

BARYSHNIKOV/HINES PROJECT

WHITE NIGHTS

A Dance Film

Starring

Mikhail Baryshnikov

and

Gregory Hines

Screenplay by

Eric Hughes

Based on Material by

James Goldman

and

Taylor Hackford

REVISED SECOND DRAFT
April 29, 1984

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.

3 THE AUDIENCE 3

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

4 CLOSE ON KOLYA 4

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.

5 INT. THEATER - KOLYA'S DRESSING ROOM - NIGHT 5

Kolya comes inside. MAGGIE WYATT's already in here.

(CONTINUED)

Maggie is Kolya's manager, early forties, and with all the energy of New York City inside her.

KOLYA

(lighting a cigarette)

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

MAGGIE

You were great.

KOLYA

I don't mean that.

MAGGIE

I told you something good two o'clock this afternoon.

KOLYA

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

He begins to undress.

MAGGIE

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

KOLYA

But they decide what I dance.
(then)

Maggie... I refuse to dance because they change my program, yes?

MAGGIE

They lost a lot of money when you cancelled.

KOLYA

You let me cancel.

MAGGIE

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

KOLYA

Yes. Don't make me more crazy. Give me the paper.

The door opens and a beautiful young woman comes in.

(CONTINUED)

5 CONTINUED: (2)

5

SANDRA 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.

SANDRA

Am I interrupting?

Kolya goes to her and kisses her.

MAGGIE

Yes. And thank you.

KOLYA

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

SANDRA

Stay here, Kolya.

KOLYA

(looks at Maggie)
Can I?

MAGGIE

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

KOLYA

Yes, Maggie, what the hell. About everything, yes? So give me it to sign now. I promise her.

MAGGIE

(getting to her feet)
I'm hungry. I need food.

KOLYA

I sign it first. Then you eat.

MAGGIE

(at the door)
You need a shower.
(opens the door)
Talk to you in the morning.

She disappears.

6 INT. LONDON PUB - NIGHT

6

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.

(CONTINUED)

Kolya comes in with Sandra. He's wearing a pea coat which makes them a particularly attractive study in contrasts. They push through the crowd until they're at a table where Maggie's having supper with an attractive man in his thirties.

KOLYA
(before Maggie sees
him)
I sign it now.

Maggie looks up at him. A moment and then:

MAGGIE
(introducing them)
Kolya, this is Joe. Joe, Kolya.
Sandra, Joe. Joe, Sandra.

KOLYA
(taking Maggie by the
arm, pulling her up
out of her chair)
Nice to meet you, Joe.

MAGGIE
(to Joe)
I won't be long. Believe me.

Kolya leads Maggie through the crowd toward the bar.
As they go:

MAGGIE (cont'd)
I don't want you to sign the
goddamn thing.

KOLYA
I want it sent before we leave
tomorrow. I promised her.

MAGGIE
You're letting her get too much.
If we take it to court and do it
right, you'll be paying her half
as much.

They reach the bar.

KOLYA
It's like what you say about me
and the Stuttgart, Maggie. I make
a commitment. I can't back off.

Maggie stares at him. Finally, she pulls a folded document out of her bag. Kolya grabs it from her and unfolds it.

(CONTINUED)

6 CONTINUED: (2)

6

He slaps it down on the bar and signs his name.

KOLYA (cont'd)

(as he signs it)

Because I make so many commitments
to dance...

(jabs at the docu-
ment with his
finger)

... I have this divorce.

MAGGIE

You keep dancing, Kolya, because
you can't stop.

He stares at her. Then 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 Maggie)

It will smell of regret.

MAGGIE

(taking it from him)

When the time comes you're not at
your peak and you can't get what
they pay you now, you're going to
wish like hell you'd listened to
me.

KOLYA

Maggichka... I don't dance for the
money.

He starts away from the bar, back through the crowd.
Maggie follows.

MAGGIE

I sold you as the boyish young
stud and the women loved you. You
just weren't supposed to love them
back so hard.

They reach Maggie's table. Sandra has sat down in
Maggie's chair.

KOLYA

(smiling down at her)

We go now.

MAGGIE

Remember -- you need sleep tonight.

(CONTINUED)

6 CONTINUED: (3)

6

KOLYA
 (as he and Sandra
 begin pushing
 their way out)
 I will go to bed, I promise.

MAGGIE
 (yelling after him)
 I know that. But I want you to
 sleep.

CUT TO:

7 EXT. AERIAL VIEW OF TUNDRA - DAY 7

Absolute stillness. Hanging in the otherwise empty sky
 is the sun, but its muted light is the light of a mid-
 night sun.

An airplane appears over the tundra.

8 CLOSE ON THE PLANE 8

A 747 British commercial jet.

9 INT. PLANE - WHITE NIGHT 9

We INTERCUT between the first class cabin and the
 cockpit.

Most of the window shades are down, except for two at
 the front of the cabin, for almost all the passengers,
 many of them Japanese, are sleeping. Among those awake
 is Kolya. Seated next to him, and asleep, is Maggie.

Kolya is talking into a tape recorder when a STEWARDESS
 passes. He is dictating choreography which he inter-
 rupts to ask her a question.

KOLYA
 Please could you tell me why the
 lights are not working?

STEWARDESS
 I'm sure it's a temporary problem.
 You can open the shade. We're
 flying in a white night.

Kolya nods toward the sleeping Maggie. Then:

KOLYA
 I can do this without light.

(CONTINUED)

9 CONTINUED:

9

STEWARDESS
 (crouches down
 beside him)
 What are you doing?

KOLYA
 Dictating dance. In this one
 channel is the music. In this
 other, my notes. Listen.

He holds an earphone to her ear. From the other ear-
 phone, we hear his VOICE, over MUSIC, setting the
 movements of a ballet.

The lights come back on suddenly.

STEWARDESS
 (smiles)
 Your ballet has brought back the
 light.

The Captain's voice sounds on the cabin speakers.

CAPTAIN LEYTON (V.O.)
 Will flight attendants Ford and
 Bromley please come to the cockpit?
 And Mr. Souchkin please.

STEWARDESS
 I have to go.

10 REAR OF CABIN

10

The Stewardess and her colleague climb the spiral
 stairs to the cockpit. SOUCHKIN, a Russian man of
 fifty appears behind them and pushes past.

11 COCKPIT

11

There is smoke inside the cockpit from a fire on the
 panel. CAPTAIN LEYTON and his CREW are on emergency
 energy. Souchkin comes in, followed almost immediately
 by the Stewardesses.

FLIGHT ENGINEER
 (to Souchkin)
 We had electrical failure and the
 goddamn hydraulic system froze and
 ruptured.

CAPTAIN LEYTON
 We're on the auxiliary now. But
 there's no way to make it.
 There's a military airfield we
 could try to land on, but your
 people won't okay it.

(CONTINUED)

11 CONTINUED:

11

SOUCHKIN
 (gesturing for the
 radio)
 Please, I will tell them what is
 happening here.

CAPTAIN LEYTON
 (to the Stewardesses)
 Prepare the passengers.

12 INT. FIRST CLASS CABIN

12

Maggie awakes as Leyton's voice sounds on speakers.

CAPTAIN LEYTON (V.O.)
 Attention, please, we have
 developed electrical problems and
 will have to land immediately. We
 have been flying in Soviet air
 space and our Russian observer is
 talking now with Soviet
 authorities. Your flight
 attendants will instruct you in
 emergency procedure. Thank you.

Kolya starts out of his seat.

MAGGIE
 Where are you going?

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

MAGGIE
 You can't be mistreated, Kolya.
 You're a U.S. citizen now.

KOLYA
 What can the U.S. do? Protest.

He bolts away, heading for the rear of the cabin.

13 EXT. PLANE - DAY

13

Appearing on either side of the plane are two MIGs
 belonging to the Russian Republic.

14 INT. INTERCUTTING BETWEEN THE COCKPIT AND CABIN

14

SOUCHKIN
 (shaken)
 They will not allow it on a
 military base.

(CONTINUED)

14 CONTINUED:

14

CAPTAIN LEYTON

For God's sake, we're dropping
five thousand feet a minute.

(then)

We can't make it to a civilian
airfield. We've got to land.

CO-PILOT

Those MIGs'll hit us if we try.

CAPTAIN LEYTON

In six or seven minutes we'll
crash anyway!

(to Souchkin)

I'm going to try something.

SOUCHKIN

Yes. Please try something.

15 INT. FIRST CLASS CABIN

15

The passengers are sitting with their heads between
their knees. Kolya's seat is empty and Maggie is look-
ing anxiously back toward the rear of the cabin.

16 IN THE TOILET

16

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.

17 INT. COCKPIT

17

CAPTAIN LEYTON

Their runway'll be too short for
us. Release fuel.

18 EXT. LOOKING DOWN FROM ABOVE THE LOW FLYING 747

18

The Arctic Ocean and its jagged islands run underneath.
A vapor trail begins from under its wings.

19 INT. CABIN

19

Kolya comes out of the toilet and starts down the
aisle. The plane crashes to the ground, jolting the
cabin and throwing Kolya down the aisle. His body
flies and hits.

20 EXT. PLANE 20

The force of the crash landing propels the plane through the radar towers, snapping them like sticks, and off the runway into the tundra.

21 UNDER THE PLANE 21

A strut breaks in front.

The plane inclines to one side. The top of the wing there lodges in the dirt. The plane begins to spin. Finally it stops, the wing ripped off.

22 INT. CABIN 22

Several passengers have been injured and there are the sounds of terror and pain in English and Japanese.

