

Rev4

The critics wrote about the London stage premiere:

"...a drawing-room comedy that...goes for (and gets) the laugh to be found in a fond portrayal of Jewish matriarchy." The Independent, London

"...moves stylishly from politics, to drawing-room drama, to whoops-no-sex-I'm-a-Red farce, to whodunnit...police interrogation, remorse...self-sacrifice..." City Limits, London.

# ***MOSCOW SHADOWS***

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Feature Screenplay

by

Harris W. Freedman

Based on the author's stage play of the same name.

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H.W. Freedman

C/o Pirami  
Via Sicilia 13  
Terracina 04019  
Italy

Tel. +39 340 8943895

Email: [hwfreedman@gmail.com](mailto:hwfreedman@gmail.com)

Website: [www.hwfreedman.com](http://www.hwfreedman.com)

The Author is a member of The Dramatists Guild, NYC,  
English PEN UK, Society of Authors UK, and SIAE Italy.

BLACK SCREEN:

SOUND OVER: MUSIC: A piano playing a romantic Russian tune.

AS THE MUSIC CONTINUES, AFTER 15 SECONDS WE SEE ON THE SCREEN THE WORDS:

"You may laugh at my dreams, yet I will continue to dream, for I believe in man and his spirit." Russian saying, unknown origin.

AFTER 15 seconds:

CROSS FADE OUT MUSIC AND WORDS - FADE IN THE WORDS:

MOSCOW SHADOWS

SOUND - VOICE OVER: NEWS BULLETINS each of which is to follow immediately one after the other.

NEWSCASTER ONE (V.O.)

Moscow, 9th of February 1987: Mr Aleksandr Sukharev, the Justice Minister, announced today that a major review was under way designed to "humanize" the penal code - a government commission is currently drawing up new legislation which would curtail the use of the death penalty...

NEWSCASTER TWO (V.O.)

Moscow, 14th of February 1989: In a speech to industrial workers today, President Gorbachev made one of his harshest condemnations yet of calls for a multi-party system in the Soviet Union - saying the idea was "politically and theoretically unsound." He went on to say, "It's all rubbish."

NEWSCASTER THREE

Mr. Gorbachev wound up his speech by calling for a reform of legislation based on the principle that, "everything not prohibited by law is allowed."

FADE OUT THE WORDS: MOSCOW SHADOWS

EXT. MOSCOW 1989, ESTABLISHING VIEW OF MOSCOW - FEBRUARY, 1989, AFTERNOON

AND WE SEE ONSCREEN THE WORDS:

MOSCOW, FEBRUARY 1989

THEN THE WORDS FADE AND WE SEE:

INT: ANNA'S APARTMENT, SITTING ROOM/DINING ROOM - JUST BEFORE  
4 P.M.

1940s furniture and fittings. The dining table is covered with a colorful tablecloth. There are worn but neat lace covers on the arms and backs of the settee, armchair and old rocking chair. The old family samovar is on its own low table near the entrance to the small kitchen.

There is a low bookcase with a 24-hour candle burning (a memorial candle) on the top of the bookcase - this will burn throughout our story. Next to the candle is a framed photograph of Anna's husband, Vladimir Andreevich, age 40, which dates back to 1950.

ANNA PETROVNA OSTROVSKAYA, age late 60s, wearing a colorful well-worn house dress is trying to help her grandson IGOR SERGEYEVICH, AGE 19, put on and button his coat. Igor doesn't like being helped by his grandmother.

IGOR

I can dress myself, Babushka.

ANNA

You're sloppy.

IGOR

I don't care.

ANNA

You can be an artist without looking like that.

IGOR

I'm not cutting my hair.

ANNA

You'll scare the tourists the way you look.

IGOR

Babushka, please leave me alone, at least I'm going.

ANNA

Be careful who you talk to.

IGOR  
I know the routine.

ANNA  
Don't give the price.

IGOR  
I won't.

ANNA  
Just convince them it will be much  
cheaper than the hotel.

IGOR  
I know, Babushka.

ANNA  
No single men. Only single women  
or couples.

IGOR  
I know, Babushka.

ANNA  
Don't let anyone see you.

IGOR  
I feel like a pimp.

ANNA  
Igor Sergeyevich! Bringing guests  
who pay to stay the night is not  
pimping!

IGOR  
I don't like business.

ANNA  
Yes, I know, you're above it all.  
Go. Go, already.

Anna tries to push him out the door.

IGOR  
I'm going. I'm going, but I don't  
like it.

ANNA  
Go, already. Go.

Igor exits.

ANNA (CONT'D)  
 (Anna calls out softly  
 after him.)  
 Igor Sergeyevich be careful, now  
 go, go.

Anna closes and locks the door with her key. Then rushes to the window to watch Igor as he enters the street.

ANNA (CONT'D)  
 (talking to herself)  
 Such language he uses to his own  
 grandmother..Ah, there he goes . .  
 . go Igor, hurry . . . he won't  
 hurry . . . why should he hurry?  
 He thinks he's an artist so why  
 should he hurry. Igor, go already  
 . . . he's going . . . such  
 language he uses . . .

Anna goes to the memorial candle and adjusts the position, she goes to Vladimir's picture and straightens it, goes to her sewing box and takes out some sewing. She sits in her rocking chair to sew as she hums the same refrain from the Russian folk song we heard at the beginning.

INT: HALLWAY IN FRONT OF THE DOOR TO ANNA'S FLAT - SAME TIME

NATALYA (NATASHA) IVANOVNA DUBROVSKAYA, LATE 60S, ENTERS the Hallway in front of the door to Anna's flat. She is carrying a large covered pot. She is dressed in a colorful house dress.

Natasha knocks quietly on the door and puts her ear to the door to listen.

INT: ANNA'S APARTMENT - SAME TIME

Anna is startled. She puts down her sewing and goes to the door, puts her ear to the door to listen, then speaks softly.

ANNA  
 Who?

INT. HALLWAY IN FRONT OF THE DOOR TO ANNA'S FLAT - SAME TIME

NATASHA  
 Who are you expecting? The KGB?

Natasha hides the pot behind her back.

INT. ANNA'S APARTMENT - SAME TIME

Anna opens the door quickly, pulls Natasha inside, closes the door and locks it with the key.

ANNA

You have a big mouth. Do you want to get me into trouble?

Anna goes to the kitchen to get a table cloth.

NATASHA

Did you forget it was your turn to make the tea?

While Anna is in the kitchen, Natasha quietly places the pot on the table.

We can see Anna through her kitchen door.

ANNA

(from the kitchen)

No, I didn't forget. You're early.

NATASHA

So you sent him out again?

ANNA

What are you a police inspector? The tea's almost ready.

Anna enters and places a clean table cloth on the table and begins to arrange it. Natasha helps her.

ANNA (CONT'D)

What's this?

NATASHA

Beef stew.

ANNA

Beef?

Anna lifts the lid and tastes.

ANNA (CONT'D)

MMMMM - You managed to get real beef?

NATASHA

Lean - I cooked it this morning so it wouldn't spoil.

ANNA  
 (Inspecting the stew)  
 Potatos . . . onions . . . carrots  
 . . .

NATASHA  
 Black peppers, paprika, salt.

ANN  
 It must have cost.

NATASHA  
 It's for you.

ANNA  
 It's too expensive - take it back  
 for you and Alyosha.

NATASHA  
 In memory of Vladimir Andreevich,  
 may he rest in peace, you must take  
 it.

Anna hugs Natasha who has little patience for sentiment.

ANNA  
 Thank you, Natalya Ivanovna, but we  
 will share - the four of us  
 tonight.

NATASHA  
 It's for you and Igor.

ANNA  
 Oh, I hope nothing happens to him.

NATASHA  
 So you're afraid?

ANNA  
 Igor didn't want to go.

They continue to speak as Anna then goes to the kitchen followed by Natasha. We can see them both as they keep coming out and going back and during the ensuing dialogue as they bring glasses, saucers, spoons, serviettes, sugar cubes, and biscuits to the table before sitting down to tea.

NATASHA  
 So he was afraid. At least he has  
 some common sense.

ANNA

Such language he uses to his own grandmother. He said he felt like a pimp.

NATASHA

(teasing)

Anna Petrovna, what have you been doing to your guests?

ANNA

Natalya Ivanovna!

NATASHA

I didn't know you were such hot stuff.

ANNA

You're just as bad as Igor. I just hope he's careful.

NATASHA

Why should you have to worry in such a wonderful country?

ANNA

You're lucky you're not already in a labor camp the way you carry on.

Anna goes to the Samovar and fills the teapot.

NATASHA

So who sent Igor Sergeyevich out you or me?

ANNA

So I sent him out, so what. I just hope he's careful.

NATASHA

Anna Petrovna Ostrovskaya you are a hypocrite!

ANNA

Natalya Ivanovna Dubrovskaya you are a capitalist!

NATASHA

And you're not?

ANNA

No.



NATASHA

Of course not! You send Igor to bribe the clerk at the hotel so she will send you a few desperate travelers who want a cheap room.

ANNA

So maybe I should raise my prices.

NATASHA

You see! You take their dollars. That's why you're a hypocrite.

Natasha sits at the table.

ANNA

You're the one to talk. You make a business out of everything. You're even selling ikons now!

NATASHA

So what's the matter with ikons? It's good business.

Anna brings the teapot to the table and sits.

ANNA

What do you know from ikons?

NATASHA

What do I have to know?

ANNA

A Jew selling ikons!

During the ensuing dialogue they will drink their tea by pouring it from the teapot into their glasses and then from their glasses into their saucers.

Before drinking from their saucers they place a small lump of sugar between their teeth and suck the tea through the sugar. They make sounds of satisfaction as they drink in this way.

NATASHA

That's perestroika!

ANNA

And you complain. You always complain about the system, about everything!

NATASHA

That's glasnost!

ANNA

You're the capitalist.

NATASHA

So what do you call renting your room out illegally?

ANNA

It's part of the system.

NATASHA

If it's part of the system why is it illegal? Why are you afraid of the KGB?

ANNA

That's part of the system too.

NATASHA

What about when you take the dollars your lodgers pay and you bribe the butcher for some good meat so you don't have to wait in the queue with the rest of your comrades?

NATASHA AND ANNA

That's part of the system.

NATASHA

Yes, I know, and the queues are also part of the system, but only for those poor comrades of yours who can't manage to get their hands on some dollars.

ANNA

(Indicating the Stew.)

Look who's talking about bribes for the butcher!

NATASHA

I don't pretend to be a good socialist.

ANNA

People like you give all of us Jews a bad name. Try the biscuits - I made them this morning.

NATASHA

(Takes a biscuit, but doesn't eat.)

(MORE)

NATASHA (CONT'D)

Since when do Jews have to earn a bad name? Jews automatically have a bad name. Here in Russia if you're a liberal you're accused of being a Jew and in the West if you're a Jew you're considered either a communist or a banker.

ANNA

Taste it.

NATASHA

What?

ANNA

The biscuit. The biscuit.

NATASHA

(Tastes) )  
Real butter?

ANNA

So.

NATASHA

Where?

ANNA

The usual place.

NATASHA

You probably overpaid.

ANNA

I didn't.

NATASHA

How much?

ANNA

Never mind - eat.

NATASHA

You overpaid.

(Eats.)  
Not bad.

ANNA

They were Vladimir's favorite.

NATASHA

Did you hear about what happened to Korotich?

ANNA  
Who's Korotich?

NATASHA  
Some socialist you are, you don't even read Pravda. Korotich, the editor of the magazine Ogonyok.

ANNA  
The liberal one.

NATASHA  
Yes, so the nationalist maniacs who call themselves Pamyat went to a meeting where Korotich was speaking, and shouted anti-semitic insults at him and called him a Jew and a Zionist agent because for them he's too liberal, and there was a fight . . . Anna Petrovna, Korotich is from the Ukraine and he's not even a Jew!

ANNA  
I don't like the Pamyat.

NATASHA  
Why not? Your beloved communist party recognizes them. They're already an official organization.

ANNA  
I don't believe it.

NATASHA  
You don't remember last September? I was there. The police stopped a peaceful demonstration against Pamyat! So much for your glasnost.

ANNA  
You're too old to get mixed up in demonstrations. You'll get into serious trouble.

NATASHA  
I went to see with my own eyes. Do you think I'm going to depend on newspapers and politicians for my information?

ANNA  
Anyway Pamyat has so few members, nothing to worry about.

NATASHA

Nothing to worry about! You're a complacent old cow! They openly wear black shirt uniforms like the fascists - and they're not the only extremist group - Never mind.

ANNA

Socialism will cure all that. Socialism is humane.

NATASHA

If socialism is so humane, why is Olga Alexandrovna waiting more than two years for permission to live only a few hundred miles away?

ANNA

You don't understand.

NATASHA

No, I don't.

SOUND, Clock chimes 4pm.

Anna gets up and goes to look out of the window.

ANNA

Igor Sergeyevich should be back soon.

NATASHA

If the humanitarian KGB don't take him away.

ANNA

(Still at the window)

Igor doesn't care about politics. He just wants to paint. He says all of his friends are the same. Even perestroika doesn't interest them. I don't understand the young people. They don't seem to believe in anything. They should be excited by the reforms.

NATASHA

Why should they be excited?

ANNA

There's more artistic freedom now. Even Vladimir Horowitz came and gave a concert here.

NATASHA  
More freedom today, less freedom  
tomorrow.

ANNA  
I hope he's careful.

NATASHA  
Watching won't bring him any  
sooner. Sit and drink your tea.

Anna goes back to her seat at the table and resumes the  
ritual of drinking tea.

NATASHA (CONT'D)  
I just got a new batch of ikons.  
You should see them.

ANNA  
You have them in your flat?

NATASHA  
What are you a police inspector?

ANNA  
I'm just asking.

NATASHA  
It's better you don't know.

ANNA  
It's not safe having them in your  
flat.

NATASHA  
So it's not safe. So I'm not going  
to talk about them.

ANNA  
Aren't you ashamed to sell them?

NATASHA  
I would be ashamed to buy them.

ANNA  
Religion is the opiate of the  
masses.

NATASHA  
So why do you light Shabbat candles  
in secret every Friday night?

Pointing to the memorial candle.

NATASHA (CONT'D)

And why do you light a memorial candle for your Vladimir every year?

ANNA

It's not religion. It's tradition.

NATASHA

So it has no real meaning to you?

ANNA

Don't be so smart. If you're so smart, how come your Alyosha doesn't listen to you?

NATASHA

Alexei Isaevich will come to his senses.

ANNA

He has such a high position at the Ministry - you should be proud.

NATASHA

I'm proud. I'm proud. But if he wasn't a Jew he would be the Minister.

ANNA

You're endangering his career by keeping ikons in your flat.

NATASHA

Just being a Jew endangers his career. Now, you let me worry about my own son. The less you know the better.

ANNA

You don't trust me!

NATASHA

I trust you. I trust you. But what if they threaten to send you to Siberia? You'd tell them everything about everyone. You'd sing like a canary.

ANNA

No I wouldn't. I could visit my Sonya in Siberia.

NATASHA

How lucky you are to have a daughter and son in law isolated in the wilderness. And how lucky they are!

ANNA

I miss her.

NATASHA

Nothing like being a Jew in Russia. You get to live in such exotic places.

ANNA

Sonya's not happy there.

NATASHA

Why not? Sergey Borisovich is building roads and towns in the exciting frozen wilderness. Nothing like advancing ones career in Siberia.

ANNA

We were so close.

NATASHA

You used to argue.

ANNA

We did not.

NATASHA

Anna! Who are you talking to?

ANNA

Mother's and daughters always have some friction.

NATASHA

Friction!?! What about the boys she used to bring home?

ANNA

Sergey Borisovich is good to her and he's a talented engineer.

NATASHA

But you opposed the wedding.

ANNA

I wanted her to marry a doctor.



NATASHA

You're lucky she didn't marry  
what's-his-name that bohemian poet.

