

EASTERN PROMISES

Screenplay by
Steve Knight

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1 EXT. A STREET NEAR BRICK LANE - EVENING 1

It's 5.30pm in late December and rain is pouring. The scant Christmas decorations are hanging limp in the rain. A young Turk (EKREM) runs through the rain with a Turkish newspaper held over his head. He ducks into a traditional barber's shop called Ozim's.

2 INT. OZIM'S BARBER SHOP - EVENING 2

The shutters are drawn. OZIM (a plump middle-aged Turk) is cutting the hair of the last customer of the day (SOYKA). Soyka is a Chechen, well-groomed, wearing a sharp suit beneath the barber's gown.

During the conversation we glimpse distinctive eagle- and star-shaped tattoos on Soyka's arms and hands.

Ozim and Soyka are chatting as Ekrem enters. Soyka speaks with a Russian accent.

OZIM

Guvenilmez... daginik... bloody
kids, you know... he says - 'but
Amca it's Christmas?... Christmas!
We're Islam!

SOYKA

Oi, how much are you taking off?

OZIM

Christmas! So I said to him...
alisverise cimac. The kid's
sixteen...

Ozim brushes some hair off the customer's shoulder and Ozim finally acknowledges Ekrem, who is shivering and wet near to the door. Ekrem turns the 'Open' sign to 'Closed'.

OZIM (CONT'D)

They don't want to work do they.
Shicma....

EKREM

(hesitantly
interrupting)
Uncle Ozim.....

We see for the first time that Ekrem is shaking with fear as well as cold.

(CONTINUED)

2 CONTINUED:

2

OZIM

This is him. The kid I'm talking about.

Ekrem approaches, stiffened by terror. Soyka nods at Ekrem in the mirror.

SOYKA

He looks OK to me... how you doin' Ekrem?

Soyka offers Ekrem a hand to shake and Ekrem stares at it as if it were enchanted...

OZIM

He looks OK, yeah, but he won't do one lousy thing for me. Here, look... Ekrem, take this...

Ozim takes an open razor from behind a line of hair-tonic bottles and hands it to Ekrem, who now looks mortally terrified.

EKREM

Ozim... memnum etmek.

OZIM

We had a deal now he's backing out.

SOYKA

(laughing)

Hey Ozim, leave the kid alone. It's obviously a psychological thing...

OZIM

Take it Ekrem.

SOYKA

Ozim, it's OK. I don't want a shave.

OZIM

This is the kid who walks around like Al Capone. Take the fucking ustura and finish this Rushca.

SOYKA

(startled)

What?

(CONTINUED)

2 CONTINUED: (2) 2

Soyka rises up from the seat, casting off his barber's gown. Ozim yells 'kabuka! And Ekrem snarls, flicks open the razor and drags it across Soyka's throat. Soyka's scream bubbles in the blood.

3 EXT. KILBURN HIGH ROAD - NIGHT 3

We dissolve to a Christmas decoration flashing on and off in the rain, high on a lamp post in Kilburn High Road. We pan down the lamp post to the High Road where revelers are hurrying through the rain. We see a young girl (TATIANA) hurrying across the street, wrapped in a dressing gown with a man's overcoat thrown over the top of it. Her hair is soaked as she approaches an all night chemist's shop. She is barefoot.

4 INT. CHEMIST'S SHOP - NIGHT 4

The CHEMIST is delivering advice in Gujurati to a CUSTOMER. Tatiana wipes rain from her face and the Chemist and the customer react to her ragged appearance.

TATIANA
(Russian accent)
Please... I have...

CHEMIST
For methadone I need to see paper
prescription.

The customer looks at Tatiana's feet and reacts. We see blood trickling down her legs. Tatiana looks down, then faints onto the floor.

5 INT. TRAFALGAR HOSPITAL. OPERATING WARD - NIGHT 5

We see Tatiana unconscious on a wheeled trolley bursting through double doors into the operating ward of Trafalgar hospital. The trolley is accompanied by TWO NURSES, a JUNIOR DOCTOR and a midwife, (ANNA KHITROVA). The two PARAMEDICS who brought her are following behind the trolley.

ANNA
Did you get a name?

PARAMEDIC
No.

(CONTINUED)

5 CONTINUED:

5

CUT TO

6 INT. TRAFALGAR HOSPITAL. OPERATING THEATER - NIGHT

6

A tiny brown handbag is being shaken empty by a nurse. Tatiana is being prepared for an emergency Caesarean. The theater is full of people in scrubs, including an anesthetist. Monitors and drips are being attached at double speed.

We notice that her arms are already dotted with festering needle marks.

A nurse searches through the contents of the handbag and we can hear frantic activity from the operating table....

NURSE 1

Her stats are very poor, very poor.
Baby's very distressed.

Anna approaches the nurse, who is rummaging through the contents of the bag. We see a business card from a restaurant called 'The Trans-Siberian', a St. Christopher necklace and a tiny battered diary. Anna grabs the diary.

JUNIOR DOCTOR

Shoulder distocia, I think. Stuck
on the pubic bone.

Cut to Anna at Tatiana's head. Anna strokes her face and speaks softly.

ANNA

Darling... darling, can you hear
me?

NURSE

Baby's heart beat sixty... fifty-
eight, fifty-eight... fifty-seven...

JUNIOR DOCTOR

Anna, I'm trying to rotate the
shoulder medially... shit...

THE JUNIOR DOCTOR is breathing hard with a look of utter panic as he attempts to free the baby.

The doors burst open and a more senior doctor in his mid thirties (DOCTOR AZIZ) enters at a gallop. As he enters...

(CONTINUED)

6 CONTINUED:

6

NURSE 1

Baby stats sixty-eight and in free fall.

NURSE 2

I'm not getting a pulse.

Heartbeats. Doctor Aziz joins the junior doctor, who looks out of his depth.

AZIZ

Speak to me...

Before the junior doctor can speak Anna speaks directly to Aziz.