23 CLOSE ON MAGGIE 23

as she runs from her seat and approaches Kolya's body. She reaches for him and with some difficulty turns his body over. His head swings loosely from his neck. His face is covered with blood. He's unconscious.

CUT TO:

24 EXT. MILITARY AIRFIELD - DAY 24

The plane is on its side. An inflatable ramp serves as the means for deplaning. The injured are carried to ambulances while the others are led to several military buses where their passports and travel documents must be surrendered before boarding.

25 CLOSE ON CAPTAIN LEYTON AND MAGGIE 25

MAGGIE

There's got to be someone here who speaks English.

An officer passes them.

CAPTAIN LEYTON

English? Deutch? Francais?
Italiano?

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

KIRIGIN

I am Kirigin.

He is a Russian man in his late thirties, with a strong face, warm when he allows it to be.

(CONTINUED)

25 CONTINUED:

25

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?

KIRIGIN

Four hours from Moscow.

A stretcher carrying Kolya passes them. Maggie leaves
Leyton and Kirigin and goes with the stretcher toward
the ambulance. Kirigin watches.

26 WHAT HE'S WATCHING

26

Maggie 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.

27 BACK ON LEYTON AND KIRIGIN

27

CAPTAIN LEYTON

These people are my responsibility.

(CONTINUED)

27 CONTINUED:

27

KIRIGIN
(silencing him with
his hand)

No more.

He walks away toward the ambulance. He stands beside Maggie 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 on her hand.

28 CLOSE ON MAGGIE

28

staring at his hand.

29 EXT. CLINIC - DAY

29

A simple stark building, its 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 acknowledge his presence by their sudden attention to it as he and his LIEUTENANT go inside.

30 INT. CLINIC - CORRIDOR - DAY

30

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. His lieutenant stays a distance behind. When Chaiko and Kirigin speak, they speak in Russian.

CHAIKO

The situation at the airfield was well handled, Captain.

KIRIGIN

Thank you.

Kirigin begins walking with Chaiko down the corridor.

CHAIKO

There is no question it was a legitimate emergency.

(then)

Four people were killed?

KIRIGIN

Yes, and there are ten passengers here in the clinic, only three are severely injured.

(MORE)

(CONTINUED)

30 CONTINUED:

30

KIRIGIN (cont'd)

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. He turns it over.
Written, with the Russian alphabet, are the initials
N.R.

KIRIGIN (cont'd)

We took these photographs of him.

He now hands him the photographs.

31 CLOSE ON PHOTOGRAPHS

31

as Chaiko studies them. They are of the injured Kolya
taken upon his arrival at this clinic.

32 BACK TO SCENE

32

CHAIKO

(looks up from the
photographs; simply)
Nikolai Rodchenko.

KIRIGIN

(stopping at a door)
I have had him isolated in here.

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

KIRIGIN (cont'd)

Dr. Markova, this is Colonel Chaiko.

CHAIKO

(immediately to busi-
ness, indicating
the photographs)
His condition exactly.

(CONTINUED)

DR. MARKOVA

There is no fracture and he has not suffered a concussion. Since waking, his head has hurt but that is expected.

CHAIKO

He is awake?

DR. MARKOVA

Yes.

CUT TO:

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.

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. Then:

KOLYA

(in French)

If I could make a call. To the French Ambassador.

CHAIKO

(in French)

We have not located your passport or any other document that identifies you. The French Ambassador will help us?

(CONTINUED)

KOLYA
(in French)
Yes.

CHAIKO
(in English)
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; refus-
ing 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.

34 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S DOOR - DAY 34

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

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.

(MORE)

(CONTINUED)

CHAIKO (cont'd)

Your task now is to produce X-rays and medical charts confirming that condition.

DR. MARKOVA

I treat injury, I do not invent it.

CHAIKO

It must be done within the day.

DR. MARKOVA

We are barely in control of this emergency. I have no time.

CHAIKO

Someone here will do what must be done.

DR. MARKOVA

(sadly)

Yes. Someone will, Colonel. But I will not.

She leaves them.

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

CHAIKO

Get it done.

KIRIGIN

You have a plan?

CHAIKO

If Moscow approves.

35 INT. AIRPLANE HANGAR - MILITARY AIRFIELD - DAY

35

At the one end of the hangar, MIGs are being serviced, at the other end, 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.

CHAIKO

Seven of the ten passengers taken to the clinic will be released tonight. Of the three remaining, one will die.

(MORE)

(CONTINUED)

CHAIKO (cont'd)

Another may require an operation on the leg. The last is in a coma.

CAPTAIN LEYTON

I will need their identities.

Chaiko's lieutenant comes into the hangar and is on his way over here.

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.

MAGGIE

Can't we please have their names? I want to know my friend's condition.

A moment, smiling, then:

CHAIKO

The name of your friend, please?

Maggie hesitates.

CAPTAIN LEYTON

(intervening)

I need the names of those remaining, Colonel.

CHAIKO

You will have them, Captain.

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

CAPTAIN LEYTON

Colonel...

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

Chaiko smiles at the message, then speaks to Kirigin.

(CONTINUED)

36 CONTINUED:

36

CHAIKO

Moscow has approved my plan for Rodchenko.

37 EXT. AIRFIELD - WHITE NIGHT

37

CRANE SHOT, MOVING FROM ABOVE the barracks roof, watching Chaiko's car approach and coming down as it reaches the clinic. He gets out with Kirigin. He stops suddenly and looks at the sky with its muted light.

CHAIKO

(to his lieutenant)

Is it night?

KIRIGIN

(nodding)

Yes.

CHAIKO

(still looking at the sky)

This would drive me crazy very quickly.

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

38

Kolya is on his feet at the window, looking out at soldiers passing in the distance, 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.

(CONTINUED)

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.

CHAIKO

The survivors are being flown to Moscow. The world is very pleased.

KOLYA

Did people die?

CHAIKO

Yes.

KOLYA

Who?

CHAIKO

An old Englishman and three Japanese.

Kolya's relief at Maggie's survival is subtle but there.

CHAIKO (cont'd)

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. Dr. Markova opens the door. Chaiko turns toward her. Like a shot, Kolya is behind him.

KOLYA (cont'd)

Answer me!

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

(CONTINUED)

38 CONTINUED: (2)

38

CHAIKO

Your holiday in America is over.

KOLYA

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

Chaiko nods for two KGB men, who stand behind Markova,
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.

DR. MARKOVA

(in Russian; angry,
to Chaiko)

You have no authority here.

CHAIKO

I have authority everywhere,
Doctor.

KOLYA

Chaiko!

CHAIKO

Quiet, Rodchenko. This is a
clinic.

He goes out.

39 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S ROOM - DAY 39

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

KIRIGIN

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 the
black man Greenwood.

Chaiko opens the folder.

40 WHAT HE SEES

40

A photograph of a black man, early thirties, smiling.

(CONTINUED)

40 CONTINUED:

40

CHAIKO (O.S.)

Where is he now?

KIRIGIN (O.S.)

Vostochnaya.

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

CHAIKO (O.S.)

His wife?

KIRIGIN (O.S.)

Yes.

41 BACK TO SCENE

41

Chaiko looks further through the folder.

CHAIKO

There is enough against him from his days in Moscow.

(looks at Kirigin)

But our greatest power is his wife. He will not want to be separated from her.

(then)

Bring them both here. Now.

KIRIGIN

Vostochnaya is five hundred miles from here.

CHAIKO

(begins walking away)

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

42 INT. THEATER - STAGE - WHITE NIGHT

42

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.

A Russian ACTRESS of dark color plays Bess. She is slender and striking in her look.

(CONTINUED)

42 CONTINUED:

42

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

43 DANCE SEQUENCE - SOLO - RAYMOND

43

RAYMOND (SPORTIN' LIFE)

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

ACTRESS (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.

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.

44 INT. THEATER - ROWS OF SEATS - WHITE NIGHT

44

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

45 INT. THEATER - STAGE - WHITE NIGHT

45

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 leavin 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

(MORE)

(CONTINUED)

RAYMOND (SPORTIN' LIFE) (cont'd)

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!

46 INT. THEATER - STAGE - WHITE NIGHT

46

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.

47 INT. THEATER - BACKSTAGE - WHITE NIGHT

47

There is a small area offstage right that serves as backstage. DARYA, the woman in the photograph Kirigin showed to Chaiko, embraces Raymond as he leaves the stage. The last scene of the show is starting and their eyes are on stage when they begin talking.

DARYA

They love you, Rayichka.

RAYMOND

Yeah. I feel good.

(MORE)

(CONTINUED)

RAYMOND (cont'd)

I wish I could feel this good all the time, huh?

(smiling, putting his arm around her)

Why do they have to cut this show? When you do "Three Sisters" tomorrow night you get to do the whole thing.

DARYA

(smiles)

But no singing or dancing. Only tears.

RAYMOND

Well, one good thing about cutting this show in half is my part seems bigger.

She smiles. Kirigin opens the door behind them. Outside the door he can see the audience watching the last scene of the show.

KIRIGIN

Raymond Greenwood.

They turn.

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.

It's difficult for Raymond to hold his anger, but he's learned.

(CONTINUED)

RAYMOND

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

You don't mind if I change back to myself, do you? I don't want to deceive anybody.

KIRIGIN

(to Darya)

I don't understand.

DARYA

(in Russian)

We would like to change.

Kirigin nods. They start up a stairs and we GO WITH them to an attic.

The attic is used as a dressing room. Raymond begins changing.

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.

DARYA

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

RAYMOND

But we got to let them beat on our souls sometimes, huh?