ANNA

She was never serious about him.

NATASHA

She almost ran away with him.

ANNA

My Sonya? Never.

NATASHA

You're lucky I introduced her to  
Sergey.

ANNA

Lucky? Taking her to Siberia is  
lucky?

NATASHA

You begged me to find someone to  
get her away from that bohemian.

ANNA

I didn't beg.

NATASHA

You begged.

ANNA

I didn't.

NATASHA

You thanked me for finding Sergey.

ANNA

I never liked his mother.

NATASHA

She didn't like you either.

ANNA

She always bragged about her sons.

NATASHA

And you always bragged about Sonya.

ANNA

My Sonya is talented, intelligent  
and beautiful.

NATASHA

Not bad.

ANNA

Natalya Ivanovna! You always  
admired Sonya.

NATASHA

I'm teasing. Don't be so  
sensitive.

ANNA

I've only seen her twice in ten  
years.

NATASHA

Three times.

ANNA

Twice!

NATASHA

Three!

ANNA

Twice!

NATASHA

Three!

ANNA

I know how many times I've seen my  
own daughter. Twice.

NATASHA

You went once and she came here  
twice. That makes three.

ANNA

I forgot about my trip.

NATASHA

You see.

ANNA

So I forgot. You never forget?

NATASHA

Forget a trip to Siberia? Are you  
crazy?

ANNA

At least they permitted Igor Sergeevich to come to Moscow to study art. At least I have Igor with me. Sonya was so worried about him - she's a good mother. I don't know how Sonya can live there.

NATASHA

The system provides such wonderful opportunities!

ANNA

Vladimir Andreevich would never have permitted it. Never.

NATASHA

He couldn't have done anything about it.

ANNA

(She is emotional now)  
Vladimir Andreevich would have tried to stop it.

NATASHA

Anna Petrovna I want to hear some music.

Anna has tears in her eyes as she goes to the record player. She finds a record with Russian waltz tune, puts it on.

SOUND Russian Waltz.

Anna begins to sway with the music.

NATASHA (CONT'D)

Turn it off.

ANNA

You just told me to turn it on.

NATASHA

I changed my mind, now turn it off!

ANNA

One dance Natalya Ivanovna.

NATASHA

I don't want to remember.

ANNA

One dance.

NATASHA

Off!!

Natasha goes to the record player and turns it off.

SOUND of waltz stops.

ANNA

Natalya Ivanovna!

NATASHA

I don't want to remember!

ANNA

Why not? There are so many wonderful memories.

NATASHA

Except for the end.

ANNA

Let's not think about the end.

NATASHA

I don't know how to remember without thinking about the end.

Natasha is pacing now, upset, fighting her memories.

ANNA

You're a pessimist.

NATASHA

I'm a realist.

ANNA

Is it realistic not to want to remember the wonderful times just because of the way it ended?

NATASHA

Yes!

ANNÈ

I need to remember.

NATASHA

Well I don't!

ANNA

You do Natasha, and anyway you can't help it.

NATASHA

You're right, I can't forget the past. I can't . . . oh, Leon Raffalovich, God rest your soul . . . Anna, don't you understand? It isn't just the past itself, even how it ended - No! I am afraid when I remember and you should also be afraid! Our memories are not only sweet and bitter in themselves, they are a warning! Don't you see?! They are history and experience! And if we don't heed the warning we are doomed to repeat. I am too much of a realist - that is my problem. I can't even enjoy my fondest memories because they lead me to today and to the future of our children, your grandson . . .

Anna goes to the record player and puts on the waltz music.

SOUND Russian Waltz.

ANNA

Our memories are already present  
Natasha. One dance.

Anna begins to sway with the music and beckons Natasha to join her. Natasha goes to her and takes her hand.

NATASHA

Only one.

Natasha and Anna dance a Russian Waltz.

As they dance, Anna begins to reminisce.

ANNA

Vladimir and Leon were always  
arguing.

NATASHA

My Leon would say that the purges  
of the 1930's could happen again in  
the 1950's.

ANNA

And my Vladimir would say, the  
purges are a thing of the past.

NATASHA

My Leon would say, Vladimir  
Andreevich, you are a doctor, you  
must see we are facing a sick  
system run by a sick man.

ANNA

My Vladimir would say, you are a  
musician not a psychiatrist.

NATASHA

My Leon would say, there will be  
more purges and this time we will  
be the victims.

ANNA

My Vladimir would say, Leon  
Raffalovich you are an alarmist.  
This is 1950 not 1933.

Natasha stops dancing and they argue nose to nose as the  
waltz music continues.

NATASHA

Stalin made a pact with Hitler!

ANNA

It was a political move!

NATASHA

It was a pact between two devils!

They resume their dance.

ANNA

Something had to be done to protect  
our homeland.

NATASHA

What good did it do Leon  
Raffalovich to foresee the purges  
of the 1960's? He couldn't change  
anything . . .

ANNA

1950's.

Natasha breaks the dance and goes and turns off the music.

SOUND Russian Waltz STOPS.

NATASHA

That's what I said.

Anna is looking for another record.

ANNA

You did not.

NATASHA

'50s, 50's! Don't tell me what I said!

Anna finds the record she is looking for. She puts a record on turntable.

SOUND Chassidic Melody PLAYS.

ANNA

Vladimir wanted to finish the chess game he and Leon were playing.

Anna takes Natasha's hand, they begin to dance, and they allow the music to take them away for a beat, then...

NATASHA

The same thing can happen again.

ANNA

We live in different times now.

NATASHA

That's what you said over thirty years ago.

ANNA

Gorbachev is a reformer.

NATASHA

Khrushchev was also supposed to be a reformer.

ANNA

Khrushchev released prisoners from the gulags and he allowed artistic freedom.

NATASHA

And what was his big reform for the Jews? He didn't accuse them of spying in order to murder them. Oh no, he accused Jews of economic crimes instead, and then he murdered them.

ANNA

Khrushchev brought openness!

NATASHA

Openness at the beginning - but  
what happened in 1956?

ANNA

I don't want to talk about 1956.

NATASHA

Tanks in the streets of Budapest  
against unarmed civilians. And  
then he clamped down on his so  
called openness.

ANNA

This is not 1956.

NATASHA

No, this is February 1989 and  
nothing has changed!

Natasha turns off the music.

SOUND Chassidic Melody STOPS.

NATASHA (CONT'D)

What the Party gives it can take  
away.

ANNA

Not Mikhail Sergeevich.

NATASHA

So if it isn't him it will be the  
next leader. And when will that  
be? In a week? A month? A year?  
Five years!?

Anna turns on the music.

SOUND Chassidic Melody PLAYS

ANNA

Now the newspapers can criticize.  
The Party has open debates. The  
people have more freedom.

Anna begins to clear the table - she moves to the rhythm of  
the music.

NATASHA

Anna Petrovna, maybe in one way you  
are right, something has begun to  
change . . .



ANNA

Aha! So you admit it!

NATASHA

But it is an accident and it will be fatal to the Party, God willing. Mikhail Sergeevich doesn't realize in what an unexpected way his reforms will change the Soviet Union for all time. Nationalism . . . A little freedom and everyone wants to be with their own - Human nature is tribal!

SOUND - Light knocking of the door of the flat.

Natasha quickly turns off the music while Anna goes for the door.

SOUND Chassidic Melody STOPS.

NATASHA (CONT'D)

(Calls out to Anna in a whisper)

Wait! The stew!

Before opening the door Anna watches as Natasha grabs the stew and hides it under the settee.

SOUND: soft but anxious knocking on the apartment door.

Anna puts her ear to the door.

ANNA

Who?

ALYOSHA (O.S.)

(speaks in an intense whisper.)

It's me, Alexei Isaevich. Anna Petrova, I heard my mother all the way down the corridor.

Anna opens the door, pulls him inside, and closes and locks the door.

ANNA

Come in, Alyosha.

Alyosha kisses Anna on both cheeks.

Natasha takes the pot of stew from under the settee and sets it on the table.

ALYOSHA  
Mother! Thank heaven!

He watches her place the pot on the table.

NATASHA  
You look worn out. Come, I'll give  
you tea.

ANNA  
Do you think I can't give tea?  
Come Alexei Isaevich, sit.

Anna helps Alyosha take off his coat.

ALYOSHA  
(Referring to the pot of  
stew.)  
What's this?

NATASHA  
Beef stew.

ALYOSHA  
Real beef?

Alyosha lifts the lid, but Natasha takes it from him and puts  
the lid back in place.

NATASHA  
What do you think?

ANNA  
Come Alexei Isaevich, sit.

ALYOSHA  
No, thank you Chorchanna.  
(to Natasha)  
Mother I have to talk with you.  
It's urgent.

NATASHA  
Anna Petrovna, like most economists  
Alyosha doesn't bother about real  
life. He would love tea.

ANNA  
Come Alyosha, sit.

ALYOSHA  
Anna Petrovna would you mind if I  
spoke to my mother for a moment?

ANNA  
Not at all.

Anna doesn't move. She is holding his coat.

ANNA (CONT'D)  
Go on.

ALYOSHA  
(Waiting for Anna to go  
away.)  
It's rather confidential.

ANNA  
So you don't trust me? I  
practically raised you. I'm  
practically your second mother.

ALYOSHA  
Anna Petrovna - please.

ANNA  
Okay, okay, so I'll make some more  
tea.

She walks away, and eavesdrops as she hangs up his coat and goes to the samovar and sets up more tea. Then she works in the kitchen cutting tomatoes, cucumbers, wiping the counter, etc., always listening.

ALYOSHA  
(Pulling his mother to the  
side.)  
Mother you have no idea how much  
trouble you almost caused me! I  
could have been implicated in the  
black market!

NATASHA  
Alyosha! So you're involved in the  
black market! You've finally come  
to your senses!

Natasha pinches his cheeks, which he doesn't like.

ALYOSHA  
Mother! I haven't done any such  
thing. It's you! You and your  
ikons! I almost brought one of my  
colleagues home to discuss some  
important matters, but at the last  
minute something told me that I'd  
better go home first and see how  
things were. Thank God I did!  
(MORE)

ALYOSHA (CONT'D)

Have you cornered the ikon market?!  
You have to get rid of them  
immediately! Now! This minute!  
All of them. And the dollars,  
wherever you have them hidden they  
mustn't be in the flat do you hear?  
My colleague will be coming in less  
than thirty minutes!

NATASHA

Alexei Isaevich you're over  
excited. It's not good for your  
blood pressure.

Anna is still eavesdropping.

ALYOSHA

Mother do something! You know Jews  
can get the death penalty for  
trading in ikons and dollars!

NATASHA

Are you going to turn me over to  
the authorities?

ALYOSHA

Of course not.

NATASHA

Alyosha, if I thought for one  
minute that my death would bring  
you to your senses, would shake you  
out of your hero worship of this  
Gorbachev, I would volunteer to be  
executed.

ALYOSHA

Mother, how you talk! Mikhail  
Sergeyevich is the first leader who  
understands Western psychology and  
he's courageous.

NATASHA

He's desperate. The country is  
falling apart.

ALYOSHA

He has vision. He's planning  
elections to a new Congress of  
People's Deputies.

NATASHA

Yes, I know, and 80% of the candidates are Communist Party members, and Gorbachev appointed himself President! Very Democratic!

ALYOSHA

He's an international man - a genius.

NATASHA

Does it take a genius to know that our country is in trouble? All you have to do is stand in a few queues for bread and groceries. And when you finally get something from the shop how good is it? Every week you hear about a fire in someone's flat because their television exploded. Even the special foreign exchange shops have second-rate goods.

ALYOSHA

How do you know so much?

NATASHA

With dollars you can find out anything - and I also get western magazines, and I have good enough English to speak with tourists.

She goes to put the records away, Alyosha follows her.

NATASHA (CONT'D)

Don't worry, I'm careful, I don't want to have our friendly authorities think for one moment that my mind is poisoned with the truth.

ALYOSHA

Mikhail Sergeevich is helping disarm the world from nuclear weapons. Now mother, please go!

NATASHA

The West adores him, but the Russian people don't. We have nothing - the shops are empty.

ALYOSHA

You're a hopeless cynic.

NATASHA

Do you know that half the schools in the country have no central heating or running water or sewerage.

ALYOSHA

Where did you hear such a thing!?

NATASHA

From Yagodin, the chairman of the state committee on public education.

ALYOSHA

You never met the man!

NATASHA

Why do I have to meet him to know what he says? It was in Pravda. You're high up at the Economics Ministry, you should be better informed.

ALYOSHA

Changes are coming.

He looks at his watch.

ALYOSHA (CONT'D)

My God! Mother, we have no time for political arguments. You have to get rid of the ikons and the dollars.

He runs to the window to look out.

ALYOSHA (CONT'D)

My colleague will be here any minute.

NATASHA

Is your colleague coming to search our flat?

ALYOSHA

Of course not! We are friends.

NATASHA

So why do I have to take my merchandise and dollars out of the flat?

ALYOSHA  
You know why!

NATASHA  
Tell me. I want to hear.

ALYOSHA  
Will you please go and get rid of  
everything?

NATASHA  
Why?

Anna comes charging out of the kitchen.

ANNA  
Tell her already. Tell her.

ALYOSHA  
Anna Petrovna!

ANNA  
Tell her.

Alyosha looks at her annoyed.

ANNA (CONT'D)  
Alright, I won't listen.

Anna goes back to the kitchen, but continues to eavesdrop.

NATASHA  
So? Tell me. So?

ALYOSHA  
You always derive pleasure from  
forcing me to admit to certain  
temporary problems.

NATASHA  
So there are problems? I can  
hardly believe it. Perestroika is  
supposed to provide incentives so I  
have an incentive, I sell ikons for  
profit.

ALYOSHA  
Mother! Time is running out.

NATASHA  
Tell me.

ALYOSHA

Okay. So Mariya Lvovna is not really my friend because I don't know if I can trust her.

NATASHA AND ANNA

Mariya Lvovna!

ANNA

(Comes out of the kitchen)  
Sounds like a woman Natalya Ivanovna.

NATASHA

Sounds like a woman Alexei Isaevich.

ALYOSHA

It is . . . I mean she is a woman, so what.

NATASHA

Now Alyosha, you never told me about her.

Alyosha takes one of Anna's homemade biscuits and eats, and paces, dropping crumbs on the rug. Anna sees the crumbs drop and gets a dustpan and brush and follows Alyosha to brush up the crumbs.

ALYOSHA

There is nothing to tell . . .

NATASHA & ANNA

Tell!

ALYOSHA

She will be here any minute and you are in danger! I am in danger. We are all in danger because of your damned ikons and dollars!

Anna goes back to the kitchen.

NATASHA

You don't trust this Mariya Lvovna? What kind of woman is she that you can't trust her?

ALYOSHA

I trust her, but I would never trust her with anything that could be used against me or you or Anna Petrovna.



ANNA

(Coming out of the  
kitchen)

Are you accusing me of doing  
something wrong?

ALYOSHA

(To Anna)

Of course not.

NATASHA

Make up your mind Alyosha. Do you  
trust her or not?

ALYOSHA

I can't take the chance. Now are  
you satisfied? You made me say the  
obvious.

Natasha will continue this speech through Alyosha's  
interruptions, not losing her momentum.

NATASHA

You were the one who called her  
your friend. You stay here while I  
figure out what to do with all of  
my tainted merchandise and my  
filthy capitalistic dollars.

ALYOSHA

Mother, please.

NATASHA

I'll sneak around in the shadows  
like some insect so God forbid your  
girlfriend colleague doesn't catch  
me and turn me over to the corrupt  
commissars.

ALYOSHA

She's not my girlfriend.

NATASHA

After all, it's only fair isn't it,  
now that they have appointed  
themselves as the fathers of us  
their stupid children, us, me, you

ALYOSHA

Mother, stop it!

NATASHA

Oh, excuse me, you would be one of the great self appointed fathers who know what to permit and what to forbid . . .