ANNA

(softly)

We need to get the baby out now.

Aziz knows he can take Anna's word...

AZIZ

OK, let's go.

All hell is let loose. As the Caesarean process begins at frantic speed, we slowly zoom in on Tatiana's unconscious face and hear her voice in V.O... a young girl's voice speaking with an Russian accent. The crosstalk between nurses and doctors becomes more and more frantic.

TATIANA (V.O.)

My name is Tatiana. My father died in the mines in my village, so he was already buried when he died. We were all buried there. Buried under the soil of Russia. That is why I left to find a better life.

We hear... a baby cry. Anna's face appears in our framed shot of Tatiana's face. She gently kisses Tatiana's cheek.

ANNA

(whispers)

You had a girl.

A sheet is pulled over Tatiana's face. A nurse weighs the screaming baby. Anna wipes her brow with the back of her bloody wrist.

(CONTINUED)

6 CONTINUED: (2)

6

AZIZ
Ok. Call it.

The Junior doctor and a nurse check watches and speak almost in unison...

JUNIOR DOCTOR
Unidentified woman, died December
24th at 11.13.

NURSE
Baby girl, born December 24th at
11.14.

7 EXT. TRAFALGAR HOSPITAL. LABOR WARD - MORNING

7

Anna leaves the labor ward, putting on her crash helmet. She emerges out into the crisp, sunny morning. Aziz hurries to catch her up and hands her a wrapped gift.

AZIZ
Merry Christmas, Anna.

ANNA
Oh, don't be ridiculous.

He grins.

AZIZ
And you have to open it in front
of me.

Aziz smiles as Anna unwraps a pair of leather motorcycling gloves. She looks up at him, expressionless.

AZIZ (CONT'D)
At least pretend.

Anna considers the gloves.

ANNA
(deadpan)
In the whole entire history of my
life, I have never felt this
special.

AZIZ
Thank you.

(CONTINUED)

7 CONTINUED:

7

Aziz plants a kiss on his two fingers and presses his fingers against Anna's cheek through the open visor of the helmet.

AZIZ (CONT'D)

Wear them. It's cold.

8 EXT. LONDON STREET - DAY

8

Anna rides her big vintage URAL motorcycle through deserted morning streets. As she rides, we hear Tatiana in V.O.

TATIANA (V.O.)

I am so excited this morning.
Yesterday a friend came back to
our village and he told us all
about the places on the map that I
look at... Paris, Amsterdam, London.
He's been there for real...

9 INT. HELEN'S HOUSE. ANNA'S BEDROOM - DAY

9

After the bright airiness of the bike ride, we are suddenly in Anna's bedroom where the curtains are drawn. Anna is lying awake on the bed, wearing a dressing gown.

TATIANA (V.O.)

...he said the future of everything
was already happening in all those
places.

There is a gentle knock at the door, which opens before Anna can respond. It is ANNA'S MOTHER (HELEN) with a cup of tea.

HELEN

Did you sleep?

ANNA

A bit.

HELEN

There's no point us tiptoeing around
if you're not even sleeping.

Helen puts the tea on the dressing table, then turns to leave without a smile.

ANNA

Mum? Are you OK?

(CONTINUED)

9 CONTINUED:

9

HELEN
(contrite)
Of course not. It's Christmas.

10 INT. HELEN'S HOUSE. KITCHEN - DAY

10

Anna is pouring two glasses of sherry. Helen is peeling potatoes. Anna peers at Helen... and sees tears. They share a moment of stifled emotion. Helen wipes her eyes with her sleeve.

HELEN
It's the chicken.
(pause)
The smell of chicken roasting
reminds me of him.

ANNA
You should have done beef, then.

They look at each other and giggle. They both have potato peelers in their wet hands, sleeves rolled up, two practical unsentimental women being almost consumed by the same wave of emotion.

HELEN
It wouldn't be Christmas without
tears in the gravy, would it.

We hear a gruff Russian voice calling out from the living room (UNCLE STEPAN).

STEPAN (V.O.)
(angry)
Anna! Anna! Where did you get
this?

Anna and Helen roll their eyes.

HELEN
(whispering)
It's your own fault for giving him
something to play with.

ANNA
(irritated)
Well, I can't read Russian, can I?

Anna drops her peeler and hurries into the living room.

(CONTINUED)

10 CONTINUED: 10

CUT TO

11 INT. HELEN'S HOUSE. LIVING ROOM - DAY 11

The living room table is laid for dinner. Uncle Stepan is early seventies, Russian. He is reading the tiny diary that Anna found in Tatiana's bag. Anna breezes in.

ANNA

I told you, Uncle Stepan, I found it in the handbag of a girl who died in my ward.

STEPAN

Do you always rob the bodies of the dead?

ANNA

(suppressed, familiar anger)

Of course, we all do it. It's one of the perks of working in a hospital.

Stepan grumbles, accustomed to this teasing.

Helen enters carrying a bowl of walnuts and brazil nuts which she places on the table.

Pause. Stepan looks pointedly at Helen.

STEPAN

Did you know that your daughter robs the bodies of the dead?

(CONTINUED)

11 CONTINUED:

11

ANNA

Stepan, is there an address?

Stepan lays the diary aside, obstinate and prim.

STEPAN

You have an uncle who doesn't steal
things from the dead. Not even
their secrets.

HELEN

Oh, don't go all momentous on us,
Stepan.

(she straightens
the table cloth)

Lift your elbows.

STEPAN

You should put this in her coffin,
Anna. Bury her secrets with her
bodies.

ANNA

Body. Singular.

Stepan leaves in a huff. Anna picks up the diary and begins
to study it. She sees the 'Trans-Siberian' business card
between the pages.

ANNA (CONT'D)

How long will dinner be?

Helen looks at Anna, suspecting an attempt to escape.

