follows out the same door. When they are both outside and Kolya has closed the door, the car takes off and they are alone, facing the crowd. They begin crossing over it.

Kolya and Darya move through the crowd until they reach a line forming. A Soldier passes in front of them but his eyes are focused on two Men, drunk and pushing at each other, intent on building it into a fight. But the Soldier separates them and when one moves against the other, the Soldier butts him in the belly with the base of his rifle.

On the line, Kolya and Darya wait, watching the immigration Officials at the head of the line check documents and permit passage up to the ferry.

A good-looking YOUNG MAN in his twenties, considerably bigger than Kolya, shoves his way into the line behind them. Darya's what's drawn him here. He stands close, his eyes studying her back, appreciating the tight fit of her jeans. He's been drinking but he's standing steady.

YOUNG MAN

(whispers in her  
ear, in Finnish)

Hey...

She turns around. He smiles at her and puts his arm around her shoulder.

YOUNG MAN (cont'd)

(in Finnish)

Screw waiting in line. Let's go for a walk.

He starts taking her with him, away from the line. She struggles to get free.

(CONTINUED)

DARYA  
(in Russian)  
No! Let go. Please.

Kolya grabs hold of him and turns him back around.

KOLYA  
(in Russian)  
You will let go of her.

He pulls Darya free of him. The Young Man takes a swing at Kolya, but Kolya steps swiftly out of reach. Frustrated, the Young Man tackles him and pushes him into the line of people. Three Soldiers are immediately on top of Kolya and the young Finn. The young Finn does not easily take to this interruption and goes after one of the Soldiers. The two others break the Finn's attack and begin dragging him away from the line. The remaining Soldier stares at Kolya. Darya is quick to get to his side and take hold of his arm in her hands, looking at the Soldier and thanking him by the nodding of her head and an appropriately grateful, and appropriately apologetic, smile.

After a moment, the Soldier leaves them. Kolya and Darya are next in line now. The KGB Agent near the Immigration Officials has his eyes on Kolya. The upheaval caused in the line by the young Finn's charge at Kolya has not yet settled.

The KGB Agent's watch grows more intent. Kolya lets his eyes meet the Agent's stare and then smiles at him. The Agent does not respond.

It is now time for Kolya and Darya to present their documents. After they are studied by the Immigration Officials, the KGB Agent gestures for the papers and they are handed to him. He moves several feet away to study them. He is particularly interested in Kolya's passport. One of the Immigration OFFICIALS, encouraged by the Agent's curiosity, begins asking Kolya questions, in Finnish.

OFFICIAL  
(in Finnish)  
Why did you come here? You have not been drinking, have you? What is there for two young people to do here that you cannot do in Helsinki?

Neither Kolya nor Darya understand a word of it. The Official grows impatient with Kolya's silence, the Agent more curious.

(CONTINUED)

117 CONTINUED: (2)

117

OFFICIAL (cont'd)

(in Finnish)

What are you afraid of?

Kolya can only stare at the men interrogating him. Darya looks up at the ferry and then behind at the people in line. She and Kolya are helpless.

OFFICIAL (cont'd)

(in Finnish)

What have you been doing here? Answer me!

He turns toward the KGB Agent and calls him back.

DARYA

(suddenly in Russian)

Abortion.

The Official and the KGB Agent turn at this. They study Kolya and Darya. The KGB Agent comes back and hands the Official all the documents. He returns them to Kolya and Darya. They nod their thanks and are allowed up the gangplank.

118 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

118

Chaiko has been drinking with Raymond, but it's done very little to Chaiko's senses while Raymond's pretty much gone.

In the kitchen, the deshurnaya sits, knitting, appearing not unlike a Russian Madame Defarge.

RAYMOND

(pouring a shot of vodka  
for himself)

You're trying to get me fucked up,  
aren't you, Chaiko?

CHAIKO

You seem to be doing it to yourself,  
Raymond.

RAYMOND

You figure if I go back up there now,  
and something's going on, all I'll be  
able to do is fall on my ass.

(swallows the vodka,  
then)

I can drink you under the table, man!

Chaiko pours himself a shot, drinks it, then pours  
another for Raymond.

(CONTINUED)

RAYMOND (cont'd)

Hey... if you ever did send me to a camp, what would I go as anyway? A political prisoner? You Soviets say you ain't got any!

He tosses back the vodka, and pours himself and Chaiko another.

CHAIKO

That is true, we have no political prisoners. I think you are guilty of anti-Soviet agitation, yes? It is a crime, Raymond. It is for that you would be imprisoned.