ALYOSHA

I'm not like that.

NATASHA

Yes, my dear son who would be his mother's father, I will go and hide the illegal dollars which have fed and clothed us for the past 35 years! I don't want to ruin your career!

Natasha crosses to the door and opens it.

Anna sets the table for Alyosha's tea.

ANNA

Natasha, you talk and act like a typical bourgeois. The workingmen and women must run their own lives, not the bourgeoisie.

Natasha steps into the room and pulls the door closed.

NATASHA

Anna you live in a dream world. The Party is the bourgeoisie and the elite class all in one! The worker hasn't got a chance! How many Russian people belong to the Party? Five percent? And show me one workingman who runs his own life! Anna, you of all people should know what happens when someone tries to resign from the Party.

ANNA

Natalya Ivanovna! You're cruel!

NATASHA

You wanted memories then remember the truth! The Party is everything the Revolution was meant to destroy for all time!

Natasha opens the door again.

ALYOSHA

Where will you hide everything?

Natasha steps inside and closes the door.

NATASHA

Anna, give me the key to Olga Alexandrovna's flat.

ANNA

I can't do that. She entrusted it to me.

NATASHA

It will only be for a few hours. Olga's flat is perfect.

ALYOSHA

What if Olga comes back?

NATASHA

(To Alyosha)

She'll be gone for at least two weeks. She's visiting her daughter in Tashkent.

(To Anna)

Anna, give me the key.

ANNA

No Natasha, it isn't right. Find some other place. You could get Olga into trouble.

NATASHA

Olga will never know. It will only be for a few hours. Anna, give me the key.

ANNA

No.

ALYOSHA

Chorcha, please, Mariya Lvovna will be here soon.

NATASHA

Anna, don't be stubborn. No one will know. Now give me the key. There's no time to argue. There's no other place unless you want me to bring everything down here.

ANNA

No! Don't you dare!

Anna takes the key from its hiding place and gives it to Natasha.

ANNA (CONT'D)  
Natasha, please, only for a few hours.

NATASHA  
Don't worry.

This time Natasha opens the door and steps into the hallway.

ALYOSHA  
Mother, wait, I'll help you.

Natasha sticks her head inside.

NATASHA  
(whispering)  
I don't need your help. Anyway I know just where to hide everything so even Olga wouldn't find it, and the less you know the better.

Natasha closes the door. Anna locks the door.

ANNA  
Poor Olga. If she knew Natasha hid ikons and dollars in her flat she would faint.

ALYOSHA  
My mother is not an easy woman.

ANNA  
She doesn't trust anyone. She has no faith.

ALYOSHA  
She trusts you.

Alyosha goes to the window and looks out, then he takes a magazine and sits in the armchair to read.

ANNA  
Natalya Ivanovna only tells me enough to whet my appetite. Anyway, Alyosha, come, have some tea.

ALYOSHA  
(Leafing through the magazine)  
(MORE)

ALYOSHA (CONT'D)

If only my mother could see that now we have learned from our mistakes and the people will soon have a better and freer life. I just don't understand why we suddenly have shortages of soap, meat, butter, shoes. The reforms were supposed to correct the shortages not create them.

ANNA

Come have tea and your favorite homemade biscuits. Come.

ALYOSHA

I hope Mariya Lvovna is late.

Alyosha goes to the table, lifts the lid of the stew pot and tastes.

ALYOSHA (CONT'D)

Real beef.

ANNA

Lean meat.

ALYOSHA

Black market.

ANNA

What else? Now sit, Alyosha.

Anna goes to the rocking chair and resumes her sewing. After a beat.

ANNA (CONT'D)

Is she pretty?

Alyosha sits, pours his tea, and begins to drink.

ALYOSHA

What?

ANNA

Is she pretty?

ALYOSHA

Oh, you mean Mariya Lvovna.

ANNA

(Mimicing Alyosha)

Oh you mean Mariya Lvovna . . . well?

ALYOSHA

Well what?

ANNA

Is she pretty?

ALYOSHA

She's - attractive.

ANNA

So you're attracted to her?

ALYOSHA

I didn't say that.

ANNA

If you think she's attractive you must be attracted to her.

ALYOSHA

Nonsense, many women are attractive, but I'm not necessarily interested really.

ANNA

Then this one must be beautiful.

ALYOSHA

She's all right.

ANNA

For what?

ALYOSHA

Chorcha Anna!

ANNA

"All right," for what, Alexei Isaevich?

ALYOSHA

For a woman.

ANNA

All you can think of is her looks? What about her soul, her brain, her heart?

ALYOSHA

Chorcha Anna, you're going too far.

ANNA

Why? She doesn't have a soul,  
brain or heart? Who are you to  
judge?

ALYOSHA

I never judged.

ANNA

Admit it. You did.

ALYOSHA

You're putting words in my mouth.  
Don't treat me like a child.

ANNA

I don't discuss the soul, heart, or  
brain of a woman with a child.

ALYOSHA

She is rather - unusual -  
intelligent.

ANNA

You never met an intelligent woman  
before?

ALYOSHA

Of course I did.

ANNA

So what is so unusual about her  
intelligence?

ALYOSHA

Well, she's stunning to tell you  
the truth.

ANNA

AHA! Now we get to the bottom of  
it. She's not unusual because  
she's intelligent, but only because  
she is stunning also.

ALYOSHA

Well, yes.

ANNA

And if she was intelligent but  
homely you wouldn't think she was  
special. So you're like most men,  
you like her because you're  
attracted to her - looks are hardly  
irrelevant to you.

ALYOSHA

You make it sound so crude Chorchcha.

ANNA

Only because it is Alyosha. At my age I can afford to tell the truth.

Anna puts down her sewing and goes to the window.

ANNA (CONT'D)

Your old idealistic and silly Auntie Anna suffers from a woman's experience. No sign of Igor Sergeevich.

ALYOSHA

Where did he go?

ANNA

(Goes back to her chair.)  
Oh . . . out . . . somewhere.

ALYOSHA

The hotel no doubt.

ANNA

Alexei Isaevich, what do you mean?

ALYOSHA

Come on Chorchcha Anna you can't fool me. I'm sure Igor Sergeevich went to meet some of your long lost relatives who you will insist on putting up for a few nights.

ANNA

I don't like the tone of your voice, Alyosha.

ALYOSHA

Don't worry Chorchcha Anna your secret is safe with me.

ANNA

I'm a good socialist.

ALYOSHA

The best.

Alyosha sips tea.

ANNA

(Reliving her idealism.)  
We will have an unselfish society.  
(MORE)



ANNA (CONT'D)

We won't need armies or prisons any more. We will have enough food. The worker will flourish. No one will be without self-respect. Everyone will have a good place to live no more queues . . . sharing, only sharing . . . and no more fear; most of all no more fear.

Anna gets up to go to the window again. Speaking half to herself.

ANNA (CONT'D)

Igor, Igor, where are you?

ALYOSHA

You're nervous Chorchka.

ANNA

Every time I send him out I'm afraid until he comes back.

ALYOSHA

I don't know what it feels like not to be afraid. Just this week a lorry pulled into the forecourt of the Economics Ministry with a huge load of boxes of soap powder.

ANNA

Alyosha, you brought home soap and you didn't tell me?! Natalya Ivanovna didn't tell me?! You kept it all to yourselves when there isn't a box of soap in all of Moscow!?

ALYOSHA

No Anna, I didn't bring home the soap and my mother doesn't know anything about it please don't say a word to her. She'll think I'm crazy.

ANNA

What did you do? Sell it on the black market?

ALYOSHA

No Anna, I didn't take the soap.

ANNA

Alyosha! Are you crazy? A chance for soap and you didn't take it?

## ALYOSHA

I couldn't. Here comes a lorry filled with soap and they gave each ordinary member of the staff twenty boxes, and comrade Abalkin, the man personally appointed to come up with a plan to rescue the economy, took home forty boxes of soap for himself! And the people can't buy soap in the shops, not one box! Anna, don't tell my mother, but I didn't want to take the soap. It wasn't right. I would feel guilty taking the soap. But I couldn't just refuse, that would look bad, so I hid in the lavatory and then claimed to be sick and left early. I was angry, I was afraid. I thought about my father, and I thought about the fact that I am a Jew. But I'm not really a Jew, I mean I do nothing to be a Jew, nothing. I don't believe and I don't practice. Yet every time there is a snide comment about Zionists being traitors the others glance at me. Whenever they criticize the Refuseniks they look at me, and I feel guilty. I'm absolutely innocent and I feel guilty. What's wrong with me?

Anna goes to Alyosha and strokes his hair affectionately.

## ANNA

Nothing Alyosha. You're an idealist like your old aunt.

Anna then goes to put away her sewing.

## ANNA (CONT'D)

What about this Mariya Lvovna? Is she like the rest?

## ALYOSHA

No, she isn't. She was the only other person who didn't take the soap. And she has nothing to fear, not like me, so her gesture had real meaning to me. No, she isn't like the others. She keeps to herself. We work together and we agree on many economic questions.

(MORE)

ALYOSHA (CONT'D)

It's not very easy for me to know what or what not to do, I mean about her - my being a Jew - I'm not sure how she feels about me.

ANNA

(Goes to look out of the window again.)

It shouldn't matter if she's a good socialist. All men and women everywhere have to give up these differences.

Alyosha has finished tea, gets up, kisses Anna on the cheek, takes a magazine, and sits in the armchair.

ALYOSHA

I know the theory Chorchanna. I know the theory very well. But I must admit I'm baffled by the reality of the prejudice.

ANNA

Between you and a good woman, an intelligent woman, there shouldn't be such problems.

ALYOSHA

I hope not - anyway, I don't know her position on religion. We never discuss it. I mean not directly. We both are shocked by the Armenians and Azerbaijanis - killings, beatings, rapes.

ANNA

It takes time Alyosha. Time. The Party has to be above religious questions.

Anna looks out of the window.

ANNA (CONT'D)

Is this Mariya Lvovna tall and slender?

ALYOSHA

Yes. But now the Orthodox Church is permitted to be active again and suddenly anti semitism is on the rise. I don't understand it, any of it. I have to stick to economics. Unemotional, scientific economics.

ANNA

That's right Alyosha, economics is everything. It's the root of the class struggle. Does she have blond hair?

ALYOSHA

What?

ANNA

Mariya Lvovna, does she have blond hair?

ALYOSHA

Yes.

ANNA

Does she know which flat to go to?

ALYOSHA

Yes.

Alyosha jumps up.

ALYOSHA (CONT'D)

Is she here already?!

He goes to the window and looks out.

ALYOSHA (CONT'D)

Oh God! Now what do I do?

He looks at his watch.

ALYOSHA (CONT'D)

She's early. Mother hasn't come back yet. She must be having trouble hiding everything. Oh why did I ever invite her?

ANNA

You were taken by her mind and ignored the fact that she is beautiful.

ALYOSHA

She's entering the building! She mustn't go to my flat yet! She'll catch mother with the ikons and the dollars!

ANNA

Go. Meet her in the hallway and bring her here. We'll have tea and wait for Natasha.

Alyosha crosses to the door and stops.

ALYOSHA

What will I say to her?

ANNA

Tell her your old nagging aunt insisted on meeting her. I just hope Igor doesn't show up with people while she's here.

ALYOSHA

That would be a disaster. I'll be right back. And be careful what you say. Her father is a Party official. Don't embarrass me Chorch.

ANNA

Me? Never. Go.

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

Masha enters the hallway to look for Alyosha's flat. She is thirty, beautiful, dressed expensively and alluringly.

INT. ANNA'S APARTMENT - SAME TIME

Just as Alyosha is about open the door to exit, he turns.

ALYOSHA

And Chorch Anna, hide the stew!

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT. SAME TIME

Alyosha rushes into the hallway and closes the door to Anna's apartment behind him. He doesn't see Masha. He runs to the EXIT leading to the stairwell.

ALYOSHA

(Calling out)

Masha?

INT. ANNA'S APARTMENT - SAME TIME

Anna takes the stew pot off the table and places it under the settee. She then goes to the door, opens it a crack, and eavesdrops.

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

Alyosha is looking for Masha

ALYOSHA

Masha?

MASHA

(Masha sees Alyosha)

Alyosha? Is that you?

Alyosha darts back into the hallway and finds himself face to face with Masha. He is surprised by how she is dressed. They are not far from the door to Anna's apartment, which is slightly ajar with Anna spying on them.

ALYOSHA

Masha! oh my!

MASHA

Hello, Alyosha. Well, how do I look?

ALYOSHA

You've never dressed like that before.

MASHA

Don't you like it?

ALYOSHA

Masha you're very . . .

MASHA

Well?

ALYOSHA

It's just - I didn't realize - yes - of course I like it - you - I'm just . . .

MASHA

Alyosha, you're embarrassing me - I thought you would, well appreciate . . .

ALYOSHA

I do - I mean, you're, well lovely -  
I never thought . . .

MASHA

You never thought I could be  
lovely?

ALYOSHA

No, I mean, yes, of course I  
thought you were, well, very - but  
I never thought, you know, that you  
- well, cared -

MASHA

(More intimate now.)  
Do you care Alyosha?

She moves close to him.

ALYOSHA

I don't know what to say.

MASHA

You don't know what to say?

ALYOSHA

No, yes, I mean, I care yes, very  
much.

MASHA

Then why didn't you say so?

ALYOSHA

I did.

MASHA

Let's go to your flat Alyosha.

ALYOSHA

We can't.

MASHA

Why?

ALYOSHA

Well, my mother - you know.

Masha moves up against him and puts her arms around him and begins to seduce him with kisses and caresses. He doesn't know how to react.

MASHA

I thought we'd be alone.

ALYOSHA

Masha, not in the hallway, someone -  
oh Masha - someone might -

MASHA

Someone what Alyosha?

ALYOSHA

My mother - my aunt - oh my God -  
Masha -

MASHA

What about your mother Alyosha?

ALYOSHA

She's home - you're - early -

MASHA

I couldn't wait to see you.

ALYOSHA

I had no idea. Not here Masha -  
the neighbors -

MASHA

Don't you want me Alyosha?

ALYOSHA

I - yes - of course - but -

MASHA

Take me.

ALYOSHA

What?

MASHA

Take me?

ALYOSHA

Where?

MASHA

Here.

ALYOSHA

We're here already.

MASHA

Oh Alyosha, you're so sweet, so  
naive, take me now.

ALYOSHA

Oh, take you - you mean -



MASHA  
Don't you want me?

ALYOSHA  
Oh, my God, you're serious.

MASHA  
Of course - now.

ALYOSHA  
The neighbors - my mother - my aunt  
- someone will see - you don't even  
know me really - I'm Jewish.

MASHA  
You're what?

ALYOSHA  
Jewish. I had to tell you, just in  
case.

MASHA  
In case of what?

ALYOSHA  
In case it mattered to you, you  
know -

MASHA  
Why? Do you do it in a special  
way?

ALYOSHA  
Do what?

MASHA  
Alyosha.

ALYOSHA  
Oh, you mean, no, we don't - I  
don't think so - did you hear  
that?! Someone's coming! Quick!  
In here!

Alyosha grabs Masha's hand and they barge through the door of  
the Anna's flat.

INT. ANNA'S APARTMENT - SAME TIME

As the door opens it pushes Anna so that she winds up behind  
the door.

Alyosha quickly closes the door, but neither of them see Anna who is horrified, with her back to the wall that she was pushed to when the door suddenly swung open.

Alyosha and Masha are so busy with each other they don't see her, while Anna begins to slither along the wall to escape to another room.

MASHA

But this isn't your flat. I thought you live in flat eleven.

ALYOSHA

I do, but my mother is home. This is my aunt's flat.

MASHA

Are you ashamed to introduce me to your mother?

Masha moves closer to him.

MASHA (CONT'D)

Did I offend you Alyosha?

ALYOSHA

Masha, my aunt, of course not . . .