12 EXT. LONDON STREETS - DAY

12

Driving music as we see Anna riding her motorbike through
deserted morning streets again. We should begin to sense
that this is a kind of release for her. We hear Tatiana
in V.O.

TATIANA (V.O.)

When I was little, London was like
a place in the Bible. I wasn't
even sure if it was real. My friend
has told me there is a place in
London where they pay girls to
sing.

(CONTINUED)

12 CONTINUED:

12

Anna arrives outside the 'Trans-Siberian' restaurant. It has a Russian-themed frontage in blue and gold, expensively and recently finished.

TATIANA (V.O.) (CONT'D)

He said if I sang in this restaurant
I would make more money in a week
than my father made in a year.

As Anna pulls up we hear a dog begin to bark.

13 EXT. TRANS-SIBERIAN RESTAURANT. SIDE ENTRANCE - DAY

13

The side door opens to reveal a hard-looking, handsome Russian man (NIKOLAI), who stops to groom his hair back from his face and put on a pair of sunglasses as he emerges into daylight. He steps into a small courtyard, where a fierce Doberman dog is barking and snarling on the end of a chain.

Nikolai is followed by KIRILL, who is a little younger, slim and pretty but hard-looking too. Kirill is dressed in a crumpled T-shirt and jeans and looks like he had a heavy night. Nikolai ignores the dog as he walks by but Kirill yells at it and teases it with a whoop and few Russian curses. Nikolai unbolts the gate to the street.

KIRILL

So you pick up Ozim and his bitch
of a wife and you bring them back
here.

He glances back at the restaurant and speaks softly.

KIRILL (CONT'D)

Then I'll think of an excuse and
we can get away.

NIKOLAI

I'll think of an excuse. Your
excuses are like fucking fairy
tales.

Kirill grins and Nikolai flicks the fob of his car keys. The lights on an expensive black Mercedes glow in response. Kirill notices Anna locking up her bike at the front of the restaurant.

KIRILL

Who the fuck's that?

(CONTINUED)

13 CONTINUED:

13

They both see Anna removing her crash helmet and shaking out her hair. She walks towards the front door.

NIKOLAI

(in Russian)

Maybe somebody sent your dad a hooker for Christmas.

KIRILL

(grinning)

You're so... fucking unbelievably disrespectful.

Kirill sees that Nikolai is studying Anna and his grin fades. We sense jealousy.

KIRILL (CONT'D)

Hey, you've got work to do. Go...

Kirill grabs Nikolai's face to distract him, gives him a playful slap, but there is somehow more to it than playfulness. Nikolai gets into his car.

Kirill glares at Anna as she approaches the front of the restaurant.

14 EXT. TRANS-SIBERIAN RESTAURANT - DAY

14

As Nikolai drives away, Anna rings the doorbell beside the front door. There is no reply. She is about to ring again when the door opens. We see SEMYON, a Russian man in his late sixties. He is wiping his hands on a tea towel, dressed in a spotlessly white apron. He has the sparkling piercing eyes of a falcon.

SEMYON

We are closed.

ANNA

I know.

She fumbles in her bag.

ANNA (CONT'D)

Sorry... I'm a midwife.

Anna produces her hospital ID and shows it to Semyon.

(CONTINUED)

14 CONTINUED:

14

SEMYON
(with a twinkle)
Then unless one of my daughters is
keeping something from me, you
have the wrong address.

ANNA
I'd like to speak to the Manager.

Semyon studies the name on the ID.

SEMYON
Khitrova?

ANNA
My dad was Russian.

Semyon seems suddenly delighted.

SEMYON
And his name?

ANNA
Ivan.

SEMYON
So, you are Anna Ivanovna.

15 INT. TRANS-SIBERIAN RESTAURANT - DAY

15

The tables are set for a huge party. Kirill is now on
step ladders, fixing some Christmas decorations. Other
relatives are getting the place ready. Semyon hurries
through the restaurant, leading Anna by the hand.

SEMYON
We must hurry. I must stir. Stir,
stir or the gravy dies in my hands.
Today it is family. Here is my
son, Kirill.
(he hisses at Kirill)
Kirill! The berries are too low,
too low. And Roman, more glasses
for red!
(he claps his hands)
Come on!

Kirill follows Anna's progress through the restaurant with
a glare.

(CONTINUED)

15 CONTINUED:

15

There are three little girls in extravagant party frocks,
all holding violins and giggling near to the door that

(CONTINUED)

15 CONTINUED: (2)

15

leads to the kitchen. Semyon stops when he reaches them and puts his hands on his hips.

SEMYON (CONT'D)
My angels. You should be
practising. You must make the
wood cry. Like this, like this...

Semyon grabs a violin and plays a three-second burst of sad Russian violin music.

SEMYON (CONT'D)
You see...

Semyon hurries on into the kitchen. Anna smiles, delighted at the eccentric old man.

16 INT. TRANS-SIBERIAN RESTAURANT. KITCHEN - DAY

16

Inside the kitchen there is an inferno of activity, steam, smoke. Family members, some dressed in their party outfits, others in chefs' uniforms, are standing over steaming pots, laughing, arguing. Children play and yell. You can almost smell Christmas. Anna enters, dazzled by it all, overwhelmed by the contrast to her own lifeless Christmas kitchen. Semyon calls out to everyone.

SEMYON
Come, come, hurry, hurry. They
will be here any moment.
(to Anna)
Ok, show me this card.

Anna reaches into her pocket and produces the 'Trans-Siberian' business card she found in Tatiana's bag. Semyon angles his head to look as he stirs.

SEMYON (CONT'D)
It is the old card. From before
the renovations. But even so, if
she had worked here I would remember
the name. Perhaps she ate here
once. Try this.

Semyon offers Anna a spoonful of his gravy. She sips it.

ANNA
God, that's amazing. My dad made
gravy just like that.

(CONTINUED)

16 CONTINUED: 16

Semyon shrugs and smiles, his eyes twinkling, then goes back to stirring. He speaks as if unconcerned.