(softly)

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

(CONTINUED)

48 CONTINUED:

48

DARYA

You would not be silent in Moscow. We lost our jobs. And we lost our permit to live there. Here, no one can hear you. Why keep shouting? Do you want to live in a camp now?

RAYMOND

(touches her hand
with his)

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

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 (cont'd)

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

49 EXT. THEATER - WHITE NIGHT

49

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 five hundred miles. Use the time to sleep.

50 INT. KIRIGIN'S CAR - WHITE NIGHT

50

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

DARYA

(to Kirigin)

Why are we going five hundred miles from here? Please -- I have a performance tomorrow.

Kirigin ignores her.

51 CLOSE ON RAYMOND AND DARYA

51

in the back seat.

(CONTINUED)

51 CONTINUED:

51

DARYA
 (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.

RAYMOND
 (a whisper)
 Darinka... I love you.

52 INT. CLINIC - KOLYA'S ROOM - DAY

52

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

Asher examines Kolya, who is unconscious on the bed.

WINSTON
 (looking out the
 window)
 Couldn't this have been induced by
 sedation?

ASHER
 Yes. But the X-rays show a
 swelling of the brain.

WINSTON
 Are those really Rodchenko's X-
 rays?

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

(CONTINUED)

52 CONTINUED:

52

MAGGIE

Then we get him out of here.
 (looks at Kolya)
 He's alive -- that's real -- so
 there's some sense inside him of
 where he is, and that can't be
 doing him any damn 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.

WINSTON

Then we trust these people, is
 that it?

MAGGIE

Goddammit, that is not it! This
 could be a lie.

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 by moving him.

MAGGIE

Then we're not moving him!
 (to Winston)
 My God, what are we going to do?

53 EXT. CLINIC - CORRIDOR - OUTSIDE KOLYA'S ROOM - DAY 53

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

(CONTINUED)

WINSTON

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

CHAIKO

I have asked the doctors here if we could transport him to Moscow, but they say it would be at serious risk.

(to Dr. Asher)

Do you agree with them, Dr. Asher?

ASHER

Their 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.

CHAIKO

(smiles)

You know that will not be allowed.

Chaiko begins walking down the hallway, clearly an indication that they must leave now. Winston and Asher follow him. Maggie stays a moment with Dr. Markova and studies her face. Markova does not avoid her eyes. They seem to share an understanding of Markova's helplessness.

MAGGIE

Watch out for him. Do what you can.

DR. MARKOVA

(not understanding
English, in Russian)

I am sorry.

Maggie stares at her a moment longer, then follows the men down the corridor.

CHAIKO

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

54 EXT. CLINIC - DAY

54

Chaiko has walked Maggie, Winston and Dr. Asher to the car that has brought them here.

MAGGIE

He's an American citizen.

CHAIKO

Yes, in America, this is true.

Chaiko opens the car door for her.

CHAIKO (cont'd)

A safe journey.

Maggie says nothing.

55 INT. HOSPITAL - OFFICE - DAY

55

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

(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

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

CHAIKO

What would I learn of your husband?

(MORE)

(CONTINUED)

CHAIKO (cont'd)

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?

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)

Please wait for him outside.

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

CHAIKO (cont'd)

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

RAYMOND

I love her. It's the 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.

(CONTINUED)

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 the equality
of Soviet society. And you
disappointed me.

CHAIKO

You disappointed us, Raymond.

RAYMOND

Why's that, huh? I mean, I'm a
Marxist. I think capitalism
sucks. Too fat a gap between the
people who got the power and the
people who got shit.

CHAIKO

We gave you a life of great
prestige. You lectured at the
Third World University informing
the world of the brutality against
your people.

RAYMOND

Yeah, the good life in Moscow --
but there was that same gap again
-- between the few who got power
and everybody else.

(stops himself,
aware of his own
intensity, shakes
his head, then)

Now I'm gonna have to go out there
and lie to her. Tell her I kept
my mouth shut. I can't beat you
guys. I learned that. Believe
this -- I sing some songs and
dance some dances and don't say
fuck. I stay off your back.

CHAIKO

It would be easier for her -- and
for you -- to live in Moscow
again, yes?

Raymond stares at him.

CHAIKO (cont'd)

What you will do for me will make
it possible.

CUT TO:

56 SOMEWHERE, NOT THE CLINIC - CLOSE ON KOLYA

56

asleep in bed. The blanket is blue. The wall behind the bed has aged wallpaper. 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 curtain which separates this from the room beyond. Someone is moving on the other side of the curtain.

57 INT. APARTMENT - LIVING ROOM - WHITE NIGHT

57

The sun shines through thick 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 curtain is pushed aside by Kolya's coming 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
rolled-up 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?

(CONTINUED)

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. A guy like me splits, 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

(lighting a
cigarette)

Can I have some coffee please?

Darya starts toward the pot but Raymond stops her and pours the coffee for Kolya.

KOLYA (cont'd)

Am I still in a coma?

RAYMOND

Yeah, but who isn't in Siberia.

KOLYA

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

RAYMOND

Hey, listen, man. I'm not a big fan of the U.S Too many brothers got shot down. Sure, the KGB arranged this. What could be better for you than a guy who gave up America?

DARYA

We work in the theater here.

RAYMOND

I even dance some.

(then)

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)

57 CONTINUED: (2)

57

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.

58 EXT. THE TOWN - WHITE NIGHT

58

The apartment building where Raymond and Darya live is on a dirt rise. Kolya, putting the jacket on, comes out of the building and runs downhill.

We GO WITH him as he runs past wooden structures, through the town and into a 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 can see him. No one can spot him. Running until he gets to the end of the park, and it is the end of the town. He runs up a dune, through several trees and then is facing an ocean, a wet, freezing, empty eternity.

59 CLOSE ON KOLYA

59

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

60 KOLYA AND RAYMOND

60

RAYMOND

You could jump in here. Swim the Arctic -- three thousand miles -- maybe, that's all.

Kolya turns around.

RAYMOND (cont'd)

It's five hundred miles to the nearest city. You could drive there but you have to steal one of the fifteen cars we got here and even then you still have no papers. We got no airport here. But hey, there's a freight train comes through twice a week. What can I tell you?

(MORE)

(CONTINUED)

60 CONTINUED:

60

RAYMOND (cont'd)

(then)

I quit smoking for Darya. Give me one, okay?

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

KOLYA

They have already made the decision, haven't they? 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 the 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.

61 EXT. CITY STREET - WHITE NIGHT

61

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

RAYMOND

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

(CONTINUED)

61 CONTINUED:

61

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.

62 INT. THEATER - WHITE NIGHT

62

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

KOLYA

You do musicals in here?

RAYMOND

Yeah.

KOLYA

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

RAYMOND

You don't know shit about what I done! It had to do with people hurting -- and dying, man.

(then)

It's okay to be black on the Ed Sullivan Show, tap dancing, doing a novelty act. But later, I got drafted out of show business and it wasn't okay to be black in Viet Nam. I got enlightened in the war. I came home, quit dancing, went to school. Read Marx and dug what he had to say. I was in 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 my government turned me into a full-time revolutionary. They killed black kids at Jackson State and white kids at Kent State.

(MORE)

(CONTINUED)

62 CONTINUED:

62

RAYMOND (cont'd)

Guys with ideals don't stand a chance against the guys with the guns. Coming here was my biggest political statement.

He stares at the stage.

RAYMOND (cont'd)

But it's the same shit here. I'm where I was before the war, singin' and dancin' for the folks.

Suddenly self-conscious about what he's revealing, he looks around the theater, then at Kolya.

RAYMOND (cont'd)

I gotta get something for Darya. I'll be back.

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

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.

63 INT. THEATER OFFICE - WHITE NIGHT

63

In here, Kolya finds what he's been looking for -- a telephone. He picks up the receiver.

64 INT. THEATER DRESSING ROOM - WHITE NIGHT

64

Inside their dressing room, Raymond finds the comb Darya left behind last night.

65 INT. THEATER OFFICE - WHITE NIGHT

65

KOLYA

(into the telephone, in Russian)

Pyotr Pashkovsky... Leningrad... can you connect me fast?... He'll accept the call -- tell him, it's Kolya calling.

Raymond appears in the doorway.

RAYMOND

Son of a bitch.

(CONTINUED)

65 CONTINUED:

65

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

RAYMOND (cont'd)

Who's Pashkovsky? Someone to get to the American Embassy?

Kolya doesn't answer.

RAYMOND (cont'd)

What do you think happens to my wife and me if you get a call through?

KOLYA

It is your decision to work for Chaiko. Don't ask me to worry for you.

RAYMOND

You're no hero, man. You just made a run for where it pays better.

Kolya begins walking out. Suddenly, he turns back to Raymond.

KOLYA

They want me back here. How do they feel about you back home in Philadelphia?

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

66

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.

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 a story book?

(CONTINUED)

DARYA

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

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 it 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 the KGB, yes?

RAYMOND

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

He 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, Rodchenko --
believe it or not -- and
drinking's the joy of Russia.

(CONTINUED)

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've drunk together.

(raises his glass)

To New York City.

(to Kolya)

You know, that place you come from.

Kolya raises his glass and the two of them down the vodka in one gulp.

DARYA

(to Raymond)

He has no food left to chase it with.

RAYMOND

(pushing his food toward Kolya)

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

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

RAYMOND (cont'd)

(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

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)

KOLYA

I am still Russian. I am no longer Soviet. Why did you come here? Were you tired of freedom? Or 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.

67 DANCE SEQUENCE - SOLO - RAYMOND

67

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 that punctuates the rhythm and his words.

RAYMOND (cont'd)

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 best way I had to stay on my feet in that world was to dance.