MASHA

Hold me.

ALYOSHA

Masha, I . . .

Masha moves up against him and puts her arms around his waist.

MASHA

Tight.

ALYOSHA

Masha, my aunt.

Anna continues to quietly slither in order to exit so that she doesn't get caught eavesdropping. Neither Alyosha nor Masha see her. Masha squeezes close to Alyosha and wriggles sensually against him.

MASHA

Kiss me.

ALYOSHA

I . . . what if my aunt . . .

As Anna slithers along the wall she has a few close calls with knocking this or that piece of furniture, but she manages to keep quiet.

MASHA  
Forget your aunt.

Masha reaches up and pulls his face to her to kiss him.

MASHA (CONT'D)  
Kiss.

ALYOSHA  
My . . .

MASHA  
(Kisses him.)  
Don't you want me Alyosha?

ALYOSHA  
My aunt . . . Masha, I, of course .  
. . naturally . . . very . . .

Masha starts to unbutton Alyosha's shirt.

MASHA  
I'll do you and then you can do me.

ALYOSHA  
Masha, I . . . please . . .

Alyosha fumbles to re-button his shirt as Masha unbuttons it.

ALYOSHA (CONT'D)  
. . . Masha . . . my aunt . . .  
your father . . .

MASHA  
Alyosha, you're shy.

She takes his hands and puts his arms around her waist.

MASHA (CONT'D)  
Now you hold me Alyosha and I don't  
want to hear about your aunt or my  
father . . .

She begins to unbutton his shirt again.

ALYOSHA  
But . . . your father is a Party  
official . . . He wouldn't approve  
of me . . .

He again tries to re-button his shirt.

During this sequence, Masha unbuttons his shirt and strips him to the waist, reveals her shoulders and bra and then slowly and sensually begins to unbuckle his belt.

MASHA

I don't approve of him or his friends either so it doesn't matter. Alyosha you're different. They're all hypocrites and cowards. They take what they can get for themselves and they don't care about the people. They're afraid of each other, of everything and everyone . . . Oh Alyosha, you're not like them. You have principles. You're honest. You're special, so I wore something special for you, silky and feminine.

She kisses him.

MASHA (CONT'D)

I hope you like it.

ALYOSHA

Masha . . . My aunt . . .

MASHA

Oh, Alyosha, forget about your aunt.

Anna has by now almost reached the door to the bedroom and as she reaches for the knob she is distracted by watching them and knocks a vase off a table. The vase smashes to the floor. She quickly opens and closes the bedroom door to pretend she just came out.

MASHA (CONT'D)

(Screams)

ALYOSHA

It's my aunt!

ANNA

(Acting innocent as she faces them.)

Oh, Alyosha, sorry, I didn't know you were here.

ALYOSHA  
Chorcha Anna, Anna Petrovna, may I  
introduce Mariya Lvovna.

ANNA  
Pleased to meet you.

ALYOSHA  
Mariya Lvovna this is my aunt Anna  
Petrovna.

MASHA  
How do you do Anna Petrovna.  
Sorry, but you frightened me.

ANNA  
My fault really, I shouldn't have  
been so clumsy.

Anna begins to pick up the pieces of vase and clean up the  
mess.

ALYOSHA  
Let me help you.

Alyosha makes a move to help Anna clean up, but Masha grabs  
his arm and whispers to him.

MASHA  
Your shirt.

His shirt is unbuttoned.

In the meantime she is putting herself in order.

ALYOSHA  
What?

MASHA  
(to Anna)  
Allow me to help you Anna Petrovna.

Masha pushes Alyosha to the side and whispers again.

MASHA (CONT'D)  
Shirt, button your shirt.

Masha bends to help Anna clean up.

Alyosha turns and struggles to button his shirt.

ALYOSHA

Masha and I were just discussing  
some of the projects we're working  
on together.

Masha and Anna are cleaning up the broken vase.

MASHA

Economics.

ALYOSHA

Scientific economics.

ANNA

Working together must be exciting.

ALYOSHA

Very . . . I mean . . .

MASHA

Interesting . . .

ANNA

Even stimulating.

ALYOSHA

Computers.

ANNA

Computers.

ALYOSHA

Yes, it's a big controversy now.

ANNA

I'm sure.

MASHA

Mother Russia has a problem.

ALYOSHA

She's not up to it really.

ANNA

Oh?

ALYOSHA

Mother Russia, that is . . .

MASHA

It's the phone lines. Computers in  
order to function properly on any  
significant scale need adequate  
phone lines.

Alyosha now goes to help them clean up.

ALYOSHA

And in that she's backward.

MASHA

Mother Russia.

ANNA

Alyosha, sit down, you're making me nervous.

ALYOSHA

(stops helping )

Our phone lines are so primitive that they can't carry the data sent from one computer to another. So Masha and I have brought this to the attention of the ministry.

ANNA

You certainly have a lot to talk about.

MASHA

And then there's the question of new medical equipment.

ANNA

Masha, please sit and I'll serve tea.

MASHA

Perhaps I should go . . . I really . . .

ANNA

Nonsense, sit, I want to hear more about your work together. Tea?

MASHA

I don't want to intrude . . .

ANNA

Not in the least.

Anna takes Masha's hat and coat and hangs it on a clothes horse.

ANNA (CONT'D)

Now please relax while I prepare tea.

Now while Alyosha speaks, Anna and Masha speak to each other at the same time, ignoring him.

ALYOSHA

Masha and I need to meet together  
in order to plan . . .

Anna speaks to Masha, while she begins to prepare tea from the samovar.

ANNA

Alyosha has told me so much about  
you.

ALYOSHA

. . . how to handle the  
expression of our views . . .

MASHA

(to Anna)  
What did he say about me?

ALYOSHA

. . . You see, we're not sure new  
medical equipment should be the  
first priority

ANNA

(To Masha)  
He told me how attractive you are.

ALYOSHA

. . . Do you know that almost all  
of the hospitals . . .

MASHA

(To Anna)  
He what?

ALYOSHA

. . . in the rural areas are  
without running water and sewerage?

ANNA

(To Masha)  
He told me how attractive and  
intelligent you are.

ALYOSHA

Now I ask you, how can they use the  
latest medical equipment with such  
backward and unsanitary conditions?



MASHA  
(To Anna)

He did?

ALYOSHA  
You're not listening to me.

ANNA  
Oh, yes we are Alyosha.

MASHA  
Thank you for saying such nice things about me Alyosha.

ALYOSHA  
You're embarrassing me Chorchanna.

ANNA  
That's what old romantic aunts are for Alyosha.

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

Natasha rushes into the Hallway and goes to the door of Anna's flat. She is carrying two parcels wrapped in brown paper, partially torn and tied with string she carries one in each hand. She knocks on the door.

INT. ANNA'S APARTMENT - SAME TIME

Anna goes to the door and listens.

ANNA  
Who?

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

NATASHA  
(whispering intensely)  
Anna! Open the door! It's Natasha!

Anna opens the door. Natasha rushes in.

INT. ANNA'S APARTMENT - SAME TIME

Natasha closes and locks the door behind her, and leans against it.

She is out of breath and clearly shaken, wild eyed. As soon as she enters it seems as if a storm has entered the room. Anna, Alyosha and Masha sense her force.

ANNA

Natasha, what is it? What's happened? You look terrible.

ALYOSHA

Mother, are you all right?

Alyosha notices the two parcels and immediately recognizes them.

ALYOSHA (CONT'D)

What are you doing with those parcels? I thought well, what about Olga's . . .?

MASHA

Alyosha . . .

ALYOSHA

Oh, yes, Mother, I'd like you to meet Mariya Lvovna, my, my co-worker. Masha, this is my mother Natalya Ivanovna.

MASHA

Pleased to meet you.

NATASHA

Hello Mariya Lvovna, my son has told me about you. I wish I could be more polite, but something urgent has come up. Please don't ask any questions, nothing, just do as I tell you . . .

ALYOSHA

Mother, what is this about?

NATASHA

Alyosha take Mariya Lvovna home immediately, now, this minute.

ANNA

Natalya Ivanovna I demand an explanation.

NATASHA

Anna Petrovna you have to trust me.

ANNA

I thought you had a place for those parcels.

NATASHA

There is no place for them now.  
There is no time to talk now.  
Alyosha, take Masha and go. Anna,  
where is Igor?

ANNA

He's not back yet. What do you mean no place for them? What about Olga? Did you lose the key?

NATASHA

No! Forget about Olga. Masha, I must apologize for my manner, but please understand this is a matter of grave importance. Alyosha will only be able to take you part of the way home. Alyosha you must find Igor and tell him not to bring his "acquaintances" home. Do you understand me? He is not to bring them home. And he is not to come home either. He is to stay at the flat of one of his artist friends until we send for him. And as soon as you have sent Masha on her way and have given Igor his instructions you must stay with one of your friends for a few days until I can send for you. Don't come back here, there is no time to pack. You must go now! Immediately!

ALYOSHA

Mother, have you gone mad?

NATASHA

Alyosha! Do as I say! Masha, forgive me for being rude, but you must go now. You must.

MASHA

Natalya Ivanovna is there some trouble? Maybe my father can help. He's a Party official.

NATASHA

No, thank you.

ALYOSHA

Masha! I thought you were against using his influence.

NATASHA

Masha has more sense than you Alyosha. She at least is trying to be practical.

MASHA

Of course, I can only help if there is nothing . . . well . . .

NATASHA

Illegal?

MASHA

Yes. Then of course help is out of the question.

NATASHA

Mariya Lvovna, thank you, but we don't need help from you or your father. Both of you, go! Now!

ANNA

Natasha, you're frightening me. What has happened?

NATASHA

Alyosha and Masha! Don't stand there like statues! Go, for your own sakes and for mine. Go!

Natasha moves aside, puts down her parcels, and opens the door.

ALYOSHA

(He doesn't know what to do.)  
Mother, what is going on?

NATASHA

Masha, it is dangerous for you to stay.

MASHA

(Takes Alyosha's hand.)  
We have to go.

Masha pulls Alyosha toward the door.

ALYOSHA

Dangerous?

NATASHA

Do as I say, Alyosha - and you must find Igor. Go!

MASHA

Goodbye Natalya Ivanovna.

Masha pulls Alyosha through the doorway with her. They Exit.

Natasha closes the door, and goes to look out of the window.

NATASHA

Anna, gather all your dollars . . .  
Quickly Anna!

ANNA

Why? What happened? Why didn't you take everything to Olga's?

NATASHA

(Watching through the window.)

Anna, do as I say. Why aren't they out of the building yet?

ANNA

Natasha! I demand an explanation!  
Where is Olga's key?

Natasha hands the key to Anna

NATASHA

Here's the damn key! Now, get your dollars Anna. We have to get rid of everything - dollars, ikons, everything! . . .

Natasha resumes looking out the window.

NATASHA (CONT'D)

No Alyosha don't look up at me my darling. Go, walk quickly . . .  
Anna, have you got the dollars!

Anna puts Olga's key in the pocket of her dress, goes to the kitchen sink, climbs underneath to look for an envelope.

ANNA

My hands are shaking you've got me so nervous.

(MORE)

ANNA (CONT'D)

I don't know why you just didn't  
leave everything in Olga's flat.  
What have my dollars got to do with  
anything? . . . there . . .

Anna finds an envelope and takes it out. The envelope is  
torn, exposing dollars.

SOUND (O.S.) POLICE SIRENS OUTSIDE

NATASHA

(She is still watching  
from the window.)

Oh God no! The police!

Natasha rushes from the window, picks up the parcels and  
begins to go for the door.

ANNA

(Grabbing Natasha's arm.)

Natasha! What is happening? It's  
like those terrible nights again .  
. . those terrible nights when they  
came for Leon and then Vladimir . .  
.

NATASHA

Anna! Give me your dollars. I  
must leave here with everything  
before the police come into the  
building! Give them to me!

ANNA

(Hands Natasha the  
envelope.)

Oh Natasha!

Anna hugs her.

NATASHA

Let go of me! I have to get out of  
here. Remember, you know nothing!  
Nothing! You have nothing to do  
with the ikons or the dollars. You  
never did. And throw away Olga's  
key. Don't mention it. Just pray  
that Igor doesn't come home with  
anyone. Anna, you must remember  
all of you know nothing. Nothing!  
I am the one. Now open the door  
for me.

Anna Holds her.

ANNA

I can't let you go!

SOUND OF SIRENS suddenly stop. ANNA lets go of Natasha and opens the door.

ANNA (CONT'D)

I'm afraid for you Natasha.

NATASHA

Goodbye Anna my friend.

Natasha runs through the doorway and into the hallway.

Anna closes the door and begins to go to the window.

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

Alyosha and Masha rush into the hallway and push Natasha along with them back to Anna's door. They knock.

NATASHA

Why didn't you keep going? Why Alyosha?

ALYOSHA

The police are everywhere. We couldn't.

Anna opens the door and the three of them rush in and close the door behind them.

INT. ANNA'S APARTMENT - SAME TIME

MASHA

The police motioned to everyone to go back. He pointed to this building. We couldn't go on. What's this all about? What is in those parcels?

Masha see the dollars sticking out of the torn envelope in Natasha's hand. She reaches and grabs the envelope.

MASHA (CONT'D)

These are dollars! Are you black marketeers?

ALYOSHA

Masha!

MASHA

Alyosha, what do you know about this? I thought you had principles. I thought you were honest. I demand an explanation.

ALYOSHA

Masha, you don't understand my mother . . .

NATASHA

So Mariya Lvovna, do you also demand an explanation of how your father gets his dollars and his privileges?

MASHA

I am against his privileges.

NATASHA

Everything you have, your flat, your clothes, your food, are due to your father and his privileges and his dollars. We risk our lives for our dollars while your father and his cronies openly take the best of everything for themselves!

MASHA

Things are different now.

NATASHA

Has your father given up anything? Put the dollars back in my hand and move out of my way!

Natasha looks Masha in the eye and after a beat Masha places the dollars in Natasha's hand.

NATASHA (CONT'D)

You know nothing. You didn't see any parcels or any dollars. Say nothing about Olga. Nothing! Do you understand?!

Alyosha blocks Natasha's way to the door.

ALYOSHA

Mother! Please! I won't let you go until you tell me what is going on.

NATASHA

Masha, open the door.



Masha opens the door and steps into the hallway followed by Natasha.

INT. HALLWAY OUTSIDE OF ANNA'S APARTMENT - SAME TIME

SMOLOVS ENTERS the hallway and backs Masha and Natasha into the flat again.

INT. ANNA'S APARTMENT - SAME TIME

Smolov closes the door behind him and stands looking at Natasha, Anna, Masha and Alyosha.

SMOLOV  
Well, well, well.

Anna places herself in between Smolov and Natasha.

ANNA  
What is this? Why are you barging  
in here? Who are you? What do you  
want?

Anna continues to block Smolov from seeing Natasha who takes this opportunity to cross the room, put the packages down, and hide the envelope of dollars in her dress.

SMOLOV  
Detective Viktor Nicholaivich  
Smolov. Moscow Police.

ANNA  
Show me your identification.

Smolov shows Anna his I.D., puts it back in his pocket and takes charge.

SMOLOV  
All of you go and sit down at the  
table.

He sees Natasha near the packages. He moves to her.

SMOLOV (CONT'D)  
Leave the parcels.

Natasha leaves the parcels. She points to Alyosha and Masha.

NATASHA  
This young couple were just leaving  
after having tea. Why bother with  
them?

SMOLOV

No one leaves. Sit!

As Alyosha, Anna and Natasha go to take a seat at the dining table, Masha goes to the Smolov.

MASHA

My father is a Party official here in Moscow, and I think it would be wise for you to allow me to leave. I am attached to the Ministry of Economics . . .

SMOLOV

(Eyeing her up and down.)  
Are you married?

MASHA

No.

SMOLOV

Nice perfume. How did you manage it?

MASHA

I told you . . . never mind.