SEMYON

So did you get a chance to talk to
this girl before she died?

17 EXT. TRANS-SIBERIAN RESTAURANT - DAY 17

Nikolai's black Mercedes pulls up outside the restaurant and parks a few inches from Anna's motorbike. The rear windows are sun shaded so we only see Nikolai in the driver's seat. He gets out of the car and opens the rear door of the car for an elegantly dressed Turkish lady in her fifties. Nikolai goes to the other rear door. The portly figure of Ozim the barber emerges. As Ozim gets out he gives Nikolai a fifty-pound note.

18 INT. TRANS-SIBERIAN RESTAURANT. KITCHEN - DAY 18

Two of the little girl violinists are fighting, pulling each other's hair. The third is sobbing, sitting on the floor. A young woman in a party dress is carrying a huge silver bowl of sauce across the kitchen.

Anna looks delighted at the noise and energy of the place. Finally Semyon emerges from a cloud of steam with a scrap of paper.

SEMYON

This is an agency that hires casual
kitchen staff. Maybe you will
have more luck there. But I think
they will be closed until New Year.

As Anna takes the address, Kirill puts his head around the door and yells through the noise.

KIRILL

Papa, Ozim is here.

Semyon is alarmed and claps his hand in urgent fashion.

SEMYON

Ten minutes!!
(to the rest of the
kitchen)
Fish, fish, fish! Ten minutes!
OK, Kirill, get him a drink and
tell him I am coming.

(CONTINUED)

18 CONTINUED:

18

Semyon takes a pot from the heat, suddenly flustered.

SEMYON (CONT'D)

Anna, I'm so sorry I couldn't help.
It is sad.

ANNA

That's OK. I'll probably find out
more when I get her diary
translated.

SEMYON

Her diary?

There is the tiniest of changes in Semyon's manner. He
lays his heavy pot down.

ANNA

I found her diary in her bag.

A pause. Semyon disappears into a billow of steam to put
a pan onto the heat then re-emerges.

SEMYON

Why did you not tell me you found
a diary?

He peers at her for a moment, his eyes hardening a little.

SEMYON (CONT'D)

OK, Anna, this is how it will be.
You will bring the diary here and
I will translate it for you. Then
if we get the names of any relatives
I will call them myself. I am
something of a... community leader
for the Russians here in this
unfriendly city. What do you say?

Semyon hoists a passing child into his arms.

ANNA

I was going to ask my uncle....

SEMYON

(apparently not
hearing)

And when you come I will make you
some more gravy like your papa
used to make and you can try the

(MORE)

(CONTINUED)

18 CONTINUED: (2)

18

SEMYON (CONT'D)
fish with the sauce. OK? Tomorrow,
yes? Shall we say seven?

Anna is a little overwhelmed.

SEMYON (CONT'D)
Then it is settled. But for now,
you must forgive me.

Semyon shrugs then kisses Anna on both cheeks.

SEMYON (CONT'D)
Dosvedania.
(Goodbye)

ANNA
Dosvedania.

Anna heads for the door that leads back to the restaurant.
Semyon goes back to stirring but as he stirs he calls out.

SEMYON
Oh Anna, you always work at the
Trafalgar hospital?

ANNA
Yes, always.

A pause before Anna leaves Semyon to his clouds of steam.

19 INT. TRANS-SIBERIAN RESTAURANT - DAY

19

Kirill and Ozim are talking confidentially in a mix of Russian and Turkish whispers at a table. Ozim's wife is at a table alone, well out of their earshot, smoking a cigarette and peeling glazed figs. As Anna walks by, Ozim and Kirill stop talking. The scene has a much darker mood to the bustling scene in the kitchen, but for now Anna feels no unease. As she passes, Kirill surveys her with a deadly smile and a professional eye.

KIRILL
Hey, you OK? You want a drink?

ANNA
No, thanks. I'm driving.

As Anna smiles, Ozim mumbles something in Turkish and Kirill shushes him.

(CONTINUED)

19 CONTINUED:

19

KIRILL

OK. Merry Christmas. Drive safely.

Ozim giggles. Anna departs.

20 EXT. TRANS-SIBERIAN RESTAURANT - DAY

20

Anna emerges into the daylight. As she does she sees that four expensive-looking cars have already parked and various ostentatiously dressed Russian and Turkish couples with their children are emerging from their cars. The women are all wearing furs, even the little girls. The men wear leather or dark suits. They greet each other exuberantly as they emerge from their cars. Anna suddenly feels slightly uneasy. As she approaches her motorbike she sees Nikolai leaning against the bonnet of his car, smoking, still wearing shades. His bumper is almost touching Anna's bike.

NIKOLAI

(in Russian)

Nice bike.

ANNA

What?

NIKOLAI

Nice bike.

ANNA

Thank you.

NIKOLAI

A Ural. You don't see them anymore.

ANNA

It was my dad's.

NIKOLAI

How much do you want for it?

Anna has already taken a dislike to this man. He is arrogant and looks potentially violent. His shades, suit and tattoos say it all.

ANNA

(irritated)

It has sentimental value.

Nikolai rolls the concept around in his mind and considers.

(CONTINUED)

20 CONTINUED:

20

 NIKOLAI
 'Sentimental value'. I've heard
 of that.

Anna puts her helmet on.

(CONTINUED)

20 CONTINUED: (2)

20

NIKOLAI (CONT'D)

You're not staying for the party?

ANNA

No.

NIKOLAI

Nor me. Chauffeurs don't get invited. You want to go for a drink instead?

Anna mounts her bike.

ANNA

It's Christmas. Everything's closed.

Nikolai smiles.

NIKOLAI

Sometimes if things are closed you just open them up, you know?

Anna now feels intimidated and luckily the bike fires first time. She rides away. Nikolai watches her go and then stubs his cigarette.