(MORE)

(CONTINUED)

RAYMOND (cont'd)

(changes to a soft
shoe routine as
he sings)

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

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

Yeah, this skinny kid with a 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. 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 no more.

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, white kids too

are yelling what we feel

(the rhythm of
the taps changes)

I thought I came home from the war.

(MORE)

(CONTINUED)

RAYMOND (cont'd)

Man, those are bullets.
 Four kids dead on the grass.
 White kids, man
 And I see
 People like me
 Inciting people to suicide
 Incite to self-ignite
 Yeah, the sense of my black power
 ain't nothin' against their guns
 And the fire dies and Nixon lies
 But I'm still into life, man
 I'm a man with a mind
 And I understand
 The music-makin' of a man like Marx
 And I come 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
 dirt,
 Best thing you can say about
 frozen dirt, 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)

(softly, 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...

(CONTINUED)

67 CONTINUED: (3)

67

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.

RAYMOND
 Fuck off, man.

Kolya smiles.

KOLYA
 Sure.

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

KOLYA (cont'd)
 Spakone Noche.

He disappears behind it. Raymond and Darya stay hold-
 ing each other.

68 INT. RAYMOND AND DARYA'S APARTMENT - LIVING ROOM - DAY 68

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. Darya gets up easily and opens the front
 door. Outside is Chaiko's lieutenant. He pushes past
 Darya.

LIEUTENANT
 (to Raymond, in
 Russian)
 Put on your clothes. You must
 come with me now.

Raymond finally makes it up to his feet.

(CONTINUED)

68 CONTINUED:

68

LIEUTENANT (cont'd)
 (in Russian)
 Hurry!

RAYMOND
 Yeah, okay.

He goes to the chair where he put his clothes for the night and begins dressing.

RAYMOND (cont'd)
 (to Darya, as he dresses)
 I think I'm still drunk.

DARYA
 Please, Rayichka...

RAYMOND
 (understanding)
 I'll be respectful. I promise.
 (then)
 I love you.

Chaiko's Lieutenant begins pulling him out before he's finished dressing.

Darya goes to the window as Kolya comes out from behind the curtain.

69 OUTSIDE THE WINDOW - DARYA'S POV 69

On the street below, Raymond is being put in Chaiko's car.

70 BACK ON DARYA 70

as she looks across at Kolya, who doesn't know why Raymond's been taken, but is unnerved by it. The two of them stand perfectly still as if it would be unsafe to move.

71 EXT. STREET - SHOPS - DAY 71

The shops line the wooden 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.

(CONTINUED)

71 CONTINUED:

71

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 reported another man. I did
nothing for men like Chaiko.

DARYA

When you lived in this country,
you had freedom and privilege. We
have none -- only this place. We
lost our jobs in Moscow.

KOLYA

This is Chaiko's blackmail, yes?
You get back to Moscow by
informing on me! It is a classic
thing.

DARYA

If we do not help Chaiko, he will
separate us.

KOLYA

Then it's for love of each other
you do this, yes?(laughing with
sarcasm)

How poetic.

Darya goes inside a market. Kolya follows her.

72 INT. MARKET - DAY

72

There are two lines of people waiting to buy what
little food's for sale -- cheese, macaroni, eggs, but-
ter and milk.Darya and Kolya join one of the lines. Kolya looks
around them as if he might find someone to help him.

(CONTINUED)

DARYA

There is no one in here who can help you.

(then)

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 Sibiriyak, are you? You're doing whatever you can to get back to Moscow.

DARYA

I was born in Moscow. It is my city. I am not ashamed to want a permit to live there again.

KOLYA

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

DARYA

This country honored you. And you betrayed us.

KOLYA

I left home forever. How did my defection hurt 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 stupid belief in Soviet equality.

DARYA

You would have been happy in 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.

(CONTINUED)

72 CONTINUED: (2)

72

DARYA (cont'd)

Raymond can't do what Chaiko asks.
He hates men like Chaiko. That
you can trust.

KOLYA

What? He will sit in a camp for
me for twenty years. No. I will
trust his hate. His hate for me,
yes?

73 EXT. ROAD - DAY

73

Chaiko's car is moving on the road. It slows when it
nears a huge excavation in the earth of the side of the
road.

74 INT. CHAIKO'S CAR - DAY

74

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.

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 mo-
ment, Chaiko gets out.

75 EXT. ROAD - DAY

75

CHAIKO
 (indicating with
 his hand)

Over there.

Raymond sees what he is meant to see.

76 CLOSE ON THE MINE

76

A huge pit in which men are working, ripping the earth apart.

77 CHAIKO AND RAYMOND

77

CHAIKO

You must give the truth always.

RAYMOND

Hey, I spoke out, man, against your system, against this shit -- why the hell trust me to be part of it?

CHAIKO

(looking at the
 mine)

A man who works in a pit like this ages fast. And injury happens so easily. To the hands.

(looking at Raymond)

To the feet, Raymond. It is much better to work in a theater than in a mine.

(then)

If you become the only black man in a place like this -- it would be terrible. And your wife would never be allowed to return to Moscow. You would probably never see her again.

RAYMOND

You frighten the hell out of me, man, okay?

78 INT. RAYMOND AND DARYA'S APARTMENT - LIVING ROOM - DAY 78

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.

(CONTINUED)

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.

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.

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?

(CONTINUED)

79 CONTINUED:

79

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.

CHAIKO (cont'd)

There were other defections before you, but yours was the worst example for young people. Come back and talk to them, tell them you are ashamed of what you did. Tell them of your disappointment with the west. It is truth, yes?

(then)

You would dance again in Leningrad.

KOLYA

(lights his
cigarette)

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

Chaiko smiles, then:

CHAIKO

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

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

CHAIKO (cont'd)

These people I have given you as friends will travel with you.

KOLYA

They are your people, Chaiko, not my friends.

Kolya throws down his cigarette and begins walking away.

80 EXT. LENINGRAD - AIRFIELD - WHITE NIGHT 80

A plane touching down on the runway.

81 INT. PLANE - WHITE NIGHT 81

Chaiko and Kolya sit across from Raymond and Darya.

CHAIKO

Leningrad is where the Revolution began, where Lenin arrived on his return from exile.

(to Raymond)

This should interest you, yes? He was a Marxist, too.

RAYMOND

Yeah, I know.

Chaiko smiles. Then he looks out the window.

CHAIKO

We will leave the plane immediately.

He gets up from his seat and leaves them alone.

RAYMOND

(to Kolya)

How the fuck did you ever get in our lives, man?

KOLYA

An American who runs away to Russia. That is the worst joke in the world. Now you have no choice but to dance for Chaiko. And now for me.

RAYMOND

You and Chaiko work well together. You got to be cold and hard to be a defector. 'Cause it's just for yourself, man. You weren't doing anything for anybody else. You done nothing for your people. Just like Chaiko.

82 EXT. LENINGRAD - AIRFIELD - WHITE NIGHT 82

The plane has landed. A Volga limousine and an unmarked KGB car on the airfield. Chaiko leads Kolya, Raymond and Darya away from the plane and into the limousine. His Lieutenant and a KGB guard follow them from the plane and get into the car behind.

CUT TO:

83 EXT. LENINGRAD - WINTER PALACE SQUARE - WHITE NIGHT 83

The limousine travels through the archway of the Admiralty Building and along Winter Palace Square. Leningrad is 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. The limousine passes the Winter Palace and we --

CUT TO:

84 INT. LIMOUSINE - WHITE NIGHT 84

During the scene, through the windows of the car, we see the buildings along Rossi Street.

CHAIKO

How does it feel, Nikolai, to be in your city again?

Kolya stares at him. Then:

KOLYA

There is a certain excitement.

CHAIKO

Yes. This is where Pavlova was taught. Nijinsky and Fokine. Many were taught here.

KOLYA

Yes. Balanchine.

CHAIKO

(staring at him)
And Nikolai Rodchenko.
(then, indicating
the other side of
the street now)
All of them danced here at the Kirov.

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

CHAIKO (cont'd)

When you denounce your defection, you will do it here. The season begins in a week. You must be fit.

85 EXT. LENINGRAD - WHITE NIGHT 85

The limousine travels along the canals of Leningrad.

86 INT. LIMOUSINE - WHITE NIGHT 86

CHAIKO

(to Kolya)

You are being taken to a government guest house. Every day you will be taken to a practice room. To work out.

(to Raymond)

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

87 EXT. LENINGRAD - RESIDENTIAL STREET - WHITE NIGHT 87

The limousine, followed by the smaller car, moves down the street.

88 INT. LIMOUSINE - WHITE NIGHT 88

KOLYA

(to Chaiko)

You are certain it would be easy for me. But can I breathe here, Chaiko? Can I...

He stops as the limousine stops in front of an elegant apartment building built some hundred years ago. Kolya stares 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.

89 INT. APARTMENT BUILDING - WHITE NIGHT 89

A wide stairs leads to the upper floors. The front door opens and Chaiko steps inside. Kolya stays outside the door, hesitant to come in.

90 INT. FOURTH FLOOR LANDING 90

Kolya watches as Chaiko takes a key out of his pocket and opens the door to an apartment up here.

91 INT. APARTMENT BUILDING - WHITE NIGHT 91

The front door opens and Kolya comes inside. He is alone in here for a moment, and then Chaiko comes in behind him.

(CONTINUED)

91 CONTINUED:

91

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

(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 quite a while since he's been inside a place like this in Russia.

RAYMOND

(not impressed)

This is where you lived, man?

KOLYA

Eight 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 dance, Nikolai, you could live here 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

In the kitchen, there is food for your meals.