SMOLOV

Yes, I know. Your father . . . I wonder what else he manages to get his hands on besides French perfume. Does he also dine at the Centralnaya Restaurant on Gorky Street? You know the one?

MASHA

I think so.

SMOLOV

You think so? There is only one like it in Moscow. The one with the statues of bare breasted angels. Is that the one?

MASHA

Yes, I suppose so.

SMOLOV

The one with the French Cognac and the American whiskey; the one where Party officials and tourists pay in dollars. Does that help you to remember?

MASHA

Yes.

SMOLOV

Sit down my angel. This is a serious matter.

Masha goes to the table and sits next to Alyosha.

MASHA

What is this about?

SMOLOV

I am the one to ask questions. But first I want see what you're hiding in those parcels.

He tears the brown paper, unwraps one ikon and holds it up.

SMOLOV (CONT'D)

Does any one of you happen to know what this is?

(No one answers.)

Well?

NATASHA

A religious object.

SMOLOV

An ikon.

NATASHA

So it's an ikon, so what.

SMOLOV

It's illegal to trade in ikons.

NATASHA

So who's trading? Who knew what was in the parcel?

Smolov tears open the other parcel and unwraps another ikon.

SMOLOV

Another surprise. Do you think I might find more if I unwrapped a few more items?

NATASHA

I don't know.

SMOLOV

You were carrying the parcels. They are yours.

NATASHA  
They are not mine.

SMOLOV  
Whose parcels are they?

NATASHA  
I found them just before you showed  
up.

SMOLOV  
Where.

NATASHA  
In the hallway.

SMOLOV  
What were you going to do with  
them?

NATASHA  
I was just on my way to knock on  
all of my neighbors doors to find  
out if the parcels belonged to  
them. And if no one claimed them I  
of course was going to turn them  
over to the police.

SMOLOV  
Very clever, but these parcels are  
yours.

NATASHA  
They are not mine and I didn't know  
what was in them, but it gives me  
great comfort to find out that they  
contain religious objects. Since  
glasnost I've become very  
religious.

SMOLOV  
These are Christian religious  
objects. You're a Jew. What would  
a Jew be doing with ikons if not to  
sell them?

NATASHA  
I would be making a study of  
paganism.

SMOLOV

You think you're clever don't you.  
Well, just to set the record  
straight, these ikons together with  
a few dollar bills are a one-way  
ticket to the death penalty. And  
in my experience, wherever there is  
one or more of these . . .

(Pushing the ikons into  
their faces.)

. . . there are dollars very close  
by. Now where are the dollars?

(No answer from anyone.)

Never mind, never mind.

(He puts the ikons on the  
table.)

We have time to find the dollars  
don't we? Now let's have your  
papers.

(Pointing at Natasha.)

You.

Natasha hands him her papers.

Smolov examines the papers, but still asks.

SMOLOV (CONT'D)

Name?

NATASHA

You have my papers, read them  
yourself.

Smolov looks Natasha in the eyes.

SMOLOV

Name.

NATASHA

Natalya Ivanovna Dubrovskaya.

SMOLOV

Address.

NATASHA

This building, flat eleven.

SMOLOV

(Indicating Anna)

You.

Anna hands him her papers.

SMOLOV (CONT'D)  
 (Looking at Anna's  
 papers.)  
 Name.

ANNA  
 Anna Petrovna Ostrovskaya, flat  
 seven.

SMOLOV  
 (to Alyosha)  
 You.

Alyosha hands Smolov his papers.

SMOLOV (CONT'D)  
 (Looking at the papers.)  
 Name.

ALYOSHA  
 Alexei Isaevich Dubrovsky, flat  
 eleven.

SMOLOV  
 (To Masha)  
 You, the angel.

MASHA  
 (Handing him her papers.)  
 Mariya Lvovna Tyrkova, 29 Pushkin  
 Street, flat three.

SMOLOV  
 Now, do any of you innocent people  
 know the real reason for my being  
 here?  
 (He looks at them.)  
 No? Well? Do any of you know a  
 woman named Olga Alexandrovna  
 Krupskaya?

ANNA  
 Olga?

NATASHA  
 Has anything happened to Olga?

ALYOSHA  
 She lives next door to us in Flat  
 12.

SMOLOV  
 (to Masha)  
 What do you know about her?

MASHA

I didn't know the woman. I don't live in this building.

SMOLOV

(To Masha, insinuating.)  
So you came to trade a few ikons,  
or to sell a few favors . . .

MASHA

You pig!

ALYOSHA

You have a vile mouth and a sick mind.

SMOLOV

We are not here to discuss my mouth or my mind. Now what do any of you know about this Olga?

ANNA

Well, she is a nice quiet woman.

SMOLOV

Anything funny about her?

NATASHA

What do you mean funny?

SMOLOV

Was she involved in any criminal activity, like taking in boarders?

NATASHA

I don't think Olga Alexandrovna is such a hardened criminal that she could ever take in boarders.

SMOLOV

You're full of wise remarks.

ANNA

Why are you asking about Olga? Is she in some kind of trouble?

SMOLOV

Does she have any family?

ANNA

She's in Tashkent visiting her daughter.

SMOLOV

So that explains the suitcases.  
What else do you know?

ALYOSHA

What suitcases?

SMOLOV

Forget it. Now, what about this  
daughter?

ANNA

Nothing, except Olga told me last  
night she was leaving for Tashkent  
this morning.

NATASHA

Our humane socialist bureaucracy  
kept her from living near her  
daughter and grandchild. A sixty-  
year old woman held back from  
living near her family by some  
party official who undoubtedly was  
waiting for a few dollars to be  
slipped into his sweaty palm before  
he gave her permission to go.

SMOLOV

So! She was a criminal! She had  
dollars.

NATASHA

I don't know what she had. I  
didn't say she gave anyone anything  
did I? I only know what she didn't  
have.

ALYOSHA

Why don't you speak to Olga  
yourself?

SMOLOV

She's not around.

ANNA

She's in Tashkent.

SMOLOV

She never got to Tashkent.

ANNA

Where is she then?



SMOLOV

Dead.

ANNA

Dead! My God! Is she dead?!

NATASHA

Olga is dead?!

SMOLOV

Murdered.

ALYOSHA

Murdered!?

ANNA

I can't believe it. Olga  
Alexandrovna, murdered?

ALYOSHA

Who would want to murder Olga?

SMOLOV

That is what I am here to find out.

EXT. STREET IN FRONT OF ANNA'S TENEMENT BUILDING - TWO HOURS  
LATER

Igor is walking quickly along the street toward the tenement building while keeping an eye in all directions to see if he is being followed. He reaches the front door to the building, stops to look around him as he reaches for the front door handle.

Suddenly someone leaps from the shadows and throws Igor to the ground face down and forces Igor's arms behind him.

IGOR

Let go of me! Help! Police! =

ZORIN

Detective Vasily Borisivich Zorin,  
Moscow Police.

Zorin handcuffs Igor's wrists behind him as he keeps his weight on Igor's back and then takes out his I.D. and holds it in front of Igor's face.

IGOR

What do you want from me? You're  
hurting me! I haven't done  
anything!

Zorin puts his I.D. away, searches Igor, finds his papers and examines them.

ZORIN  
I ask the questions and I'll decide  
if you've broken the law. Name?

IGOR  
Igor Sergeyevich Berksy.

ZORIN  
Address.

IGOR  
This building we're in front of,  
flat seven.

ZORIN  
Flat seven? So you live with Anna  
Petrovna Ostrovskaya.

IGOR  
How did you know?

ZORIN  
How much rent do you pay?

IGOR  
Rent? No, she's my babushka. Has  
anything happened to her?

Zorin helps Igor to his feet.

ZORIN  
I told you I ask the questions.  
Come with me.

IGOR  
Please, has anything happened to my  
babushka?

ZORIN  
Not yet.

IGOR  
What does that mean?

ZORIN  
I've said enough. Now move.

Zorin leads Igor into the building.

INT. ANNA'S APARTMENT - SAME TIME

Alyosha is alone pacing, eating a cookie.

There is a KNOCK on the door. He is startled, goes to the door.

ALYOSHA  
(whispering)  
Who is it?

MASHA  
It's me, Masha.

Alyosha unlocks the door and lets her in. She walks energetically past him and into the room.

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Alyosha pokes his head into the hallway to look around. No one is there.

INT. ANNA'S APARTMENT - SAME TIME

Alyosha closes and locks the door to face Masha who is visibly upset, shaken, annoyed.

Throughout this conversation Alyosha is nervous that the police might be in the hallway listening to them.

MASHA  
I just saw a detective bring in a dangerous looking character in handcuffs.

ALYOSHA  
Maybe they've caught the murderer.

MASHA  
I hope they hang him.

ALYOSHA  
Have you seen my mother and Anna?

MASHA  
Smolov just began questioning Anna; your mother is next. Their methods are clever - questioning us one by one in the same room with the uncovered body. They're trying to intimidate us and trick us into implicating each other.

ALYOSHA

Detective Smolov told me not to talk about the case until he finishes his investigation.

MASHA

Is that your way of telling me to shut up?

ALYOSHA

No, Masha. How can we not talk about it?

MASHA

He wants to create friction between us, suspicion, distrust. Do you trust me Alyosha?

ALYOSHA

Of course I do.

MASHA

Then why was your mother trying to hide her ikons?

ALYOSHA

Shhhh . . .

Alyosha runs to the door to listen, but hears nothing. He opens the door a crack and then closes and locks it again.

ALYOSHA (CONT'D)

Be careful what you say.

MASHA

Answer me, Alyosha.

ALYOSHA

I didn't know you very well - I mean - well enough...

MASHA

You didn't trust me.

ALYOSHA

Your father . . .

MASHA

(Interrupts him)  
You didn't even give me a chance!

ALYOSHA

You know the penalty for - you know what I'm talking about. What would you have done in my place?

MASHA

I would never get involved in anything criminal!

ALYOSHA

Shhhh . . .

(He runs to the door to listen.)

Masha, how could you blame me? You know the Pavlik Morosov case, he became a hero in the Party by betraying his own family.

MASHA

Betrayal! It gets worse and worse the more I talk to you.

ALYOSHA

I wasn't referring to you. Distrust is in the air. You said so yourself when you said that your father and his comrades can't trust each other. And it doesn't make it any easier being a Jew.

MASHA

What has that got to do with anything?

ALYOSHA

Jews are always suspected of something sinister.

MASHA

I'm not like that, Alyosha.

ALYOSHA

I believe you.

MASHA

Do you trust me now?

ALYOSHA

You already know everything. I have to.

MASHA

So you wouldn't trust me if you didn't "have to"!

ALYOSHA

That's not what I meant. I was just stating a fact.

MASHA

I can't get that poor woman's face out of my mind.

ALYOSHA

Poor Olga, she looked so pitiful.

MASHA

Her face was so black and blue and swollen. Her eyes were bulging with terror.

ALYOSHA

I knew Olga all my life.

MASHA

If you hadn't invited me here I wouldn't be involved in any of this.

ALYOSHA

You could have said no.

MASHA

You pretended to be a man of principles.

ALYOSHA

I didn't take the soap, did I?

MASHA

No, but you take dollars from the black market!

ALYOSHA

ShSh . . .

(He goes to the door to listen, then turns to Masha.)

Could I help what my mother was doing while I was growing up.

MASHA

Are you still growing up, Alyosha?

ALYOSHA

As soon as Detective Smolov finishes questioning my mother and Anna he'll let you go. You'll be free of me.

MASHA

I'll still have to see you at the ministry.

ALYOSHA

So avoid me.

MASHA

Don't talk to me!

ALYOSHA

Why is he questioning them so long?

MASHA

Because your mother gave him a hard time.

ALYOSHA

I thought you weren't talking to me.

MASHA

Who else am I going to talk to!?  
I had to stand next to the body for almost half an hour answering questions.

ALYOSHA

Olga was harmless. She was too timid to trade on the black market.

MASHA

So why would anyone want to kill her?

ALYOSHA

I'm sure Smolov suspects us all, even you.

MASHA

Me?

ALYOSHA

Don't worry Masha, you're the last one he'd suspect. You're not the type.

MASHA

Are you any better qualified to be a suspect than I am?

ALYOSHA

Whoever did that to Olga had to be either evil or driven by blind passion.

MASHA

You're not exactly burning with passion, Alyosha! But you're an intellectual and you may be capable of cold-blooded calculating evil.

ALYOSHA

I never hurt anyone in my life! I've known Olga since I was a child! She was almost part of the family. She adored my father and uncle Vladimir.

MASHA

Were you close to your father?

ALYOSHA

I never knew him. My mother was pregnant with me when they took him away.

MASHA

Who took him away?

ALYOSHA

The KGB, it was called the NKVD in those days. My father was a musician, a cellist. Stalin suspected Jews of spying. My father was executed. His face must have been like Olga's.

MASHA

Tell me about this Vladimir. Who was he?

ALYOSHA

Anna's husband.

MASHA

Was he also a musician?

ALYOSHA

No, he had the bad luck to be one of Stalin's Jewish doctors. He was accused of being involved in a plot to poison Stalin.

(MORE)



ALYOSHA (CONT'D)

The NKVD arrested him, but Uncle Vladimir was lucky, Stalin died a few months later and he was released.

MASHA

What happened to him?

ALYOSHA

I was five years old when Uncle Vladimir went away.

MASHA

He disappeared?

ALYOSHA

No. My mother and Anna told me then that he'd gone on a trip and probably wouldn't come back. He never did. When I was older my mother told me that in 1956, after Khrushchev sent the tanks into Budapest, Uncle Vladimir resigned from the Party in protest, so he was arrested as an enemy of the state and sent to a gulag in Siberia. He died there a few years later. I was very young, but I remember him.

MASHA

You were five years old and you remember?

ALYOSHA

Not precise memories. I spent a lot of time in this flat playing with Anna's daughter Sonya. I don't remember details clearly, just feelings and impressions of Uncle Vladimir; his melancholy and sadness. So many times I felt I was looking down from the ceiling, looking down at all of us in this room; Anna and my mother at the piano singing songs, Sonia and me on the floor playing, Uncle Vladimir at the window . . . From the ceiling I could see everything clearly. And Olga would come for tea. Olga was harmless. Why Olga?

MASHA

Have you told anyone else? About your memories, your feelings about your father and your uncle.

ALYOSHA

No, I don't think I have.

MASHA

Not even one of your woman friends?

ALYOSHA

I don't have a woman friend, I mean, well you're a woman.

MASHA

Thank you, I'm glad you noticed. How about one of your old girlfriends?

ALYOSHA

I didn't really have any.

MASHA

You mean you never had a girlfriend? Not one?

ALYOSHA

Of course I sort of had when I was younger, but it was nothing important.

MASHA

Is that your way Alyosha? Get close to a woman and when you've finished with her she's unimportant?

ALYOSHA

No. We were only friends.

MASHA

Were you ever in love?

ALYOSHA

No.

MASHA

Not even when you were fooling around with her sexually.

ALYOSHA

Masha!

MASHA

Did you love her then?

ALYOSHA

I don't think so.

MASHA

You don't know?

ALYOSHA

I was young, Masha. We were both incurably shy and we felt guilty.

MASHA

Why guilty? Did you do anything strange?

ALYOSHA

Of course not! She used to live in this building. Every time we saw each other in the hallway we blushed. I couldn't look her mother in the eye afterwards.

MASHA

Haven't you had a woman friend recently?

ALYOSHA

No. Listen Masha, I'm thirty six years old, don't you think this conversation is a bit, well, backward?

MASHA

Are you ashamed of your past?

ALYOSHA

No, I don't think so. I don't know. I was, I am, shy.

Masha moves up against him and straightens his tie affectionately.

MASHA

I feel close to you Alyosha.

ALYOSHA

You are . . . Masha . . . Do you mind if I ask you a question?

MASHA

Anything.