21 INT. HELEN'S HOUSE. DINING ROOM - NIGHT

21

Sudden silence... perhaps the ticking of a clock. This is Anna's Christmas dinner, a total contrast to the chaos of the restaurant. Stepan is attempting to carve the chicken.

STEPAN

Anna, how come is it that your boyfriend isn't here to carve?

Stepan takes a large sip of vodka.

ANNA

I don't live with Oliver any more, Uncle Stepan. I'm living back here for a bit.

HELEN

(softly)

For as long as you want.

STEPAN

I knew he would run away from you.

(CONTINUED)

21 CONTINUED:

21

ANNA

He didn't run away. You make me
sound like a burning building.

STEPAN

Black men always run away.

HELEN

Oh Stepan!

STEPAN

What? I am allowed to be honest?

HELEN

He was a *doctor, Stepan.*

ANNA

What the hell has that got to do
with it?

A pause. Stepan sips his vodka.

STEPAN

It is not natural to mix race and
race. That is why your baby died
inside you.

Anna slams her napkin onto the table.

HELEN

Stepan, shut up!
(Anna gets to her
feet)
Please Anna.

Helen takes Anna's hand but she turns and leaves. Helen
stands to follow her, but first she whips Stepan's vodka
away from him.

HELEN (CONT'D)

You're just how he was. Stupid
bloody drunken Russians.

22 EXT. HELEN'S HOUSE. GARDEN - NIGHT

22

The garden is just outside the kitchen.

Anna is lighting a cigarette. Helen steps outside and
reacts to the cigarette. She is about to admonish Anna
for smoking, but Anna speaks first.

(CONTINUED)

22 CONTINUED:

22

ANNA

It's Christmas. I'm thirty-one.

A pause. Anna blows smoke, clearly upset.

HELEN

Anna, you know what he's like.

ANNA

I don't give a damn about Stepan.
Who has that poor baby got in the
whole world?

Helen reacts.

HELEN

I knew this would happen.

ANNA

Good. Fine. So you know
everything.

HELEN

Anna, she isn't your responsibility.

ANNA

The baby is my responsibility until
I hand her over to the mother.
The mother is dead.

HELEN

Then it's up to the proper
authorities.

Anna smiles as if in agreement.

ANNA

The proper authorities will all be
skiing until after New Year.

Anna coughs a little then stubs her cigarette. Helen takes
the butt as if it were poisonous.

HELEN

It's part of the grieving.

ANNA

What grieving?

Helen touches her hand. An inadequate gesture.

(CONTINUED)

22 CONTINUED: (2)

22

HELEN

In the last year you've lost your
father and you lost a baby.

Anna is irritated but doesn't put words to her feelings.

HELEN (CONT'D)

Come in and have your dinner.

ANNA

I'm not hungry.

Anna and Helen look into each other's eyes for a moment
before Helen heads for the kitchen, carrying the cigarette
butt as if it were a deadly snake.

22A INT. TRAFALGAR HOSPITAL. S.C.B.U. CHRISTINE'S PRIVATE ROOM -22A
NIGHT

In a private room in the Special Care Baby Unit, Anna
approaches Tatiana's baby's plastic crib. The baby is
tightly bundled up, sound asleep. Through the windows of
the room, we see the darkened, quiet ward outside - another
world.

Anna stands over the baby, her face full of emotion. There
we see pain, loss, shame, emptiness, isolation. Tears begin
to roll from her eyes, and then she is sobbing soundlessly.

23 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

23

The Trans-Siberian restaurant is smoky with cigarettes and
cigars. The party is in full swing with two dozen guests
and family. One of the golden-haired children is playing
violin badly. The language is Russian, English and Turkish
mixed. Kirill is bringing a huge baked carp to the table.
His mobile phone rings and he wipes his hands on a towel
to answer it.

When he hears the voice, Kirill glances at his father and
moves quickly out of earshot. Semyon notices but hides
his concern. As Kirill walks, a child tugs his leg and
holds up a soft toy, asking a question in Russian.

KIRILL

(to child)

He's called Goofy... Goofy yeah.

(into phone)

So the coast is clear, yeah? What?
I said 'coast'.

(MORE)

(CONTINUED)

23 CONTINUED:

23

KIRILL (CONT'D)

(pause)

No, not the beach. It's an English
expression, you fucking baboon. I
mean...

(hissing out of ear
shot)

...there are no police. You sure?
Good.

Kirill glances over at Semyon, who is apparently lost
amongst a sea of children, but we see from the corner of
his eye he is watching Kirill.

(CONTINUED)

23 CONTINUED: (2)

23

KIRILL (CONT'D)

(to phone)

No, my dad's not involved. I'm a
big boy now. I do my own stuff.
Yeah. Merry Christmas.

Kirill cuts the call and nods to Ozim, who stubs his cigar.
Semyon notices their silent communication, then turns to
one of the violin-playing angels, smiles, and kisses her
on both cheeks.

24 OMITTED

24

25 EXT. OZIM'S BARBER SHOP - NIGHT

25

We see the car pull up sharply outside Ozim's barber's
shop. Nikolai jumps out and opens the door for Ozim.

26 OMITTED

26

The three men walk to the door beside the barber shop.
Ozim takes a bunch of keys out and prepares to open the
door to the upstairs. He stops.

OZIM

The driver stays down here.

Kirill smiles and shakes his head.

KIRILL

You really think I do this kind of
thing?

Kirill puts his hand on Nikolai's shoulder

KIRILL (CONT'D)

This guy's not a driver. He's an
undertaker.

Ozim looks at Nikolai, highly dubious.

27 INT. OZIM'S BARBER SHOP. UPSTAIRS ROOMS - NIGHT

27

The rooms above Ozim's shop have been converted into a drinking club. Ozim leads Nikolai and Kirill through the debris of the night before. As they walk through, Ekrem suddenly leaps out of the darkness with a yell. Kirill and Nikolai both react with instinctive aggression.

OZIM

Hey, hey, hey Ekrem, sakim, durgun,
durgun.