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

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

92

There is a double bed and the bedroom is big enough to live in. Raymond comes in here now to be with her.

93 INT. KOLYA'S APARTMENT - LIVING ROOM - WHITE NIGHT 93

KOLYA

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, but why say any
of this? The American Embassy
confirms I am in a coma. You can
kill me, and no one will ever know
it. That should be enough to
convince me.

CHAIKO

Yes. Fear will convince you now.
But once you have come back from
the coma, what will keep you from
betraying us again? I think we
must convince each other.

(then)

You have five days, Nikolai.

Chaiko leaves.

Kolya goes to the front window here in the living room.
He looks outside.

94 OUTSIDE THE WINDOW 94

Four stories down is the canal. Parked on the street
are the limousine and the KGB car.

95 BACK ON KOLYA 95

as he goes into the bedroom opposite the one Darya and
Raymond have gone in.

96 INT. KOLYA'S APARTMENT - KOLYA'S BEDROOM - WHITE NIGHT 96

Kolya comes in here and looks out the window.

97 OUTSIDE THE WINDOW 97

An interior courtyard. Two KGB guards, not in uniform
but with the unmistakable look of KGB, stand below.

98 INT. KOLYA'S APARTMENT - SECOND BEDROOM - WHITE NIGHT 98

Raymond and Darya stand at the window.

99 OUTSIDE THE WINDOW 99

the heart of Leningrad. The expanse of the city.

100 BACK TO SCENE 100

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. Kolya comes in here and stands with them at the window.

101 INT. SCHOOL - PRACTICE ROOM - DAY 101

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 strips you of your own. I cannot understand how you gave up America for that.

(CONTINUED)

101 CONTINUED:

101

RAYMOND

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

KOLYA

But even in the sixties, ordinary Russians were afraid to say the letters KGB out loud.

RAYMOND

The National Guard opened fire on us at Kent State. The government, man, like the massacres here in the days of the czar.

KOLYA

What do you care? You deserted, yes? You deserted from your people.

102 DANCE SEQUENCE - SOLO - KOLYA

102

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

RAYMOND

Who's that singing?

KOLYA

You are a dead American living in Russia, yes?

(then)

This is Michael Jackson.

RAYMOND

Yeah. The Jackson Five?

KOLYA

(laughs)

That was years ago! He's grown up now.

RAYMOND

Yeah, why not?

(then)

He's good.

KOLYA

You want me to dance. That is what you want, yes? I am in a coma. But, of course, I am not!

He gets to his feet.

(CONTINUED)

KOLYA (cont'd)

It is Soviet reality, yes?

He begins to move to the music.

KOLYA (cont'd)

I dance, yes. Man in coma dances.
You want me dance. They want me
dance. Everybody want me dance!

Kolya continues improvising to Michael Jackson's music.

KOLYA (cont'd)

I am dancing. To your people's
music. But this music is not
Soviet reality. No, sir, buddy,
friend. This music should be
silenced.

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

KOLYA (cont'd)

What you want me to dance? I
dance everything for you. You
want me tap dance, I can do that!

He does.

RAYMOND

(explodes)

Bullshit! You couldn't tap to
save your life!

KOLYA

But if I dance, I save your life,
yes?

He turns up the player to FULL VOLUME.

KOLYA (cont'd)

I don't want to dance. But I
dance, yes?

RAYMOND

(shouting over the
music)

You're dancing to kick the shit
out of me, aren't you, man?

Kolya smile, nods and finishes his dance.

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

(CONTINUED)

102 CONTINUED: (2) 102

GALINA (O.S.)

Kolya...

Kolya and Raymond look over there.

103 CLOSE ON GALINA 103

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

104 CLOSE ON KOLYA 104

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

GALINA

I expected to cry if I saw you again, not to laugh.

He traces the side of her face with his hand.

KOLYA

Galina...

She looks beyond him at Raymond.

GALINA

I do not know you.

105 CLOSE ON RAYMOND 105

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 embraces her, but she does not respond.

KOLYA

Please. I have had no one I could tell what I am feeling.

He keeps holding her.

GALINA

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

(CONTINUED)

KOLYA

I have to hear myself say it. And finally there is someone I can say it to... I am afraid, Galina.

Finally she looks in his eyes. But 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.

GALINA (cont'd)

I was forbidden to ever leave again.

(MORE)

(CONTINUED)

GALINA (cont'd)

And for years, Kolya, for years, they would take me to the big house and always a different man would ask me always the same questions.

KOLYA

You have important position at the theater, Galina. You answered their questions well.

GALINA

Yes. I became political, Kolya. Just like you. You ran away to be famous. And wealthy. And I learned to live well in Chaiko's world.

KOLYA

But I am back now. I have been punished, yes? 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

To spend any of my life now not free...

(shakes his head)

No.

GALINA

We have begun change at the theater. We are talking with the Ministry about an evening of Balanchine.

KOLYA

I would disrupt everything here. Remember, I have been free.

(MORE)

(CONTINUED)

KOLYA (cont'd)

(then)

Help me.

GALINA

I am trying to.

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 my position.

KOLYA

They will kill me in five days,
Galina.

GALINA

In four days! Only four days are
left now.

KOLYA

Galina...

(softly)

Please.

GALINA

You do not care what could happen
to me. It is like in London, yes?
You left me alone. You did not
even ask if I would go with you.

KOLYA

Galina... you would not have come.

(MORE)

(CONTINUED)

105 CONTINUED: (4)

105

KOLYA (cont'd)

(then)

I am asking for my life -- not for you to risk yours. All the time you are meeting foreigners. All you have to do is tell one I am here.

(then)

Galina... I was selfish. I thought of myself. But always I have loved you.

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

GALINA

I will help you if I can. But you know this, yes?

106 INT. DANCE SCHOOL - SHOWER ROOM - DAY

106

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.

RAYMOND

A lady from the past, huh?

KOLYA

She was a great dancer.

RAYMOND

I'm not asking about her feet, man.

KOLYA

She is someone I hurt. I cared, but I had to leave.

(looks at him)

Were there not people you hurt -- when you left?

RAYMOND

Yeah.

KOLYA

Please let me be alone. I take the steam for twenty minutes... Please let me alone to think.

(smiles)

Or not to think.

RAYMOND

Sure, I'm clean enough.

(CONTINUED)

106 CONTINUED:

106

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.

107 EXT. SCHOOL - ROOF - DAY

107

Kolya is climbing out of the window.

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.

108 INSIDE THE WINDOW

108

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.

109 INT. SCHOOL - PRACTICE ROOM - DAY

109

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 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

Listen, I am Rodchenko the dancer who studied here and danced with Ivanovna.

BOY

You are a lunatic.

KOLYA

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

I am Nikolai Rodchenko.

(CONTINUED)

109 CONTINUED:

109

He offers the letter to the boy.

BOY

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

KOLYA

(in English)

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

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.

110 INT. SCHOOL - SHOWER ROOM - DAY

110

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.

111 INT. OUTSIDE THE SHOWER ROOM - DAY

111

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

RAYMOND

(as Kolya dresses)

I been thinking. Serious
thinking.

(MORE)

(CONTINUED)

111 CONTINUED:

111

RAYMOND (cont'd)

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.

112 EXT. TRANSITION - WHITE NIGHT

112

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

113

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

Raymond comes out of the kitchen carrying a tray with a
tureen.

RAYMOND

Hey, this cowboy music's not bad.

KOLYA

Willie Nelson.

(then)

What the hell are you cooking?

RAYMOND

(placing it on the
table)

Fish gumbo. You don't find this
kind of shit in Leningrad.

KOLYA

(checking it out)

It smells okay.

RAYMOND

(sitting down)

Everybody ought to have soul food
once before they die.

(realizing what
he's said)

Hey... I didn't mean that.

Kolya laughs.

KOLYA

It is that special?

(CONTINUED)

Raymond begins serving the food.

RAYMOND

Yeah. The slaves used to make it from leftovers. Best food on the plantation.

DARYA

(tastes the gumbo)
It's good, Rayichka.

KOLYA

(tastes the gumbo)
She tells the truth.

Kolya starts pouring shot of vodka into their glasses.

KOLYA (cont'd)

(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.

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.

(CONTINUED)

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.

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.

(CONTINUED)

113 CONTINUED: (3)

113

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!

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 truth, yes?

He bangs Raymond's head against the table.

KOLYA (cont'd)
Is truth, yes?

(CONTINUED)

113 CONTINUED: (4)

113

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

KOLYA (cont'd)

It is truth, yeah?

RAYMOND

Yeah... asshole.

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

KOLYA

Now we will talk.

CUT TO:

114 EXT. TRANSITION - DAY

114

115 EXT. KOLYA'S APARTMENT - LANDING - DAY

115

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 Ivanovna again.

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

KOLYA (cont'd)

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

CHAIKO

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

116 INT. SCHOOL - PRACTICE ROOM - DAY

116

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

(CONTINUED)

116 CONTINUED:

116

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

Neither man seems conscious of the other.

117 EXT. THEATER - REAR ENTRANCE - WHITE NIGHT

117

A Mercedes is parked near one of the rear doors of the 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 theater.

118 INT. THEATER - STAGE - WHITE NIGHT

118

Galina is sitting on the stage looking down at several drawings of costumes. She has a bottle of champagne with her and is pouring a glass. Beside her is a tape player and PLAYING is a TAPE of Vladimir Vysotsky accompanying himself on the guitar, playing the ballads he composed. The stage is dark except for the light under which Galina sits.

Kolya comes onto the stage. He is smoking a cigarette. Galina looks across at him.