ALYOSHA

Have you? . . . well, are you? . .  
. I mean did you? . . . have a, you  
know, boyfriend?

MASHA

(Laughs)  
Of course.

ALYOSHA

You must have had many.

MASHA

(She pulls away from him)  
Alyosha!

ALYOSHA

I didn't mean it that way, Masha.

MASHA

Well, Alyosha, in what way did you  
mean it then? Explain yourself.

ALYOSHA

You're an attractive woman and I'm  
sure many men want to be with you.

MASHA

Just another brainless, soulless,  
heartless body to drool over.

SOUND OFF SCREEN - DISTANT SIRENS

Masha goes to the window and looks out.

MASHA (CONT'D)

The police are still all over the  
place.

ALYOSHA

I wonder what's happening with my  
mother and Anna.

MASHA

Your mother speaks out she's very  
brave.

ALYOSHA

She's fearless. That's her  
trouble. If I know her she's  
probably trying to bribe her way  
out of this.

MASHA  
She wouldn't!

ALYOSHA  
Yes she would.

MASHA  
That could mean serious trouble for  
her.

ALYOSHA  
(Trying to keep his voice  
down.)  
What could be bigger than being  
convicted of black marketeering?  
What does she have to lose?

MASHA  
My God! A few ikons . . .

ALYOSHA  
ShSh,

MASHA  
(Lowering her voice a  
little.)  
I never gave it much thought  
before. Poor Natalya Ivanovna. It  
doesn't seem possible. She's not  
really a criminal.

ALYOSHA  
No, she's not as far as I'm  
concerned. Everyone wants dollars.  
You can't buy anything worthwhile  
with roubles.

MASHA  
I don't want to talk about roubles.

ALYOSHA  
That's the trouble, no western  
country will accept roubles.

MASHA  
I don't want to talk about  
economics.

ALYOSHA  
We need a new rouble . . .

MASHA  
Shhh! There has been a murder.

ALYOSHA

I have some very strange ideas that I need to share with you.

MASHA

Are you a secret capitalist?

ALYOSHA

No. Emphatically not! But look at us, we're a third world country when it comes to standard of living.

MASHA

We're a superpower! We have wonderful science, satellites, missiles!

ALYOSHA

We have thousands of homeless people in Moscow now!

MASHA

There are thousands of homeless in every major city in the West!

ALYOSHA

Yes, but socialism . . .

MASHA

(She interrupts.)

I don't want to talk about this!

(She crosses to the window and looks out.)

Alyosha, the police are bringing someone else in handcuffs into the building!

ALYOSHA

(He goes to the window and looks.)

Thank God! It's not Igor.

MASHA

Who's Igor?

ALYOSHA

Igor Sergeyevich, Anna's grandson - he lives here with her.

MASHA

Is he a criminal?

ALYOSHA  
No, he's a harmless artist.

MASHA  
Alyosha, I'm frightened.

ALYOSHA  
Don't worry, perestroika will  
change everything.

MASHA  
You don't understand!

ALYOSHA  
Shhshh . . .

MASHA  
SHSHH yourself!

ALYOSHA  
One last point. Just one.

MASHA  
I'm not in the mood Alyosha!

ALYOSHA  
What about the people who have been  
forced to accumulate roubles?

MASHA  
What about them?!

ALYOSHA  
There's nothing to buy.

MASHA  
Are you finished?!

ALYOSHA  
You're angry at me.

MASHA  
Why should I be angry at you?!  
Just because you're insensitive?!

ALYOSHA  
I'm sorry. I get carried away.

MASHA  
You know, Alyosha, I think I like  
you very much.

ALYOSHA  
You do surprise me.

MASHA

Why?

ALYOSHA

I'm very surprised you would have any interest in me.

MASHA

Is something wrong with you?

ALYOSHA

I'm a bit unsure of myself with women.

MASHA

You've had women before. You've just bragged about it.

ALYOSHA

Bragged! You pried it out of me.

MASHA

So now I'm prying when I thought you were confiding in me!

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Anna ENTERS the hallway, tries the door, but it is locked. She knocks.

INT. ANNA'S APARTMENT - SAME TIME

Alyosha goes to the door and whispers.

ALYOSHA

Who?

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Anna is annoyed.

ANNA

Open the door Alyosha.

Alyosha opens the door.

INT. ANNA'S APARTMENT - SAME TIME

Anna enters, Alyosha closes and locks the door.



ALYOSHA

Are you all right Chorchka? Where's my mother?

ANNA

They have Igor in handcuffs like a common criminal.

ALYOSHA

Igor?

ANNA

Yes, I'm worried sick about him.

ALYOSHA

We just saw someone in handcuffs, but he didn't look like Igor.

MASHA

The young man I saw earlier was between 18 and 20 years old—a bohemian type.

ANNA

That was Igor! They're going to question him in the room with the body. He's just a child.

ALYOSHA

He's not a child anymore. He'll manage.

ANNA

I hope so . . . Poor Olga. She had such wild terror in her eyes.

MASHA

Anna Petrovna, I also...would you like some tea. It will calm you.

ANNA

I'll make the tea.

MASHA

Please, Anna Petrovna, allow me. I want to.

Masha needs to keep busy in order to control her feelings.

ANNA

Thank you Masha . . .

Anna goes to the armchair and sits. As she begins to speak Masha goes to the samovar and pours a glass of tea.

ANNA (CONT'D)

I can't get Olga's face from my mind. What a terrible death. Thank heaven her daughter and granddaughter will never see her like that. Their imaginations could never be worse than the reality.

Masha controlling her feelings serves Anna tea, then she struggles not to weep as Anna speaks.

ANNA (CONT'D)

Thank you. Oh God, Alyosha, how I wish I could continue to cling to my memory of your father and Vladimir the way they were before they were taken away. I never permitted myself to picture them in death. But now my memories have been shattered by Olga's mute, piercing, bulging eyes; her eyes were desperately groping for God as she was falling into the abyss. There can be nothing noble about death. Only life can be noble.

Masha bursts out crying, covering her face with her hands.

ALYOSHA

Masha.

MASHA

Olga's face will haunt me!

Masha tries to contain herself.

ALYOSHA

Masha, what can I say? I'm so sorry.

MASHA

I know.

(Weeping, but trying to hold back her tears and hide her face.)

Leave me alone. Please Alyosha. I'm so embarrassed.

ANNA

Masha my dear, you're among friends.

MASHA

I have no friends.

ALYOSHA

Masha, I am your friend.

MASHA

You just finished explaining to me how you can't trust anyone.

ALYOSHA

I didn't mean to insult you.

MASHA

It's not that.

ANNA

Alyosha, be quiet.

ALYOSHA

Masha, don't be angry with me.

ANNA

Alyosha, be quiet. Masha, you don't have to pretend with us. We would never hurt you and you may be surprised at what we are able to understand.

MASHA

Thank you, Anna Petrovna. Oh God how I wish I were ugly! Look at me! Look! Don't you see that Olga's face is my face? Don't you see?

ALYOSHA

What are you saying? No, I don't see. I think you're beautiful.

MASHA

Oh, what's the use? It's what I see when I look in the mirror that matters. This face is a mask; masking me from myself! Masking my emptiness! Alyosha, if I were plain you wouldn't give me a second look.

ALYOSHA

That's not fair. It's not true.

MASHA

It is true.

ALYOSHA

No.

MASHA

Yes, Alyosha, my mask has tricked you just as it has tried to trick me. I am terrified - terrified of the emptiness behind my face in the mirror. Olga's face is my face. I am as alone as she is now because all that I see in the mirror is already dead! You must think I'm mad!

ANNA

No, Masha, you're not mad. I have watched myself in amazement as I've grown old. I too was beautiful once. Sometimes I wonder what year it is, and who it is I am seeing in my mirror. My image has changed, but whatever it is in me that sees that image has remained the same, ageless. In life I was lucky; I found Vladimir.

MASHA

Alyosha, would you have found me if I were plain?

ALYOSHA

You make all men seem like monsters. Are women any different? Don't women look at men in the same way? Don't they wonder what their children might look like with this or that man rather than look for the essence?

MASHA

Yes, women do think about their children, but a woman also looks deeper. We need to trust, be respected, loved, every other consideration is secondary. You didn't answer my question Alyosha. Tell me the truth.

ALYOSHA

The truth is I probably would have taken longer to be interested in you.

MASHA

The truth is you wouldn't even have noticed me.

ALYOSHA

No Masha - I don't know.

MASHA

You don't know. You don't know. Anna Petrovna, is it always like this? Are we always alone?

ANNA

You are so young to be troubled by these thoughts.

MASHA

I'm not so young. I'm already thirty.

ALYOSHA

Thirty! You don't look thirty.

MASHA

How old do I look? Forty!?

ALYOSHA

No Masha, younger.

MASHA

And what's the difference how I look? I'm ugly and confused inside.

ALYOSHA

You may be confused but you're not ugly inside.

MASHA

How do you know?

ALYOSHA

You're a complicated woman.

MASHA

And until now you thought I was simple because you were attracted to me!

ALYOSHA

That's not what I meant.

MASHA

What did you mean?

## ALYOSHA

Masha, please. Give me a chance to respond in my own way. Don't you think I feel the aloneness you expressed? I'm not only estranged from myself, but from everything around me. Yes, this life force in us seems trapped, but maybe that is the illusion. Perhaps we are really free inside, or can be free inside; free to appreciate the mystery that we are. It's like being a child again! Willing to experience awe! Willing to forget everything in a moment, unbounded by memories! Fearless! I used to be mischievous one minute and the next minute I would forget and be shocked when my mother or Anna reminded me of my mischief. I had truly forgotten. I was free! Only the adults were bound by memory. And now I'm one of them. If only I knew how to be free and remember at the same time, then I might not be afraid of the mystery. Oh, I know it's not very Marxist to speak about mystery. I know. Mystery is the forbidden word - the seed of the opiate of religion. But it is really something else, this mystery of our inner life; it is our only hope because it is the only experience that is common to us all. It is the key to abolishing our aloneness, and yet it is the mark of our uniqueness. Something inside of us knows the truth of our situation, but then we forget. The mask takes over, lives our lives for us. And look what we have done to ourselves? It wasn't enough to be trapped in our own bodies, we had to trap ourselves and each other in layer upon layer of theory, rules, stifling systems! Damn these systems! It's as if we're trying to hide from the mystery. No, it doesn't matter whether it's the religion of Marx and Lenin or the religion of the Bible or of any other faith;

(MORE)

## ALYOSHA (CONT'D)

rules made by men in order to free the spirit can only and have always managed to cause suffering and bondage. Yet we need rules to live together, so we pretend the rules we follow and enforce come from a higher intelligence some of us even have the temerity to insist they come directly from God, our own personal God, a better God than any one else's, the one true God! It is inconceivable to me that any rule if it came from God could be alien to my inner sense of truth, the sense that has a life of its own, that knows it is not this or that, but just is Life!

SOUND KNOCK ON THE DOOR.

Alyosha looks at the door, Masha and Anna stand up - Anna goes to the door and listens.

## ANNA

(speaking softly)  
Who is it?

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Natasha is very close to the door.

## NATASHA

(Speaking softly but with authority.)  
It's Natasha. Anna, open the door.

Anna opens the door. Natasha ENTERS.

## NATASHA (CONT'D)

What an ordeal.

Anna closes and locks the door.

## ANNA

Where is Igor? Is he alright?  
Have they hurt him?

## NATASHA

He's all right. He's being questioned. They're trying to obtain a confession.

ANNA

A confession?! But he's innocent!  
He didn't do anything!

NATASHA

Smolov is only doing his job.

ALYOSHA

When will they let him go?

NATASHA

I have no idea.

ANNA

But Igor is a good boy!

NATASHA

Anna, until the murder is solved  
we're all suspects.

ALYOSHA

But none of us have a motive.

MASHA

I never met the woman.

ANNA

Olga was my friend.

NATASHA

According to Smolov the most likely  
motives were robbery and blackmail.

ANNA

Olga had nothing and she could  
never blackmail anyone.

ALYOSHA

Anyway, she had no one to  
blackmail.

NATASHA

Me.

ALYOSHA

You?

NATASHA

And you, Alyosha.

ALYOSHA

Me? How? Why?



NATASHA

And you, Anna.

ANNA

Impossible. For what? Never.

NATASHA

And Igor.

ANNA

How can you say such a thing?

NATASHA

Olga knew about my trading in the  
blackmarket; Anna, she knew you  
took in illegal boarders and that  
Igor helped you.

ALYOSHA

But I never did any of that.

NATASHA

You are my accomplice or you could  
have been trying to protect me.

MASHA

And me?

NATASHA

You could have helped Alyosha.

MASHA

Why would I?

NATASHA

Love, or devotion, or to win his  
love, or to save him.

MASHA

Nonsense - we don't have that kind  
of relationship.

ALYOSHA

And Smolov believes all of that?

NATASHA

Probably not, but it's his job to  
analyze. Just like it was his job  
to try to convince me that each of  
you denounced me during your  
questioning.

ANNA

Natalya Ivanovna! I would never do such a thing and you know it!

NATASHA

Of course, I know it, Anna. But I'm sure Smolov said the same thing about me.

ANNA

He did and I told him; Never!

NATASHA

I told him the same.

MASHA

Alyosha, did Smolov tell you I denounced you?

ALYOSHA

Yes.

MASHA

What did you tell him?

ALYOSHA

There was nothing to denounce.

MASHA

But you didn't tell him "Never".

ALYOSHA

No.

MASHA

I thought so.

ALYOSHA

Masha.

NATASHA

The last possibility is cruelty. Sadism. Cold-blooded evil.

MASHA

(To Alyosha)

I told you.

ALYOSHA

But that's too general, it could apply to anyone.

MASHA

Really?

ANNA  
Alyosha! To me?

ALYOSHA  
No, of course not, Chorcha Anna.

NATASHA  
And me?

ALYOSHA  
Of course not, mother.

MASHA  
So who is this anyone?

ALYOSHA  
(To Masha)  
You're too passionate.

MASHA  
How would you know?

ALYOSHA  
I didn't mean it that way.

SOUND (O.S.) KNOCK on the door.

NATASHA  
(Goes to the door.)  
Who is it?

SOUND (O.S.) IGOR'S VOICE THROUGH THE DOOR

IGOR (O.S.)  
Igor Sergeyevich.

Natasha opens the door and embraces Igor. We can see Smolov standing behind him.

NATASHA  
Igor.

IGOR  
Hello, Chorcha Natasha.

ANNA  
(Rushes to Igor and  
embraces him.)  
Oh Igor! Are you alright? Did  
they hurt you?

IGOR  
I'm alright, babushka. I'm  
alright. I'm not a child.

Smolov Enters and closes the door behind him.

ANNA

Detective Smolov, what have you done to my grandson?

SMOLOV

Nothing, Anna Petrovna.

IGOR

They've found the murderer.

ANNA

Thank heaven!

NATASHA

Who was it?

SMOLOV

Probably some parasite on society. I'll be glad to see the end of this case.

MASHA

How do you know you've got the right man?

SMOLOV

He's confessed.

ALYOSHA

What was his motive?

SMOLOV

I don't know, yet. I'm going to question him now in Olga Alexandrovna's flat.

ANNA

How much longer will you leave poor Olga's body like that?

SMOLOV

They'll be taking it away soon. To tell you the truth I don't like our methods. It's a good idea to bring a criminal to the scene of the crime it promotes remorse and confession, but I don't like to be there myself.

ALYOSHA

When will you tell us who murdered Olga?

SMOLOV

I can't talk about the case until it is officially closed. I have to go.

NATASHA

Goodbye Viktor Nicholaivich.

SMOLOV

Goodbye Natalya Ivanovna and be careful in the future. You know what I mean.

(Looks around the room.)

Goodbye.

They ALL nod.

Smolov EXITS.

Anna closes and locks the door.

MASHA

(Feeling uncomfortable.)

Well, I think I'd better go now.

IGOR

(To Masha)

Who are you?