Raymond drinks again.

CHAIKO (cont'd)

I can use her with him, Raymond, the way I have used her with you.

Raymond stares at him.

CHAIKO (cont'd)

He will not want her to suffer. It will keep him silent once he has danced here again.

Raymond begins laughing, a drunken laugh, almost hysterical. Then:

RAYMOND

What time is it anyway?  
(trying to focus on the  
deshurnaya's clock)  
I can't make out her clock.

CHAIKO

It is almost an hour after midnight.

RAYMOND

You know what, asshole?

Chaiko reacts to this. He doesn't understand the meaning of the word, but doesn't like the sound of it.

RAYMOND (cont'd)

I ain't gonna be able to drink you under the table, but, man... I just beat you anyway.

CHAIKO

You are drunk.

(CONTINUED)

118 CONTINUED: (2)

118

RAYMOND

Yeah. But there's more shit to it than that, man. Oh, yeah.

Chaiko stares at him. And the deshurnaya continues knitting.

119 EXT. AERIAL SHOT

119

of the ferry, now on open waters.

We MOVE DOWN TO

Kolya and Darya, on deck, at the rear of the ferry, staring out in the direction of Russia.

They smile at each other, then look back at the waters the ferry is leaving behind.

120 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

120

Raymond smiles -- it's as if he can see them on the ferry -- and then he passes out. The deshurnaya is still knitting. Chaiko's eyes are still on Raymond.

CUT TO:

121 EXT. LONDON - AMERICAN EMBASSY - DAY

121

The American flag flies outside a building, which like the street, is distinctly British.

122 INT. AMERICAN EMBASSY, LONDON - OFFICE - DAY

122

An embassy OFFICIAL sits behind the desk.

Kolya sits on a chair, in front of the desk, Winston and Conroy on a couch behind him.

In a moment, Kolya gets to his feet, a certain anxiousness inside him, making it difficult for him to keep sitting. He starts to pace but, almost immediately, the BUZZER on the desk telephone SOUNDS and one of its lines lights and begins blinking.

Kolya turns and stares at the phone on the desk. The embassy official pushes down the button on that line. Conroy does the same on the extension. The embassy official looks up at Kolya.

EMBASSY OFFICIAL

(to Kolya)

He's on the line now.

(CONTINUED)

122 CONTINUED:

122

He lifts the receiver and hands it to Kolya. Kolya takes it. At the same time, Conroy puts the receiver from the extension to his ear.

KOLYA  
(into the telephone)

Hello?

123 INT. KGB, MOSCOW - CHAIKO'S OFFICE - NIGHT

123

Chaiko's office in the KGB headquarters in Moscow is spacious. His desk lamp is lit, the only light in the room. Chaiko is alone at his desk, talking on the telephone.

CHAIKO  
(into the telephone)  
You wanted to speak to me, Rodchenko,  
yes?

We INTERCUT between Chaiko's office in Moscow and the embassy office in London.

KOLYA  
I have said nothing of what you did to  
me. I have been silent.

CHAIKO  
What do you want from me, Rodchenko?

It is a moment before Kolya answers. Then:

KOLYA  
Is he alive?

There is silence from Chaiko's end of the line.

KOLYA (cont'd)  
Is he alive, Colonel?

CHAIKO  
In return for Greenwood you will  
continue your silence. This is your  
phone call, yes?

KOLYA  
Yes.

Chaiko laughs.

CHAIKO  
I will tell you what the deal will be.  
You break your silence, things will go  
worse for your black friend.

(CONTINUED)

123 CONTINUED:

123

KOLYA

The United States is willing to make an exchange.

CONROY

(into the extension)

You get Gurevich, Chaiko.

Kolya is startled that Conroy has let Chaiko know he is on the line. In Moscow, Chaiko is unphased by Conroy's sudden participation.

CHAIKO

And Gurevich's mind, Conroy? Does it function still?

(then)

Rodchenko... if Greenwood was ever given back to you, his wife's family would suffer if he ever spoke out against us.

KOLYA

And for that same reason, I will stay silent, Chaiko.

CHAIKO

It is late, Rodchenko, and I am hungry.

He hangs up. In London, Kolya stares at Conroy.

CUT TO:

124 INT. RUSSIAN POLICE STATION - CELL - NIGHT

124

The cell is small and dark, except for some light streaking in. A figure's asleep in here on a cot.

The door to the cell is opened noisily and the figure asleep awakes and sits up into the light. This is Raymond. He does not look the same as when we last saw him. He is not well and what he wears couldn't offer much protection against anything.