KOLYA

(nodding toward
her tape player)

Always you like Vysotsky's songs,
especially the ones that have not
been approved. I have this tape.
It is much easier to get in New
York.

GALINA

You still smoke. That is wrong.

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.

(CONTINUED)

118 CONTINUED:

118

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

KOLYA

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

She doesn't answer.

KOLYA (cont'd)

I hear already this conversation ten years ago! When we were dancers together. Well, I did it, Galina. I danced Balanchine. You're still waiting.

(then)

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 is easy to say.

He walks to the lighting panel and lights the auditorium of the theater. The chandeliers glow, their crystal lustres reflecting the light. The walls and ceilings are blue and white. There is a profusion of gilding. And now, he lights up the stage. The silk brocade curtain, duck-egg blue, is up. Its golden border frames the stage.

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

GALINA (cont'd)

They said you would be a legend, but you are no longer spoken of here.

(then)

But I know they remember.

(then)

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

He doesn't answer.

GALINA (cont'd)

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

(CONTINUED)

118 CONTINUED: (2)

118

KOLYA

I am haunted by the color, the
smell, the sound of Russia, the
rhythm of the language. But for
eight years I have been free. My
body has been free, Galina!

He walks over to her tape player and TURNS IT UP. Then
he turns back to her.

KOLYA (cont'd)

You always liked Vysotsky, yes?
But when he sings these songs he
is an outlaw! We cannot sing them
in a theater.

119 DANCE SEQUENCE - SOLO - KOLYA

119

He begins to dance to the music -- music no dancer at
this theater has ever danced to. And it is contempor-
ary movement -- no one dances on this stage like this.

KOLYA

It is wrong to listen, Galina.
And no one is to dance like this
in Russia, yes? It is wrong to
watch.

There is fury in his movement -- the anger and the fear
inside him expressed in his dance.

KOLYA (cont'd)

It is wrong to see. It is wrong
to hear!

And he dances even with greater fury until he stops
suddenly and grabs her.

KOLYA (cont'd)

It is a lie 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?

(MORE)

(CONTINUED)

GALINA (cont'd)

(then, anger growing inside her)

I am to risk everything, yes? 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 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. Then:

GALINA

No.

120 EXT. KGB HEADQUARTERS - DAY 120

Raymond gets out of a KGB car.

121 INT. KGB HEADQUARTERS - OFFICE - DAY 121

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.

(CONTINUED)

RAYMOND

I got stuff to tell you.

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. Ivanovna.

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 Ivanovna last night.

RAYMOND

Yeah, I know. And he didn't tell me shit.

(smiles)

But he came home drunk. Happy on his ass. My guess is she's coming through for hm.

Chaiko smiles.

(CONTINUED)

121 CONTINUED: (2)

121

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.

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 Chaiko's Lieutenant 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 his Lieutenant.

LIEUTENANT

(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.

122 INT. SCHOOL - PRACTICE ROOM - DAY

122

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.

(CONTINUED)

CHAIKO

No one dies for the dance,
Nikolai. In the two days you have
left, this will be much on your
mind, yes?

KOLYA

That is something to ask your
black man.

(then)

Why was he allowed to marry a
Russian girl?

CHAIKO

We have no laws against this.

(then)

It is an ugly sight, but why does
it disturb you? It is not an
unusual thing in America.

KOLYA

Why would she want it? She is so
beautiful.

CHAIKO

She is an actress. She does not
want to live like other people.
For her, there was a certain
excitement about it.

KOLYA

She regrets it. It is something I
feel.

CHAIKO

If you are interested in her,
Nikolai, I can separate them. We
have evidence against her husband.

Kolya stares at him. Then:

KOLYA

She has wasted herself on him.

CUT TO:

123 INT. KOLYA'S APARTMENT - LIVING ROOM - CLOSE ON KOLYA 123
AND RAYMOND - DAY

as they come inside and see Darya sitting, waiting.

124 THE THREE OF THEM 124

as Raymond and Darya approach each other and embrace.
Kolya watches, touched by this love of theirs.

(CONTINUED)

124 CONTINUED: 124

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

125 INT. LIVING ROOM 125

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."

126 INT. BEDROOM 126

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.

127 INT. LIVING ROOM 127

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.

128 INT. BEDROOM 128

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:

129 INT. LIVING ROOM - DAWN 129

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

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.

(CONTINUED)

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.

(then)

What she doesn't expect is this.
She goes with you.

Kolya looks at him. Then:

KOLYA

You want out of this, but I think
it is crazy to risk her life.

RAYMOND

It's worth the risk because
there's someone else involved in
all this. Someone you don't know
about, Nick.

(then)

Someone Chaiko knows nothing
about.

(then)

Our kid. The one Darya's gonna
have.

Kolya is surprised, touched -- and sad.

KOLYA

Raymond...

RAYMOND

It's one of the only things in my
life I can smile about.

A moment. Then:

KOLYA

When will you tell her?

RAYMOND

Not until it's time.

130 INT. THEATER - BANQUET ROOM - WHITE NIGHT

130

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 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. Scott.

(then)

You are always at the parties, but never the ballet, yes?

WINSTON

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

Galina laughs.

GALINA

I have been warned you are a spy.

WINSTON

Okay. And let me warn you about everybody else in this room.

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

GALINA

Lomonosov is coming. Hold my champagne.

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.

(CONTINUED)

130 CONTINUED:

130

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.

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

131 INT. SCHOOL - PRACTICE ROOM - DAY

131

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.

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.

132 INT. MOSCOW - AMERICAN EMBASSY - CONROY'S OFFICE - DAY 132

"CONROY is Winston's superior, high placed in the Embassy. He is behind his desk meeting with Winston and Maggie. 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.

MAGGIE

He's an American citizen and 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 reaffirm our commitment to Rodchenko and people like him.

(CONTINUED)

132 CONTINUED:

132

MAGGIE

(to Conroy)

How can you not get involved?

Conroy stares at Maggie. 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 Pravada
Street with AK-47's.

MAGGIE

(angry)

Oh, yes -- This is very funny.

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.

133 EXT. REAR ENTRANCE TO THE THEATER - WHITE NIGHT

133

Only Galina's Mercedes and a KGB sedan are parked be-
hind the theater.The KGB driver waits in his car as Kolya and Galina
embrace in her Mercedes.

134 INT. GALINA'S MERCEDES - WHITE NIGHT

134

As they embrace, she slips a passport into the pocket
of his pea coat. Her CAR RADIO is on.

GALINA

If you get to the other side of
the Moika Canal, two American
agents will take you to the water
front. There is a cruise ship
that goes at midnight to Finland.

(smiles)

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

(CONTINUED)

134 CONTINUED:

134

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 at all.

KOLYA

It will give hope in their lives.
I will not go without her.

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

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

KOLYA

(smiles)

We are older, Galina.

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.

135 INT. AMERICAN EMBASSY, MOSCOW - CONROY'S OFFICE - DAY 135

Conroy is meeting with Winston and Larry.

ROARKE

The guy's becoming a pain in the
ass.

(CONTINUED)

MAGGIE

You can forgive him. He'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 the U.S. can swing anything.

WINSTON

Yeah, well, all we're doing in this is drawing a road map.

MAGGIE

What's one more passport going to cost you? What the hell are you risking anyway? A road map!

(then)

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

CONROY

It's his problem, Miss Wyatt. 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:

136 INT. KOLYA'S APARTMENT - KOLYA'S BEDROOM - DAY

136

The door to Kolya's bedroom is closed. Kolya and Darya sit on the floor. She is helping him rip apart a rag rug, the pieces of which he is tying into a thick rope. Kolya's TAPE RECORDER 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 as she passes Kolya another length of rug.

(CONTINUED)

DARYA

I smile, Kolya.

KOLYA

But there are these long forevers
in between.

Darya laughs as Kolya knots the lengths of rug.

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.

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 as he finishes the rope.

KOLYA (cont'd)

You don't tell me I am wrong.

Darya doesn't answer. Then:

DARYA

I have seen you dance.

KOLYA

In Leningrad?

(CONTINUED)

136 CONTINUED: (2)

136

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.

137 CLOSE ON THE DOOR FRAME

137

Placed in the center of the moulding, a small bugging microphone, which would not be visible from below.

138 BACK ON KOLYA AND DARYA

138

They are smiling at each other as Kolya snaps the rope. It works.

139 INT. KGB HEADQUARTERS - OFFICE - DAY

139

Raymond is in here with Chaiko.

RAYMOND

He's acting different. He knows time's running out. But he doesn't seem to be thinking about dying. He just sits around and stares at Darya.

(then)

Why'd 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 awfully 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!

(CONTINUED)

139 CONTINUED:

139

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.

RAYMOND (cont'd)

I ain't crazy now.

CHAIKO

Is he 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.

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

140

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

RAYMOND

What the hell have you been doing?

KOLYA

We talk. We do it a lot, okay?

RAYMOND

I wasn't asking you.

DARYA

Raymond, it is nothing. Please.

CHAIKO

(to Darya)

You have had sufficient food in
the kitchen?

DARYA

Yes, Colonel, we are well
supplied.

141 LANDING - OUTSIDE KOLYA'S APARTMENT - DAY

141

Chaiko comes out of Kolya's apartment. He stops after he's closed the door and stays on the landing, listening to Raymond yelling inside.

RAYMOND (O.S.)

I don't ever want to see you in there again.

Chaiko smiles and starts down the stairs.

142 INT. SCHOOL - PRACTICE ROOM - DAY

142

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)

This is your last day.

(then)

You are not smart, Nikolai. A good dancer, yes. A smart man, no.

KOLYA

I have been given bad reviews before.