ALYOSHA

Mariya Lvovna, may I introduce Anna's grandson, Igor Sergeevich.

MASHA

I understand you're an artist. I've always admired artistic talent.

IGOR

What do you do?

MASHA

I work with Alyosha - economics.

IGOR

Not very exciting.

MASHA

Alyosha or economics?

IGOR

Both.

ALYOSHA  
He's always sarcastic.

MASHA  
Well, I'd better go.

ANNA  
Igor, apologize.

IGOR  
No.

MASHA  
It's alright, Anna Petrovna, he's just a child.

IGOR  
To someone of your age I guess I am.

ANNA  
Igor!

MASHA  
Don't worry, Anna Petrovna, when his voice finally begins to change he'll overcome his fear of women.

ALYOSHA  
Igor, you've met your match.

NATASHA  
Don't go, Masha.

MASHA  
Are we still prisoners here?

NATASHA  
No, I don't think so. That's not the reason I asked you to stay. Our introduction didn't get off to a very good start. Within a few minutes of our first meeting you were confronted with black marketeering and a murder. Masha, please stay.

MASHA  
It was quite a shock. But I don't want you to think I would ever tell anyone about - you know - anything. I'm not like that.

NATASHA

I'm sure you can be trusted.

MASHA

You don't even know me.

NATASHA

My intuition is usually dependable.

MASHA

Alyosha isn't so sure of me.

ALYOSHA

Masha! That's not fair.

MASHA

It's true. You don't trust me.

ALYOSHA

I do, now.

MASHA

Now! Finally! That's very kind of you!

ALYOSHA

Please, I didn't mean anything . .

MASHA

Why are you always apologizing?

ALYOSHA

Why do you put me on the defensive?

ANNA

Masha, you and Alyosha seem to get on quite well, so you have to stay awhile.

NATASHA

But you'll have to make allowances for Alyosha being a man.

ALYOSHA

What's that supposed to mean?

NATASHA

Alyosha. Instinct, intuition, a sense about people are not your forte. You're too much of an intellectual. Don't look so hurt. Now I'm not being fair you're outnumbered.

NATASHA (CONT'D)

(to Masha)

Masha, in Alyosha's defense I can tell you he's sensitive, even profound at times, and he's kind.

MASHA

Yes, I know.

ALYOSHA

So I'm not all bad.

MASHA

No one said you were bad Alyosha.

NATASHA

You have to stay Masha.

MASHA

I don't want to be a bother.

ANNA

Masha, this is my flat and I insist that you stay and have dinner with us. It won't be fancy as you well know, but . . .

(Anna takes the beef stew from under the settee.)

Natalya Ivanovna has made a wonderful beef stew.

MASHA

That's an interesting place to store beef stew.

IGOR

Very interesting.

ALYOSHA

Because of Smolov.

MASHA

Because of me.

ALYOSHA

No.

MASHA

Tell the truth.

ALYOSHA

Yes, but that was before.



MASHA  
Before what?

ALYOSHA  
I'm sorry.

MASHA  
You should be.

ANNA  
Real Beef.

MASHA  
(To Anna)  
How did you manage?

NATASHA  
Never mind.

ANNA  
Now, Masha, we can get to know each  
other better.

Anna takes the beef stew to the kitchen and puts it on the  
stove to heat.

Masha looks at Natasha and then Alyosha.

MASHA  
Are you sure?

ALYOSHA  
Yes, please stay.

NATASHA  
Please sit, Masha.

MASHA  
(She looks at Igor.)  
Igor Sergeyevich doesn't approve of  
me.

Natasha elbows Igor in the ribs.

IGOR  
Yes, I do - just not economics.

NATASHA  
Stay with us Masha.

MASHA

I want you all to know that I'm, well, embarrassed by the way I reacted earlier, and the way I'm dressed. I don't want you to get the wrong impression.

NATASHA

You don't have to apologize for being a woman in a man's world. Not that a world run by women would be any better.

Anna comes from the kitchen with a tablecloth and Natasha helps her.

MASHA

Natalya Ivanovna, do you mind if I ask what happened between you and Smolov? Why didn't he arrest you? Is it because you . . . well . . . did you actually . . . ?

ALYOSHA

Masha!

NATASHA

Bribe him?

MASHA

Yes.

NATASHA

Yes I did.

ANNA

Natasha you didn't!

NATASHA

Yes I did. But I didn't give him much only the envelope you gave me Anna.

ANNA

Natalya Ivanovna! That was my money!

NATASHA

Don't worry Anna, I know it was your money. Don't get excited.  
(She turns around and finds an envelope under her dress and hands it to Anna.)

(MORE)

NATASHA (CONT'D)

Here, take one of my envelopes  
there's more in here than I took  
from you. Put it away. Hide it.

(To Masha)

Sorry Masha, but this is the real  
world.

MASHA

I understand.

ANNA

Natasha, if you had to give Smolov  
dollars we should share the cost  
equally.

NATASHA

No Anna, the only reason I had to  
give him money was because of my  
ikons. He would have never known  
anything if I hadn't brought them  
here. Put the money away. I  
insist, Anna Petrovna.

ANNA

(Puts the money in her  
dress.)

You'd better find a place to hide  
the ikons after dinner. They can't  
stay under my bed.

MASHA

Natalya Ivanovna, how do you know  
Smolov won't come back for more  
money? How do you know he won't  
turn you in anyway?

NATASHA

I don't know. But what choice did  
I have? As soon as the police are  
out of the building we will hide  
everything somewhere else, then it  
will be Smolov's word against mine.  
At least the evidence will be gone.  
I think Smolov is basically a  
decent man.

Anna and Natasha are setting dishes on the table.

MASHA

Allow me to help.

ANNA

No, Masha, sit, sit.  
 (To Natasha) )  
 We need candlesticks.

Natasha gets the candlesticks, which are on the piano - she brings them to the table and puts one down, but holds the other as she talks.

NATASHA

Now Masha, has Alyosha been trying  
 excite you about perestroika and  
 glasnost?

MASHA

We discuss perestroika often.

ANNA

Natasha Ivanovna, don't you ever  
 stop? Give perestroika a chance.  
 It's early days.

NATASHA

Wishful thinking

ALYOSHA

Mother, let's not argue.

NATASHA

(To Alyosha)  
 Who's arguing? Do you hear me  
 arguing?  
 (She moves to Anna)  
 You're . . .  
 (Interrupts herself and  
 goes to Alyosha)  
 Anyway what's wrong with arguing?

ALYOSHA

We will make socialism work by  
 giving people incentives.

NATASHA

What good are incentives without  
 private property?  
 (Anna grabs the  
 candlestick from her and  
 places it on the table.)  
 You're right, I shouldn't argue.

Natasha and Anna begin to set the flatware on the table.

ALYOSHA

As soon as the system is working well there won't be a need for the state or the Party. The people will work together.

NATASHA

Work together? A husband and wife can't even agree, you want everyone to work together and agree?! Do you forget the basic mentality of your own countrymen? Russians don't care if they don't have, as long as their neighbors also don't have! Never mind. No one wants my opinion.

MASHA

I do.

NATASHA

Well I'm glad to see that someone has common sense.

ANNA

Natalya Ivanovna, just because I don't happen to agree with you doesn't mean I don't have common sense.

NATASHA

Anna Petrovna you're an incurable dreamer.

ANNA

I need to have something to believe in.

Anna is going around the table correcting the way Natasha has placed the knives. Natasha has placed them with the blade facing the plate.

ANNA (CONT'D)

The knife blades should face right. You never set them properly.

Natasha follows behind and turns the knives back the other way.

NATASHA

They are right when they face left.

ANNA  
They should face right.  
(Turns them back again.)

NATASHA  
Left.  
(turns them again.)

ANNA  
They're backwards.  
(turns them again)

NATASHA  
You're backwards.  
(turns them)

ALYOSHA, MASHA, IGOR  
(Begin to Laugh)

ANNA  
What's so funny?

ALYOSHA  
Sorry.

They all try to repress their laughter.

Now Anna and Natasha speak at the same time

Left! NATASHA Right! ANNA

MASHA & IGOR  
(Cannot repress their  
laughter.)

ALYOSHA:  
(Laughs)

ANNA & NATASHA  
(Laugh together)

ANNA  
(To Masha)  
Come, Masha, join us.

MASHA goes to the table - Alyosha helps her sit and then sits himself.

MASHA  
Thank you.

Natasha sits while Anna lights candles and switches off the lights.

ANNA  
Igor, come to the table.

IGOR  
I'm not hungry.

ANNA  
You have to eat.

IGOR  
Not now, babushka. I want to take  
a nap.

MASHA  
Have a good rest, Igor Sergeyevich.

IGOR  
I will.

Igor EXITS to bedroom.

NATASHA  
(Passes the bread plate to  
Masha)  
Take.

MASHA  
No, thank you.

NATASHA  
You have to eat.

Natasha puts a piece of bread on Masha's plate.

ANNA  
Natasha!

NATASHA  
She's too skinny.

Everyone settles to table.

NATASHA (CONT'D)  
So, Alyosha, how long have you had  
your eye on Masha?

ALYOSHA  
Mother!

MASHA  
Well Alyosha?

ANNA  
(To Masha)  
He's shy.

NATASHA  
(To Masha)  
He has always been shy - ever since  
he was a child.

ALYOSHA  
This is terrible!

SOUND (O.S.) Knocking on the door.

Everyone is suddenly quiet as Natasha goes to the door.

NATASHA  
Who is it?

SMOLOV (O.S.)  
Detective Smolov.

NATASHA  
(Opens the door.)  
So formal Viktor Nicholaivich?

SMOLOV  
I'm afraid so Natalya Ivanovna.

ANNA  
What is it? What's wrong?

SMOLOV  
It doesn't concern you Anna  
Petrovna.  
(He turns to Natasha)  
Natalya Ivanovna, I have to speak  
to you alone. Please come into the  
hallway.

NATASHA  
The hallway isn't very private with  
police all over the building.

SMOLOV  
They've gone.

ANNA  
Thank heaven! Now, come Comrade  
Detective, tell us who killed poor  
Olga Alexandrovna.



SMOLOV  
 I can't talk now. I'm here on  
 official business.  
 (he turns to Natasha)  
 Natalya Ivanovna . . .

Smolov opens the door fully for her to pass through into the hallway.

NATASHA  
 (Looks at the others and  
 shrugs.)  
 You're being very mysterious Viktor  
 Nicholaivich.

She passes through the door into the hallway.

Smolov closes the door.

Inside the flat Anna motions to the others to be quiet as she tiptoes to the door, opens it a crack and listens.

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Smolov and Natasha are alone in the hallway. He holds out the envelope of dollars Natasha had given him earlier.

SMOLOV  
 Take it.

Natasha doesn't take the envelope.

NATASHA  
 Viktor Nicholaivich - it's yours.

Smolov puts the envelope into Natasha's hand.

SMOLOV  
 (he is sad.)  
 I'm sorry.

NATASHA  
 I don't understand. You've got  
 your murderer and a bonus.

SMOLOV  
 It's not that easy now Natalya  
 Ivanovna. There have been  
 complications.

NATASHA  
 Someone found out about the  
 envelope?

SMOLOV

No. No one knows about it.

NATASHA

It's yours.

SMOLOV

No! Sorry.

NATASHA

What has happened? Tell me.

SMOLOV

I cannot go back to my superiors  
empty handed.

NATASHA

They want dollars? Fine. Give  
them this envelope to share between  
them. I'll find more dollars for  
you.

SMOLOV

That's not it.

NATASHA

Ikons? They want ikons also. All  
right, take them. Let's just have  
the end of this whole matter Viktor  
Nicholaivich . . . what is it? I  
thought the murderer confessed.

SMOLOV

Yes, he confessed.

NATASHA

And so there is no doubt?

SMOLOV

No doubt. He is our man.

NATASHA

Did he say why he killed her?

SMOLOV

Yes. He was looking for dollars  
and ikons.

NATASHA

No!

SMOLOV

He said he threatened Olga, but she claimed she didn't know what he was talking about. She only wanted to go to see her daughter. He didn't believe her, you saw the result.

NATASHA

My God, why would he go to Olga? She never - she would never. Why would he go to her?

SMOLOV

Someone tipped him off that there was a woman in this building with dollars and ikons.

NATASHA

No!

(She is moved to remorse  
and guilt fighting her  
tears.)

It was me! He was looking for me!  
Olga died because of me!

SMOLOV

Please don't blame your self.

NATASHA

But I am to blame! I killed her!

SMOLOV

No, Natalya Ivanovna, you didn't kill her. You were doing what you had to do. I understand. I too have a family, two small children. We all take what we can. There is no other way to survive here. It could have been my neighbor.

NATASHA

But it wasn't! It was poor Olga!  
She was my friend!

SMOLOV

If it will make you feel any better Olga wasn't so innocent after all. There were dollars hidden on her body. My boss kept the dollars he has rank.

NATASHA

So even Olga. But it was my dollars and ikons he was looking for. How can I ever forgive myself? How?

SMOLOV

Natalya Ivanovna, I haven't told you why I needed to talk to you alone.

NATASHA

What more can there be?

SMOLOV

I tried to explain - I mustn't come back empty handed.

NATASHA

I don't understand you. If you don't want dollars or ikons, then what do you want?

SMOLOV

I need a victim.

NATASHA

You have a victim. Olga is your victim.

SMOLOV

No, I need a live victim. My boss has ordered me to arrest the woman the murderer was really looking for. He told me that if I come back without the woman and her ikons and dollars I will be accused of stealing them and I will be prosecuted.

NATASHA

So you do want the dollars and ikons, but you also want me.

SMOLOV

Yes. I'm sorry. It's either you or me Natasha Ivanovna. I have no choice. Please forgive me . . .

Now we can get a glimpse through the crack in the door that Anna has been listening on the other side of the door. She is horrified, but she keeps herself quiet by bringing her handkerchief to her face.

NATASHA

Forgive you? Viktor Nicholaivich  
you have young children, and who am  
I to you? No you don't need  
forgiveness. May I say goodbye to  
everyone, my family, my friends?

SMOLOV

Yes. I'm so sorry. I'll wait out  
here.

Natasha turns and pushes open the door to the flat.

INT. ANNA'S APARTMENT - SAME TIME

As the door opens Anna is pushed behind the door and against  
the wall as before.

Natasha closes the door behind her, leaving Smolov in the  
hallway. She sees Anna.

NATASHA

Anna Petrovna, you've been  
eavesdropping as usual.

ANNA

I couldn't help it.

NATASHA

Anna, you're impossible.

ANNA

I heard everything.

ALYOSHA

What did you hear?

NATASHA

(Ignoring Alyosha's  
question.)

Then you know.

ANNA

Yes.

ALYOSHA

Know what? Mother, know what?

NATASHA

Olga died because of me.

ALYOSHA

Nonsense.

NATASHA

The murderer was looking for me  
because of my ikons and dollars.

MASHA

Oh no.

NATASHA

She died because of me.

ALYOSHA

No mother, no, you mustn't blame  
yourself.

NATASHA

I must and I do and I will, always.

ANNA

(Deadly earnest.)

You're not going with him Natalya  
Ivanovna.

ALYOSHA

Going where?

ANNA

You are not going.

NATASHA

You heard that too..

Anna looks Natasha in the eyes.

ANNA

Yes, everything.

ALYOSHA

Heard what? Going where? What are  
you two talking about?

Anna continues looking Natasha in the eyes, but talking to  
Alyosha.

ANNA

Alyosha, your mother is about to be  
arrested for black marketeering.  
Smolov is waiting for her in the  
hallway, but she's not going,  
Alyosha.

ALYOSHA

Mother! How can it be? I thought  
you gave him the dollars?

Natasha holds up the envelope

NATASHA

He returned them. He had to.

ALYOSHA

Wasn't it enough? We'll give him more - anything, everything!.

MASHA

He can't just take you away Natalya Ivanovna he can't . . .