EKREM

I got tickets, Ozim. It's with
Chelsea. They said there was no
tickets but I got tickets for the
Chelsea game.

OZIM

OK, OK, OK. You go and watch a
DVD, yeah?

Ekrem nods and hugs Ozim. We realize he is slightly deranged. Finally he lets Ozim go and leaves. Kirill watches him go.

KIRILL

He knows to say he hasn't seen us,
right Ozim?

Ozim finds the key to the kitchen.

OZIM

He don't know anything. He's
touched by the angels.

Ozim opens the kitchen door.

28 INT. OZIM'S BARBER SHOP. KITCHEN - NIGHT

28

Inside the kitchen there are carcasses of lambs hanging from meat hooks. There are knives and skewers around the place. Ozim stops and locks the kitchen door behind them.

29 INT. OZIM'S BARBER SHOP. KITCHEN - NIGHT

29

The freezer door opens and Ozim gestures towards a large package bound up in black bin liners which are dusted with frost. Kirill nods to Nikolai who grabs the package and hauls it out onto the kitchen floor. Kirill tears a hole in the bin liner and we see the frost-dusted face of Soyka.

(CONTINUED)

29 CONTINUED:

29

Kirill studies the face and nods.

KIRILL

That's him.

Kirill crosses himself.

KIRILL (CONT'D)

There was a time when he was like
a brother to me.

He puts his hand on his heart with mock solemnity.

KIRILL (CONT'D)

Now he looks like a fucking ice
cream.

Kirill giggles.

OZIM

(softly)

Hey, hey, show some respect for a
dead man.

KIRILL

Respect? This is respect.

Kirill reaches into his pocket and produces an envelope which he hands to Ozim. As Ozim opens the envelope and begins to count the huge wad of cash, Kirill turns to Nikolai.

KIRILL (CONT'D)

OK, Nikolai, he's all yours. And
show some respect. This Muslim is
scared of ghosts.

Nikolai squeezes the body inside the bags. It is rock hard.

NIKOLAI

Have you got a hair dryer?

30 INT. OZIM'S BARBER SHOP. KITCHEN - NIGHT

30

We cut close to an ancient-looking hair dryer from the shop downstairs being trained onto a human hand with a large eagle tattoo. We pull wide to reveal the full, gruesome scene.

(CONTINUED)

30 CONTINUED:

30

Nikolai has the body of Soyka laid out on a surface, his head still bound up in a bin bag, his lower portions bound up similarly. Nikolai is de-frosting Soyka's left hand with the hair dryer, concentrating on his ring finger which has a gold ring on it. The parts of Soyka's shirt and jacket which are visible are crusted with frozen blood. Nikolai is wearing rubber gloves.

As he dries, Nikolai takes a sip of coffee. Ozim is watching this scene with horror. Kirill has his arms folded, mightily impressed.

Finally the hand is thawed enough for Nikolai to remove the gold ring. He studies an inscription and then offers it to Ozim. Ozim shakes his head as if the thing were a contagion. Nikolai shrugs and pockets it. He then turns the hair dryer back on and blows some hot air onto the crisply bloody chest of Soyka. He tugs at the frozen lapel of the jacket and blows air into the inside pocket. Within a few moments he is able to remove Soyka's glistening, thawing wallet which is caked in frozen blood. He opens it (we glimpse a photo of a wife and children) and blows hot air onto the money inside.

He tugs a wad of frozen bank notes from the wallet, all stuck together by drops of frozen blood. He offers this money to Ozim as well but Ozim shakes his head vigorously. Kirill hoots with laughter. Ozim is now staring at Nikolai as if he were a devil from hell.

Nikolai grabs a plastic bag and puts the money inside it, then pockets the frozen wad. He tosses the rest of the frozen wallet to Ozim, who instinctively catches it.

NIKOLAI

You'd better burn that.

Ozim, reacting to the cold of the wallet and to the horror of it, drops the thing on the floor. Nikolai looks at Ozim as if he were a complete amateur.

NIKOLAI (CONT'D)

Did you finish cutting his hair?

Ozim can't answer.

NIKOLAI (CONT'D)

I just thought you might want sixty out of his pockets.

(CONTINUED)

30 CONTINUED: (2)

30

Kirill laughs. Nikolai takes a deep breath to prepare himself.

NIKOLAI (CONT'D)

OK, now I'm going to do his teeth
and cut off his fingers.

(to Ozim)

You might want to leave the room.

Ozim thinks, decides, leaves fast. A pause.

NIKOLAI (CONT'D)

You too, Kirill.

Kirill smiles and pats Nikolai on the cheek.

Kirill leaves. Nikolai is left alone. His hand shakes a little as he picks up his cup of coffee.

31 EXT. NINE ELMS. ABANDONED DOCK - MORNING

31

Nikolai pulls up beside a rusting crane on the abandoned dock in a dry-cleaner's van. Kirill watches as Nikolai grabs the semi-thawed body, now bagged and tied, lifts it onto his shoulder, and smartly approaches the dockside.

KIRILL

Aren't you going to weight him
down or something?

Nikolai drops the body into the water with a splash.

NIKOLAI

If you want to dump a body, this
is the place. The currents keep
it under the surface until past
the barrier.

Nikolai and Kirill watch as the body is swallowed by a fast ocean-bound current.

32 EXT. LONDON STREET - NIGHT

32

Anna pulls up at some lights on her motorbike.

TATIANA (V.O.)

My friend said he would get me to
Amsterdam and from there we could
find a way into London. I have
been practising my singing and
(MORE)

(CONTINUED)

32 CONTINUED: 32

TATIANA (V.O.) (CONT'D)
have even rejoined the church choir.
I am also practising my English.

33 INT. TRANS-SIBERIAN RESTAURANT - NIGHT 33

Semyon sits alone at the dinner table in the restaurant where before there was family and uproar. Outside it's dark and raining. He is reading a Russian crime novel. A half-empty bottle of vodka sits on the table.