CHAIKO

Do you think Galina has forgiven you so easily?

Kolya stares at him.

CHAIKO (cont'd)

She is not going to help you. You have no one.

(then)

I do not play games, Nikolai. I simply win. No one in the world knows you are alive. Your coma neutralizes everyone. Even your friend Maggie Wyatt will believe you died in that plane crash.

(CONTINUED)

KOLYA

I had eight years away from this kind of thing.

CHAIKO

(sudden anger)

This kind of thing! Russia owes you nothing.

(then)

But you will be given your life and your career and a woman, your black man's woman. Denounce your precious eight years. It is your only worth to me, Rodchenko. I have never liked ballet.

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

143

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.

DARYA

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

RAYMOND

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.

(CONTINUED)

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! I want our kid free of it! And, someday, I swear to you! I'll be free of it, too.

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! And when they find out about the baby -- we're their fucking slaves!

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.

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

And be the one black man on that boat tonight. C'mon, baby... it wouldn't work.

DARYA

I won't leave you alone.

(CONTINUED)

143 CONTINUED: (2)

143

RAYMOND

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.

RAYMOND

I made so many bad decisions, Darya -- let me decide right this time.

DARYA

This is my home.

RAYMOND

It was your home. It ain't ever gonna be that anymore. Your baby's gonna be half black, Darya -- and his life here's gonna be nothing but pain.

DARYA

It is not for you to decide alone...

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

DARYA (cont'd)

When will I ever see you again?

144 INT. CHAIKO'S CAR - WHITE NIGHT

144

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

145 INT. THEATER - GALINA'S OFFICE - WHITE NIGHT

145

Galina is watching a videotape on the television in her office. It is a tape of Kolya at school -- years ago -- here in Leningrad -- a young boy. He walks into her office, his gear bag over his shoulder. She looks up at him.

GALINA

This is a tape of you at school, Kolya. When you first came to Leningrad.

He watches a moment, then turns off the tape.

(CONTINUED)

145 CONTINUED:

145

KOLYA

(takes her hand
in his, but his
voice is angry,
reproachful)

You cheated me, Galina. You
cheated me of the few days I had
to save myself.

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)

You have played with my life,
Galina!

She reaches toward the desk, opens a drawer and takes a
passport from inside and hands it to him.

GALINA

I want to see you dance here
again. I want it for the theater.
And you will do it.

KOLYA

I am not strong enough to die,
yes?

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.

146 INSIDE THE DRAWER

146

A pair of American jeans.

147 BACK TO SCENE

147

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

GALINA

Sit with me and watch. Are you
still able to dance like this,
Nikolai? Is this how you will
dance for us now?

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

(CONTINUED)

147 CONTINUED:

147

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 wondered 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.

(then)

This time, I will say it.

GALINA

What, Kolya?

He doesn't answer. Then:

KOLYA

I will say goodbye.

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

148

Raymond and Darya are by the window as Kolya comes inside. Kolya looks at Darya.

(CONTINUED)

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!

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.

149 INT. LANDING OUTSIDE KOLYA'S APARTMENT - WHITE NIGHT 149

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.
(he yells down
the stairs)

Chaiko!

150 CLOSE ON CHAIKO 150

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.

151 RAYMOND AND THE GUARD 151

The guard lets him go and Raymond starts moving fast down the stairs.

152 ENTRY 152

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?

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.

(CONTINUED)

152 CONTINUED:

152

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.

153 INT. MONITORING ROOM

153

The room Chaiko's come back into houses monitoring equipment for the KGB. A recording machine tapes conversations from Kolya's apartment. There are earphones with which to listen to what the machine is recording. Chaiko reaches for them.

154 INT. KOLYA'S APARTMENT - KOLYA'S BEDROOM - WHITE NIGHT 154

Darya has put on the jeans and Kolya is placing the rope they made from the rug onto the ledge of the window.

KOLYA

When you come across I will hold
the rope tight so it will not sway
in the wind.

155 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

155

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

156 INT. MONITORING ROOM

156

Chaiko has the earphones on -- and is listening. We hear what Chaiko hears -- Kolya and Darya's voices with a Michael Jackson tape, a LOVE SONG, PLAYING SOFTLY in the b.g.

KOLYA (V.O.)

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

(CONTINUED)

156 CONTINUED:

156

DARYA (V.O.)

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

KOLYA (V.O.)

Chaiko brought me home. He'll
keep him down there. Chaiko
knows, Darya. He will not let him
come up for a long, long time.

157 INT. KOLYA'S APARTMENT - LIVING ROOM - WHITE NIGHT 157

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:

158 INT. KOLYA'S APARTMENT - BEDROOM - WHITE NIGHT 158

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

Darya watches as Kolya, seated on the window, swings
his body out and onto the girder outside.

During this, their voices sound on the tape.

KOLYA (V.O.)

It could be a long time before we
have another chance for it.

DARYA (V.O.)

I am afraid.

159 INT. MONITORING ROOM - CLOSE ON CHAIKO 159

smiling at what he hears over the earphones.

(CONTINUED)

159 CONTINUED:

159

KOLYA (V.O.)

I will never get out of Russia
again. But because of you it does
not make me so crazy.

We INTERCUT BETWEEN the outside of the building and
inside Kolya's bedroom.

OVER the following, we hear the SOUNDS that come from
people when people make love, the SOUNDS of lovemaking
that Chaiko hears.

160 OUTSIDE THE BUILDING

160

Kolya's bedroom faces the interior courtyard. There
are two girders on the fourth story that come out ten
feet. Kolya, holding the rope, walks along the girders
until he is at a fifteen foot separation between the
walls of the courtyard. There is a ladder built into
the wall opposite. He ties the rope to the girder as a
KGB guard comes in through the archway four stories
down and walks into the courtyard.

161 CLOSE ON KOLYA

161

as he leaps fifteen feet from one wall to the other,
taking the rope with him.

162 CLOSE ON DARYA

162

in the bedroom, standing just inside the window, pull-
ing the gloves onto her trembling hands.

163 CLOSE ON KOLYA

163

waiting for Darya to appear.

164 CLOSE ON DARYA

164

as she sits on the window and climbs out onto the
girder.

165 CLOSE ON KOLYA

164

seeing her appear.

166 CLOSE ON DARYA

165

seeing the guard below and being afraid to move.

167 CLOSE ON KOLYA

167

watching her. Unable to help her.

- 168 CLOSE ON DARYA 168
still afraid to move.
- 169 CLOSE ON THE GUARD BELOW 169
finally going back out the archway.
- 170 CLOSE ON KOLYA AND DARYA 170
fifteen feet of lethal open space separating them.
Kolya secures the other end of the rope.
- 171 CLOSE ON DARYA 171
as she must grab hold of the rope and lower herself off
the girder. Then she just hangs above the courtyard
for several moments and then, slowly, very slowly, with
all her strength, and all her fear, begins to move
hand-over-hand along the rope.

Kolya holds the rope taut -- it is almost an iron pole
in his grip. As soon as he can reach down to her, he
grabs her around the waist and brings her up to safety
with him.

They look at each other, but say nothing.
- 172 INT. KOLYA'S APARTMENT - KOLYA'S BEDROOM - WHITE NIGHT 172
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.
- 173 INT. MONITORING ROOM - CLOSE ON CHAIKO 173
still listening, still a happy man.
- 174 INT. BUILDING - DESHURNAYA'S QUARTERS - WHITE NIGHT 174
Raymond is seated in here across from the Deshurnaya,
who watches him intently with no attempt at communi-
cation.

Raymond is anxious, trying now not to seem more impa-
tient than he should.
- RAYMOND
What's keeping the Colonel, huh?
- The Deshurnaya stays noncommunicative.
- 175 EXT. COURTYARD - WHITE NIGHT 175
Kolya and Darya climb down the ladder built into the
wall.

(CONTINUED)

175 CONTINUED: 175

Reaching the courtyard they begin to move past the archway, hearing the muffled voices of the KGB guards in the front of the building as they pass, and then go inside the back door of Kolya's building.

176 INT. APARTMENT BUILDING - ENTRY - WHITE NIGHT 176

Kolya and Darya come in from the back door behind the stairs. We GO WITH them as they move quickly around the 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. They start moving again and then stop when 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...

177 RAYMOND 177

who is seated opposite the open door. The Deshurnaya is still facing him, her back to the door.

178 CLOSE ON RAYMOND 178

as he sees Kolya and Darya out in the entry, their backs to the small monitoring room.

179 THE ENTRY 179

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.

180 CLOSE ON CHAIKO 180

coming out.

181 CLOSE ON RAYMOND 181

jumping to his feet.

RAYMOND

Goddamn you, Chaiko! He's alone
up there with her!

182 CLOSE ON KOLYA 182

as the door swings toward them. He catches hold of it and stops it, silently, and holds it steady.

183 CLOSE ON CHAIKO 183

standing at the edge of the open door, which is concealing Kolya and Darya. He stares into the Deshurnaya's living room.

184 INT. THE DESHURNAYA'S LIVING ROOM 184

Raymond moves across to the doorway.

RAYMOND

I been waiting, Chaiko. C'mon!

He steps out into the entry, in the direction of the stairs.

RAYMOND (cont'd)

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 Deshurnaya'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.

185 EXT. BUILDING - WHITE NIGHT 185

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.

186 KOLYA AND DARYA'S POV - CHAIKO'S CAR 186

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.

187 KOLYA AND DARYA

187

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.

188 POLICEMAN'S POV - KOLYA AND DARYA

188

They have not changed pace and are nearing the street at the other end of the bridge. There are very few cars traveling there.