NATASHA

He can.

MASHA

Alyosha, do something! We must do something!

ALYOSHA

I'll talk to him.

NATASHA

Leave Viktor Nicholaivich alone.

ALYOSHA

Mother, I want to talk with him. I insist!

NATASHA

Leave him be! He's a good man. He doesn't want to do this. He is trapped. We're all trapped.

ANNA

You're not going Natasha.

Natasha holds out the envelope with the money to Alyosha.

NATASHA

Take this Alyosha. Use it for yourself and Masha.

ALYOSHA

No.

NATASHA

Take it Alyosha.

Alyosha does not take the envelope.

ALYOSHA

He can't take you mother. I won't  
let him take you.

NATASHA

Don't be foolish Alyosha.  
(She goes to Masha who  
stands up to face  
Natasha.)  
My dear Masha. I hardly know you  
but I feel I know you well already.  
Take this from me. You must - for  
you and Alyosha.

MASHA

Is this really happening?

NATASHA

Yes, Masha.

ANNA

Alyosha, go to my room and bring  
the ikons here. Go, do as I say.  
(Alyosha looks at Anna and  
his mother.)  
Go!

Alyosha EXITS to the bedroom.

Natasha places the envelope in Masha's hand.

MASHA

(She is weeping as she  
holds the envelope.)  
I already love you Natalya  
Ivanovna. You are so alive,  
fearless.

NATASHA

I feel like a murderess.

MASHA

No!

Masha hugs Natasha close and buries her face in Natasha's  
breast.

Alyosha enters with the ikon packages. He stands to watch  
Masha and Natasha embrace.

Natasha releases herself gently from Masha's embrace and  
kisses her.



NATASHA  
Be strong Masha.

Anna grabs the packages from Alyosha and pushes him away.

ANNA  
You are not going Natasha.

NATASHA  
Please Anna, I know you love me and I love you dearly my Anna Petrovna, but I must go. Now give me the packages. I have more dollars under my dress. Keep what you have.

(Reaching out to receive the packages.)  
Anna the packages.

ANNA  
(Stepping back.)  
No.

NATASHA  
Anna, I am physically stronger than you. Don't force me to take them from you.

ANNA  
Comrade Detective Smolov!

NATASHA  
What are you doing Anna? Leave the poor man alone.

ANNA  
Comrade Detective Smolov!!

SOUND (O.S.) - there is a Knock on the door

SMOLOV (O.S.)  
What's going on in there?

Alyosha opens the door. Smolov enters,

SMOLOV (CONT'D)  
Did you call me? What is it?

ANNA  
Does it matter who you arrest?

SMOLOV  
Yes, of course.

ANNA

I mean, does it matter if you  
arrest me instead?

NATASHA

Anna!

Natasha moves forward to try to grab the packages.

ANNA

(Moves back clutching the  
packages.)

Natasha, control your self. This  
is the most important moment of my  
life. Don't you dare ruin it for  
me.

NATASHA

Anna, you're mad! Never! Never do  
you hear?! Never will I allow you  
to leave here with Smolov. Never.  
This is my responsibility, not  
yours. Now give me those packages!

ANNA

I asked you a question Comrade  
Detective.

SMOLOV

No, it doesn't matter to my boss  
who I arrest.

ANNA

Thank you. Natasha, move out of  
the way.

NATASHA

Very brave, very nice. I'm  
impressed. You've made your point.  
Now stop this charade.

ALYOSHA

Is this true, Comrade Detective?

SMOLOV

Yes. I'm sorry.

Natasha lunges at Anna and takes the packages from her, Anna  
falls to the floor in the process.

ANNA

(Screams.)

No! Natasha! No!

NATASHA  
I'm sorry Anna, but you're  
hysterical.

Natasha puts the parcels down near the door and goes to help Anna up.

NATASHA (CONT'D)  
Now let me help you up to say a  
proper goodbye.

ANNA  
Don't touch me! Don't come near  
me! I will hate you until the day  
I die for this Natasha!

NATASHA  
Why Anna? Why? I don't  
understand.

Alyosha goes to help Anna up.

ANNA  
Leave me alone, Alyosha! All of  
you leave me alone!

Anna manages to drag herself onto the piano bench. She begins to play the soulful song we heard at the opening.

Natasha goes closer to the piano and stands looking at Anna.

NATASHA  
Anna, my best friend, my truest and  
most wonderful friend. Thank you  
for trying to save me.

Natasha bends and kisses Anna.

Anna ignores Natasha. She begins to sing the melody without the words.

NATASHA (CONT'D)  
Anna, please say goodbye to me.  
(Pause) Anna, please say goodbye to  
me.

ANNA  
(Ignores Natasha and  
continues to sing the  
melody as she plays.)

NATASHA  
(She hums softly with  
Anna.)

ANNA

(She continues to play as she speaks the words.)

"You may laugh at my dreams, yet I will continue to dream, for I believe in man and his spirit."

(Suddenly stops playing and speaks to Natasha)

Vladimir loved your Leon with all his heart. And Leon was such a noble spirit.

(to Alyosha)

You would have been proud of your father, Alyosha. He was brave like your mother, braver even.

(to Natasha)

You remember, Natasha, that night they took Leon.

NATASHA

Don't Anna. Please don't. I can't listen to this now.

ANNA

If you have one shred of feeling for me, Natasha, you will hear me to the end or all we have meant to each other has come to nothing.

NATASHA

Anna . . . all right, Anna.

(Natasha sits in the armchair near the piano.)

I'll listen.

ANNA

What a night that was, Alyosha. Your father made Vladimir promise to survive in any way he could in order to take care of us. You should have seen them that night Alyosha. Two giants bowing to their fate. Brilliant, dynamic, helpless, innocent giants. You remember, Natasha.

NATASHA

Yes, Anna, I remember.

ANNA

Neither of them had a choice. Leon had to go and Vladimir had to stay to take care of us, to continue in the Party even as the man he loved as a brother was unjustly being executed.

NATASHA

Not now, Anna. Not now!

ANNA

When, Natasha? This is the end for one of us.

NATASHA

You have nothing to do with this, Anna.

ANNA

(Turning to Smolov)

Viktor Nicholaivich, please take me. Those are my ikons, my dollars, this is my flat.

NATASHA

What nonsense Anna!

ANNA

Please Natasha! We have a choice. You are a rock, you can fight lions if you had to. You are without fear. You always tell me to face the truth. This is my only chance.

NATASHA

The truth is I live with fear constantly. The same fear that any Russian with half a brain feels every day, and the fear that every Jew feels . . . fear Anna, because I cannot close my eyes to facts. Conditions are dangerous now. We have shortages in everything. People have forgotten how to work or never knew how to work. Jews are being blamed for the shortages in the shops, the dreadful state of the economy, everything that is wrong with the country is the fault of the Jews. Does that sound familiar Anna? And what about my father, may he rest in peace? You loved him too, Anna.

(MORE)

## NATASHA (CONT'D)

After he helped Stalin defeat  
Hitler, the beast had him shot  
because he was a Jew . . . Anna, I  
am sick with fear!

## MASHA

Natalya Ivanovna, when Brezhnev  
made it possible for Jews to apply  
for a visa you should have done it,  
when you had the chance.

## NATASHA

Anna wouldn't come with me and I  
couldn't leave her. But that was  
not the only reason. My sister  
applied for a visa and it has  
ruined her family's life! She had  
to get a legally attested  
invitation from a relative in  
Israel and a guarantee they would  
be admitted entry. She had to fill  
out two questionnaires for each  
member of her family, submit an  
autobiography and death  
certificates of parents. When the  
visa was finally granted - that's  
when her real troubles began. You  
see, the visa was not issued  
immediately - and while they waited  
she and her husband were forced to  
resign from their jobs. This is  
when they were arrested for  
"parasitism" since it is illegal to  
be unemployed. They had to give up  
their Soviet citizenship, their  
children were expelled from school  
and they are still waiting for the  
visa - three years! . . . Fear,  
Anna? Tell me about fear. I would  
rather trade ikons and dollars in  
the shadows of this prison of a  
city than subject any one of us to  
such humiliation!

## ANNA

Look at you Natasha! Look! You  
know everything that's going on  
around you. You want to know. You  
have passion. I have only shame.

## NATASHA

You have nothing to be ashamed of  
Anna.

ANNA

(To Natasha)

Vladimir lived with the shame of not being able to help Leon. He was trapped. Sacrificing himself when Leon was taken would have been irresponsible. He had to stay to take care of all of us. So he was silent an awful silence. I watched him slowly disintegrate inside; he was crushed and violated by his having to continue in the Party and as doctor to the beast. Oh Natasha! I felt what he felt! I felt his shame and helplessness and at the same time I was proud of him. Then when Khrushchev sent the tanks into Budapest, Vladimir told me he could not accept it in silence. And so he didn't.

NATASHA

Why drag all of this out of the past, Anna? Why not let it be?

ANNA

So what of me now Natasha? I know you would go without a second thought. You are an ox, you are brave, and I admire and love you for it. But I am not brave. Please allow me to really live an ideal to the fullest. Please, Natasha, you want to live. You are alive. I am living in dreams, in memories. You are right Natasha, I don't want to lose my dreams. Oh yes, I fight you Natasha. I fight you, not because you are wrong, but because I just don't want to know; I cannot live with such disappointment in humanity, in my beloved revolution. Don't say a word. Allow me to feel I have given you life, my dearest friend.

Natasha goes to Anna and hugs her.

NATASHA

Anna, did we really believe we could change the world?

(Sigh - Quiet now)

Anna, you remember when we fell in love - very un-Marxist.

(MORE)

NATASHA (CONT'D)

(Laughs)

Oh, you were passionate in those days, Anna.

ANNA

Natasha!

NATASHA

Well, you were.

ANNA

It was you and Leon - You didn't care where you were.

NATASHA

But you and Vladimir got caught by your father.

ANNA

Natasha!

NATASHA

Well, it's the truth.

ANNA

It is not.

NATASHA

What's the difference now, Anna.

SMOLOV

We must go now Natalya Ivanovna.

ANNA

Help me, Natasha. I have nothing to believe in!

NATASHA

Oh, Anna, you have no idea how deeply I wish I could believe in something again!

SMOLOV

I'll wait in the hallway.

ANNA

(Breaks away from Natasha and goes to Smolov who is near the door.)

No, I'm coming.

Natasha rushes between Anna and Smolov.



NATASHA

Anna! No! Viktor Nicholaivich, I am the one with the ikons and the dollars. Don't listen to her.

Anna and Natasha are both facing Smolov.

ANNA

She is lying. She is being noble, but she is lying. This is my flat. Everything is in my flat. Nothing is in hers. She is just protecting me.

(Taking OLGA's Key from her pocket.)

Look, I even have Olga's key! Look!

NATASHA

Viktor Nicholaivich, she is lying! Anna, you are staying here! Stop this at once!

SMOLOV

(Opens the door.)

I'll wait in the hallway, but we must hurry, otherwise I will have to take you both . . . but I want you to know that I wish I didn't have to take either of you.

Smolov exits into the hallway and closes the door behind him.

NATASHA

(Affectionately hugs Anna, and then crosses to Alyosha.)

Alyosha, my dearest, be strong and always keep your eyes open to the truth. You are a good man Alyosha, and I love you.

(She hugs Alyosha.)

While Natasha is hugging Alyosha, Anna blows out the candles on the table and then suddenly and quickly goes to the door, grabs the packages of ikons, opens the door, rushes through the doorway into the hallway, closes the door and locks it with her key from the outside.

MASHA

(She notices Anna's Exit. She stands up.)

Natasha! Anna is going!

NATASHA

(Turns to see the door  
closed.)

Anna!!

(She runs to the door but  
it is locked.)

Alyosha! Help me! Help me! Anna  
you can't do this!

INT. HALLWAY IN FRONT OF ANNA'S APARTMENT - SAME TIME

Anna is standing facing the door. Smolov is behind her.

ANNA

Goodbye Natasha. Please look after  
Igor, and tell him I love him.

She and Smolov exit the hallway.

INT. ANNA'S APARTMENT - SAME TIME

Natasha is trying to open the door but cannot.

NATASHA

Anna!

ALYOSHA

(Goes to help Natasha, but  
the door locked.)

It's impossible.

NATASHA

No! Anna! Alyosha, break down the  
door!

Alyosha tries to break the door, but it is too sturdy.

ALYOSHA

Mother, I can't, it opens inward,  
it won't give way.

NATASHA

Anna!

(She runs to the window,  
opens it and calls out.)

Anna! You must come back Anna!  
You must! Anna!

ALYOSHA

(He and Masha both go to  
Natasha)

Mother!

NATASHA

She won't even look back. Anna!!  
Anna!!

MASHA

She wants it this way Natalya  
Ivanovna.

NATASHA

But I don't want it this way. Oh  
Anna . . .

(She is distraught, but  
decisive. She closes the  
window.)

Alyosha we have to work the door  
open somehow.

ALYOSHA

Chorcha Anna wants it this way,  
mother.

NATASHA

Never! How can I permit it? How?  
Never! Work on the door Alyosha.  
Now!

Natasha pushes him to go. Alyosha goes to the door and  
begins to try to get it open.

MASHA

You can't go after her now Natalya  
Ivanovna.

NATASHA

Of course I can, and if not now,  
later tonight, or whenever the door  
is open. It will not be too late.

ALYOSHA

Yes it will.

MASHA

Who will they believe?

NATASHA

Smolov knows the truth. He knows  
it was me he should have arrested.

ALYOSHA

(working on the door.)  
How can he admit he arrested the  
wrong woman?

MASHA

Alyosha is right, Natalya Ivanovna.  
Once Smolov brings Anna to his  
boss, there's no turning back.

NATASHA

I will go anyway. They have to  
believe me.

Natasha makes a move toward the door, but Masha tries to hold  
her to talk sense to her.

MASHA

What if they don't?

NATASHA

They must! They will!

MASHA

If they do they will keep you both.  
They will never let Anna go. She  
will be carrying ikons and dollars.  
She is guilty. And they won't let  
you go. You will be implicated.

ALYOSHA

(Working on the door.)  
Mother we will lose you both.

NATASHA

We shall see.

Natasha pulls away from Masha and steps toward the door.

MASHA

Natasha.

Natasha turns to face Masha. Masha throws herself into  
Natasha's arms and holds her close.

IGOR

(Enters)  
What's going on?

NATASHA

(Goes to Igor.)  
Oh, Igor, your babushka is gone!

IGOR:

Where?

NATASHA

Forever.

ALYOSHA

(Manages to get the door  
open. He stands up.)

There.

Natasha & Igor separate and look at the door.

ALL four are now stand looking at the dark open doorway.  
Lights fade until all that can be seen is the flickering  
flame of the memorial candle and the shapes and shadows of  
Natasha, Igor, Alyosha and Masha facing the open door.

SOUND - VOICE OVER - NEWS BULLETINS.

NEWSCASTER ONE (V.O.)

Moscow, Monday, 27th of November  
1989: President Gorbachev issued a  
socialist manifesto in Pravda  
yesterday in which he rejected the  
political alternative to one-party  
rule as day-dreams. He stated, "We  
now face the difficult task of  
restoring the authority of Marxist  
ideas and the Marxist approach..."

NEWSCASTER TWO (V.O.)

5th of February 1990: Mr.  
Gorbachev, in a speech to the  
Central Committee yesterday said,  
"...The Communist party...should  
not be imposed through  
constitutional endorsement...The  
extensive democratization under  
way...may lead...at a certain stage  
to establishment of parties..."

NEWSCASTER THREE (V.O.)

London, Thursday, 8th of February  
1990: Mr. Gennadi Gerasimov, the  
Foreign Ministry spokesman, told  
ITN's News at Ten last night, "All  
parties are going to be equal; of  
course, the Communist Party will  
want to be more equal than  
others..."

The Memorial candle is snuffed out - Black screen.

The END