Chaiko comes into the cell. They look at each other. Raymond is surprised to see him. Chaiko's face reveals nothing.

RAYMOND

Why haven't you put me in a camp?

CHAIKO

You are insignificant. Always you have been.

(then)

Have you the strength to try to drink me under the table again?

(CONTINUED)

124 CONTINUED:

124

Raymond stares at him. This is a weakened, tired Raymond who sits on the edge of the cot. Then:

RAYMOND

What do you know about Darya?

CHAIKO

(ignoring his question)

You have very little value, Greenwood.  
But you have been lucky.

Chaiko moves closer to Raymond's cot. He stares down at him. Raymond looks up, looks Chaiko in the eye. A moment, and he hits Raymond in the face with the back of his hand and with such force that Raymond flies back, he and his cot hitting the floor.

Raymond's eyes suddenly have some of their fight back.

RAYMOND

Yeah, well, fuck you, too, man.

Chaiko stares down at him, and then leaves the cell.

CUT TO:

125 EXT. FOREST - DIRT ROAD - NIGHT

125

A car belonging to the Soviet Army moves along a road.

126 INT. SOVIET ARMY CAR - NIGHT

126

A Russian soldier drives and, beside him, another soldier sits with a rifle.

In the back seat, Raymond sits alone. He wears a thin, worn overcoat and looks no healthier than he did in his cell.

127 EXT. OPEN FIELD - NIGHT

127

The forest is interrupted here by an open field. There is very little of the moon tonight and it is very dark here.

The Soviet Army car stops in the field. The soldiers jump out and one pulls Raymond out of the back.

RAYMOND

Are you guys gonna say something about what we're doing? Or you're just gonna blow my head off without a word?

Raymond is afraid and angry and can't shut up.

(CONTINUED)

127 CONTINUED:

127

RAYMOND (cont'd)

Hey, I wanna send a message back to Chaiko.

They push him deeper into the field. It's as if the two soldiers are deaf to the sound of his voice.

RAYMOND (cont'd)

I wanna know one thing... I wanna know why Chaiko hasn't the guts to pull the fucking trigger himself?

Suddenly, light streaks across the field into their faces. The three of them stop and squint into the light.

RAYMOND (cont'd)

Is that you, Chaiko? Show your goddamn face, man.

Winston walks into the light.

WINSTON

Hello, Greenwood. My name's Winston. I'm with the American Embassy in Moscow.

RAYMOND

Where the hell are we, man?

WINSTON

(points behind Raymond)

That's the Russian Republic behind you. You and me? We're in Finland, guy.

RAYMOND

Holy shit!

The light is coming from the headlights of three cars parked in the field. Two belong to the United States Army, the last to the Finnish government.

Darya comes out from one of the U.S. cars and gets very quickly to where Raymond is.

DARYA AND RAYMOND

She embraces him.

DARYA

Rayichka...

He hasn't anything to say. Everything he's feeling is there in the language of his body, holding this woman. He begins crying.

(CONTINUED)

127 CONTINUED: (2)

127

KOLYA

walking toward them, smiling at his friend.

Raymond reaches out a hand to Kolya who grabs it with both of his.

Behind them, in the distance, Winston turns over Gurivech, the KGB agent being traded for Raymond.

THE THREE OF THEM

Raymond puts his arms around them both, embracing them both at the same time.

RAYMOND

I didn't know what the hell to expect at the end of that ride.

(then)

I'm not gonna believe this for a while. I mean, there are no good surprises in the Soviet Union, only lousy ones.

KOLYA

We are not in the Soviet Union anymore, Raymond.

RAYMOND

(smiles)

Yeah, I know it's back that way.

(then, to Kolya)

Listen, man... I'm scared about going back to America. But I belong there.

Looks at them both with such incredulousness.

RAYMOND

Jesus! I can't believe it!

He holds them tighter and begins to turn in a circle -- swinging them around with him. Faster and faster, until they're a blur and we GO TO:

LIGHT

A bright light FILLS THE SCREEN and the final dance sequence begins.

DANCE SEQUENCE - DUET - KOLYA AND RAYMOND

It is a dance that expresses Kolya's and Raymond's return to freedom. It is a stylized sequence that celebrates. And in celebrating Kolya's and Raymond's liberation, liberates the film itself from the dark realities that have occupied it before now.

(CONTINUED)

127 CONTINUED: (3)

127

It is a great big musical number -- and it's pure spectacle. Pure movie. The two men dancing together -- dressed in their best and doing, with ease, the incredible things they do when they're dancing.