189 CLOSE ON THE POLICEMAN

189

as he turns back and continues crossing the bridge. Up ahead of him he sees Chaiko's car -- unmarked but clearly KGB. As if he senses something, he turns again to the other side of the bridge.

190 THE OTHER SIDE OF THE BRIDGE

190

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.

191 CLOSE ON THE POLICEMAN

191

wondering what's become of them.

CUT TO:

192 INT. CAR - WHITE NIGHT

192

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.

(CONTINUED)

WINSTON

The ship 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.

He screws the top back on and hands the bottle back to
Winston. Winston stares at him a moment, then takes
the bottle back.

193 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

193

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 cannot 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

Drink, Raymond.

(CONTINUED)

193 CONTINUED:

193

Chaiko downs his vodka. Raymond stares at him, 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)

I will take her away from you again, Raymond.

(then)

You will sit and drink with me.

194 EXT. LENINGRAD - WATERFRONT - WHITE NIGHT

194

Malarek's car drives up across the way from a customs building, behind which the ship is docked.

195 INT. MALAREK'S CAR - WHITE NIGHT

105

WINSTON

(turning around to
Kolya and Darya)

Send us a postcard from Helsinki.

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.

KOLYA

Whatever happens, at least you know the coma was a lie.

WINSTON

Either of you speak any Finnish?

They both shake their heads no.

(CONTINUED)

195 CONTINUED:

195

KOLYA

Will there be trouble then?

WINSTON

Not necessarily.

(then, in Finnish)

I was born in Reposaari.

(in English)

It means, I was born in Reposaari.

So you know something in Finnish,
right?

(smiles)

Like the man said, good luck.

Kolya opens the door beside him.

DARYA

(repeating, in
Finnish)

I was born in Reposaari.

WINSTON

Yeah.

196 EXT. MALAREK'S CAR - WHITE NIGHT

196

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 customs building. They begin crossing over to it.

197 INT. CUSTOMS BUILDING - WHITE NIGHT

197

There are Immigration Officials checking documents of those entering the building and a long line of people waiting to get out the other side onto the dock. Not everyone is drunk, but it's a loose crowd all right. Several policemen patrol the line.

Kolya and Darya come into the building. They present their documents. Their exit visas are accepted and the rest of their documents returned to them. The policeman nearest the entrance focuses on them as they join the line. Kolya puts his arm around Darya and draws her close to him. The policeman's attention now goes to two YOUNG MEN, Finns, each in his late twenties, who come into the building. Their exit visas are accepted and they join the line behind Darya and Kolya. Like Kolya and Darya, they wear American jeans. The bigger of the two takes out a bottle of vodka. He moves close behind Darya, his eyes studying the tight fit of her jeans.

YOUNG FINN

(in Finnish)

Hey!

(CONTINUED)

197 CONTINUED:

197

Kolya and Darya look at him. He smiles.

YOUNG FINN (cont'd)
(in Finnish)
You want a drink?

Kolya shakes his head no.

YOUNG FINN (cont'd)
(in Finnish)
Come on, it's a long line!
(then, to Darya)
You want a drink, I can tell.

Neither Kolya nor Darya understands what he's said.
They turn away. This angers the Young Finn.

YOUNG FINN (cont'd)
(in Finnish)
Hey, what's wrong with you? I'm
being nice.

HIS FRIEND
(in Finnish)
Shhh... don't make trouble.

YOUNG FINN
(ignoring him, to
Kolya and Darya in
Finnish)
What do you come here for if you
don't want to drink?

KOLYA
(in Russian)
Please leave us alone.

The Young Finn stares at him. Then:

YOUNG FINN
(in Finnish)
Why were you speaking Russian?

Kolya looks away from him.

YOUNG FINN (cont'd)
(in Finnish)
You're not Finns, are you?

Coming inside the building now are two students from
the University, a GIRL and BOY, barely twenty, and
walking behind them, a uniformed POLICE OFFICIAL.

(CONTINUED)

They all begin walking along the line, the students looking for someone, the Police Official following behind them.

YOUNG FINN (cont'd)

(in Russian; still
badgering Kolya
and Darya)

What are you afraid of?

HIS FRIEND

(in Finnish)

You'll bring trouble.

YOUNG FINN

(in Finnish)

Yeah, for them.

(to Kolya, in
Russian)

You're sneaking out, aren't you?

You're Russians.

The students catch sight of the Young Finn and His Friend and come quickly up here. Their eyes meet theirs and it is a moment of panic for the two Finns.

The Girl looks to the Police Official. He shouts for the Policemen. The Young Finn's Friend tries to run out of the building, but is stopped at the door.

Policemen surround the Young Finn and Kolya and Darya.

POLICE OFFICIAL

(in Russian; to
the girl)

These are the people you buy the
jeans from?

THE GIRL

(in Russian)

Yes.

The Boy nods in agreement. The Young Finn looks at the Girl.

YOUNG FINN

(in Russian)

Liar!

The Police Official grabs him and reaches inside the jacket the Young Finn is wearing. He rips apart the seams of the inside pocket and more cash flies out than any ordinary Russian sees in a lifetime.

(CONTINUED)

POLICE OFFICIAL

(in Russian)

There is much wealth in the black market, yes?

The Police Official nods for the policemen to take the Young Finn to an office. As they begin to take Kolya and Darya with them, Kolya yells to the Police Official.

KOLYA

(in Russian)

We have nothing to do with him!

The Police Official looks at the jeans Kolya and Darya are wearing and smiles.

KOLYA (cont'd)

(in Russian)

We could have sold our jeans!

(looking at the students)

These people are strangers to us.

Darya looks at the Girl, trying to find something to plead with.

DARYA

(to the Girl)

Please. Tell them.

The Girl stares at Darya. Finally:

THE GIRL

(to the Agent)

I don't know them.

At this, the Young Finn goes crazy.

YOUNG FINN

(in Finnish)

What is it to sell on the black market? It is not a terrible crime. But look at them! They are Russians! I am reporting them to you. They are escaping!

KOLYA

He is crazy!

The Police Official studies Kolya and Darya. Kolya takes Darya's documents from her hand and gives them, with his, to the Police Official.

(CONTINUED)

KOLYA (cont'd)

We are visitors. Finns. He only wants to make trouble.

The Police Official studies the documents. Then, he looks at Kolya and Darya.

POLICE OFFICIAL

Why did you come here? You have not been drinking, have you? What is there for two young people to do here, if you do not get drunk, that you cannot do in Helsinki?

YOUNG FINN

(in Finnish)

They do not speak Finnish. They cannot speak my language!

Darya looks to Kolya. The Police Official sees the fear that comes onto her face. Then:

DARYA

(to the Police
Official, in
Finnish)

I was born in Reposaari.

Kolya puts his arm around her.

POLICE OFFICIAL

(in Russian)

What have you been doing here?
Answer me!

He waits. Then:

DARYA

(suddenly; in
Russian)

Abortion.

(then)

My family is Catholic.

He stares at her. Then he looks to the Young Finn.

POLICE OFFICIAL

(to Young Finn)

Nothing will save you.

He returns the documents to Kolya and Darya. He nods for the policemen to release them and leads the way to an office where the Young Finn and his Friend are taken.

198 EXT. DOCK - WHITE NIGHT 198

Kolya and Darya come out of the building and begin walking to the dock toward the gangplank of the ship.

199 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT 199

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.

Raymond drinks again.

CHAIKO

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 stares at him. Then:

RAYMOND

What time is it anyway?

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.

(CONTINUED)

199 CONTINUED:

199

RAYMOND (cont'd)

I can't drink you under the table,
but, man... I just beat your ass
anyway.

CHAIKO

You are drunk.

Chaiko stares at him, and the Deshurnaya continues
knitting.

200 EXT. AERIAL SHOT

200

of the cruise ship, now on open waters.

We MOVE DOWN to Kolya and Darya, on deck, at the rear
of the ship, staring out in the direction of Russia.

They embrace each other and she looks back at the
waters the ferry is leaving behind.

201 INT. DESHURNAYA'S QUARTERS - WHITE NIGHT

201

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:

202 EXT. LONDON - AMERICAN EMBASSY - DAY

202

The American flag flies outside a building, which like
the street, is distinctly British.

203 INT. AMERICAN EMBASSY, LONDON - OFFICE - DAY

203

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 anxious-
ness 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)

203 CONTINUED:

203

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?

204 INT. KGB, MOSCOW - CHAIKO'S OFFICE - NIGHT

204

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
Where is Raymond?

There is silence from Chaiko's end of the line.

KOLYA (cont'd)
What you did with him?

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.

(MORE)

(CONTINUED)

CHAIKO (cont'd)

You break your silence, things
will go worse for your black
friend.

KOLYA

They are 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

This is not much, Conroy.

CONROY

Yeah, he's not much, Chaiko, but
he's yours.

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:

205 INT. RUSSIAN POLICE STATION - CELL - NIGHT

205

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.

(CONTINUED)

205 CONTINUED:

205

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?

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:

206 EXT. FOREST - DIRT ROAD - NIGHT

206

A car belonging to the Soviet Army moves along a road.

207 INT. SOVIET ARMY CAR - NIGHT

207

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.

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.

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!

(CONTINUED)

208 CONTINUED:

208

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.

209 DARYA AND RAYMOND

209

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.

210 KOLYA

210

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 Gurevich, the KGB agent being traded for Raymond.

211 THE THREE OF THEM

211

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.

Raymond looks at them both with such incredulousness.

(CONTINUED)

211 CONTINUED:

211

RAYMOND (cont'd)

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:

212 LIGHT

212

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. 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.

THE END