Tatiana's voice-over continues as we cut inside the restaurant.

TATIANA (V.O.)
My friend says his uncle owns the
restaurant where you can sing. He
is sure this man will take care of
me.

There is a knock at the door and Semyon looks up sharply. His eyes glisten. He puts his novel aside.

34 INT./EXT. TRANS-SIBERIAN RESTAURANT. DOOR - NIGHT 34

Semyon is unlocking the door and discovering, in the drizzle and half light, that it is Anna.

SEMYON
Ah. My dear! I wasn't expecting
you so early.

ANNA
Is it OK?

35 INT. TRANS-SIBERIAN RESTAURANT - NIGHT 35

Semyon and Anna are sitting down at the candlelit table. Anna fumbles in her bag and produces a sheaf of photocopied sheets. She has photocopied the pages of the diary and they are laid out in segments on each page.

ANNA
I copied the whole thing.

Semyon takes the pages and looks troubled.

SEMYON
Where is the original?

(CONTINUED)

35 CONTINUED:

35

ANNA

I'm going to keep it. Maybe give
it to Tatiana's daughter someday.

Semyon looks thwarted but hides it well. He studies the
photocopied sheets for a while then looks up and smiles.

SEMYON

I will need my spectacles and a
clear head. Today I broke my rules
and drank vodka. Tomorrow I will
translate it.

He folds the papers carefully.

SEMYON (CONT'D)

Then I will bring what I have done
to your home. Where do you live,
Anna?

There is nothing in Semyon's smile to cause alarm but Anna
perhaps remembers Nikolai. Finally...

ANNA

Not far. I can drop by and pick
it up.

SEMYON

Then maybe I can drive you home.

ANNA

I'm fine. I'm on my motorbike.

Semyon stares at her for a moment.

SEMYON

So what will happen to the poor
child?

ANNA

After Christmas, they'll do a
missing persons report.

SEMYON

Who will?

ANNA

The police.

(CONTINUED)

35 CONTINUED: (2)

35

Semyon doesn't blink. At that moment a little girl of seven (MARIA) emerges from the darkness, carrying a soft toy.

MARIA

Grandpa.

SEMYON

Hey, hey, Maria, go back to bed.

MARIA

I'm too sad. Next Christmas isn't for another hundreds and hundreds of days.

Semyon takes her onto his knee. *As he does, we see, for the first time, an eagle tattoo on his wrist.*

SEMYON

But you have had so many presents.

The girl wafts Semyon's cigar smoke.

MARIA

You shouldn't smoke, Grandpa.

SEMYON

I know.

Semyon cuddles Maria and stubs his cigar.

Anna smiles at the warm family scene, perhaps remembering her own father.

36 EXT. TRANS-SIBERIAN RESTAURANT - NIGHT

36

Nikolai gets out of the Mercedes and helps an extremely pissed Kirill out of the car into the rain. Kirill is so drunk he slips through Nikolai's hands and lands in the gutter.

KIRILL

We're partners now, man, you know?

(CONTINUED)

36 CONTINUED:

36

NIKOLAI
Yeah, yeah, I know.

Nikolai manages to lift him to his feet again. As they head towards the restaurant, Anna emerges. Nikolai looks up, curious, as Semyon kisses her on both cheeks in the doorway. As she turns Kirill stumbles forwards and collapses in front of her. Nikolai looks up at Anna, his face splashed with rain.

NIKOLAI (CONT'D)
What? You never seen anybody pissed before?

Semyon looks down at the drunken Kirill and slams the door of the restaurant. Nikolai sighs, then turns to Kirill and starts to go through his pockets.

NIKOLAI (CONT'D)
Come on, Kirill. Where are your keys?

Anna walks around the two of them, watching the undignified struggle as Nikolai finds Kirill's keys. Nikolai smiles at her.

NIKOLAI (CONT'D)
Who are you, anyway?

Anna hurries away into the rain. Nikolai finds Kirill's keys and drags him toward the door of the restaurant.

37 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

37

Nikolai heaves Kirill into a chair. Semyon is back at his novel and watches as Kirill attempts to get to his feet and then stumbles to the floor. He slumps down, now totally unconscious, breathing deeply. Nikolai smiles.

NIKOLAI
We went to a Kurdish place. They don't even celebrate Christmas.

Semyon steps up to where Kirill is lying and stands over him for a moment. Then he kicks him hard in the guts with all his might. Nikolai is shocked, and grabs Semyon's arm. A hand laid upon him is like deadly poison. Kirill grunts and moans.

(CONTINUED)

37 CONTINUED:

37

KIRILL

Hey, Papa, what did I do? This is
Merry Christmas or what?

Semyon kicks him hard in the guts again.

NIKOLAI

I think he's had enough.

Nikolai steps in between Semyon and Kirill. Semyon is
shocked that anyone should face him like this.

SEMYON

Who... *the fuck*... are you to tell
me enough?

Nikolai's face hardens.

NIKOLAI

We're partners.

Nikolai looks down at Kirill.

NIKOLAI (CONT'D)

He's thunder, I'm lightning. He
makes all the noise, I do all the
damage.

SEMYON

I hired you as a driver...

Semyon bends to roughly hoist Kirill into a chair.

SEMYON (CONT'D)

...someone to stop him killing
himself.

NIKOLAI

Well, you got more than a driver.

Nikolai reaches into his pocket for a business card and
offers it to Semyon. As Semyon looks at the card in the
candle light, he also sees the TATTOO OF AN EAGLE on
Nikolai's hand.

It is obvious that the tattoo means more than the card to
Semyon, and he reacts.

NIKOLAI (CONT'D)

I run a mini-cab business.

(MORE)

(CONTINUED)

37 CONTINUED: (2)

37

NIKOLAI (CONT'D)
Albanians, Chechens, Russians.
They deliver packages. Anything.
Anywhere.

A pause.

NIKOLAI (CONT'D)
I only took this job so that I
could get to meet you.
(in Russian)
I think you and I could do business
together.

A pause. Semyon looks at Nikolai with utter contempt.

SEMYON
I have no idea what business you're
talking about. Now get out.

Nikolai smiles and then leaves. Semyon watches him go
then peers at his drunken, sleeping son with something
approaching compassion.

38 EXT. TRANS-SIBERIAN RESTAURANT - NIGHT

38

Nikolai hurries out to his car in the rain. He hears an
engine splutter and spots Anna still trying to kick-start
her motorbike. He approaches. She's already soaked.
Nikolai watches her try to start the bike and fail.

NIKOLAI
You've got water in it.

Deadpan, Anna looks up and holds out her hand into pouring
rain.

ANNA
Water? What makes you think that?

Anna tries to start the bike again. Nothing.

NIKOLAI
The postmen used these. In my
village. When I was a boy. Russian
copy of BMW flat twin.

Anna tries one more time to start the bike and growls with
fury. Nikolai gently takes her shoulders and after a brief
resistance Anna climbs off the bike. Nikolai sits astride
it. He kicks it. It fails to start. Anna folds her arms.

(CONTINUED)

38 CONTINUED:

38

He tries again. And again. He climbs off.

(CONTINUED)

38 CONTINUED: (2)

38

NIKOLAI (CONT'D)

Get a bus.

Anna curses under her breath. Nikolai isn't sure what to make of her. She begins to chain the bike's rear wheel.

NIKOLAI (CONT'D)

You got far to go?

Anna tucks her crash helmet under her arm and prepares to set off walking.

ANNA

Just across the park.

NIKOLAI

I'm a driver. I even do limousines.
Look...

Nikolai opens the rear car door.

NIKOLAI (CONT'D)

If Semyon found out I let one of
his guests walk home in the rain,
he'd fire me. And I can take care
of your bike. So...

Nikolai holds open the rear car door. Rain pours.

39 EXT. LONDON STREET - NIGHT

39

Nikolai is driving Anna through the rain-swept streets. The wipers beat time as they drive in silence. As Nikolai holds the steering wheel, Anna sees the intricate detail of the eagle tattoo on the back of his right hand.

NIKOLAI

So you're a midwife. Jesus.

Anna smiles politely.

NIKOLAI (CONT'D)

What's it like?

ANNA

You get used to it.

A pause. Nikolai seems vaguely horrified at a memory.

NIKOLAI

I didn't faint, but it was close.

(CONTINUED)

39 CONTINUED:

39

ANNA

How many have you got?

Nikolai half shrugs. Pause.

ANNA (CONT'D)

What, you don't know?

NIKOLAI

Yeah, I know, I know, it's just...
it makes me upset, you know?
Thinking about it. This time of
year. They're back in Yekaterinburg.
In the forests. Near the mountains.

A long pause.

ANNA

Left here.

Nikolai turns.

ANNA (CONT'D)

So Semyon employs you?

NIKOLAI

I'm... sort of freelance.

ANNA

You said he'd fire you.

Nikolai doesn't answer. Anna decides she can be bold.

ANNA (CONT'D)

Did you ever meet a girl called
Tatiana?

NIKOLAI

I meet lots of girls called Tatiana.

ANNA

She was pregnant.

NIKOLAI

In that case, no, I never heard of
her.

Anna doesn't care for the smile on Nikolai's face.

ANNA

She died last night on my shift.

(CONTINUED)

39 CONTINUED: (2)

39

NIKOLAI

I thought you did birth.

ANNA

Sometimes birth and death go together.

(pause)

She had needle punctures all over both arms. Dehydration, emaciation. Early presentation of syphilis. Probably a prostitute. At the age of fourteen.

NIKOLAI

(quickly, without a pause)

You know what? I hate the rain. This time of year. You ever been to Russia at Christmas? Man, snow that covers your whole house.

Nikolai glances at Anna in the rear-view mirror.

NIKOLAI (CONT'D)

Oh yeah. And the ice. Whole lakes covered in ice. You don't want to walk across them, though. Ice gets thin where you least expect it.

ANNA

You think Semyon's son knew her?

NIKOLAI

Like I said, I'm a driver. I go left, I go right, I go straight ahead. That's it.

Anna nods, her curiosity and suspicions aroused. Nikolai glances at her.

NIKOLAI (CONT'D)

What?

ANNA

Just here is great.

Nikolai pulls over and Anna opens her door to escape.

ANNA (CONT'D)

How much do I owe you?

(CONTINUED)

39 CONTINUED: (3) 39

NIKOLAI
Christmas present.

39A EXT. HELEN'S HOUSE - NIGHT 39A

Nikolai watches her hurry to her front door and let herself in.

40 EXT. THE BANKS OF THE THAMES - NEXT MORNING 40

Somewhere within sight of the Thames barrier.

A dozen policemen and forensic investigators are milling round on a shale beach, the icy waters of the Thames lapping at their feet.

40A INT. FORENSIC TENT - MORNING 40A

A large tent has been erected over the body of Soyka. Inside the tent two senior police officers await the arrival of a third man, a specialist from the Russian desk (YURI), who is not dressed for the weather. He has obviously been dragged out of bed. He is led to the side of the body. One of the officers pulls up the dead man's hand and shows him the eagle tattoo.

OFFICER
We think he might be Russian Mafia.

Yuri studies the tattoo, then borrows a torch. He crouches to push up the wet trouser leg on the corpse's right leg. When the knee is exposed in torch light we see a small star tattooed on the knee cap.

YURI
He is actually a Chechen. He is
also a member of the *vory v zakone*.
The stars on the knees mean he
would never kneel before anyone.

Yuri opens the dead man's shirt and we see a tattoo of an eight-pointed star on his chest.

YURI (CONT'D)
In Russian prisons, your life story
is written on your body in tattoos.
You don't exist without tattoos.
(pause)
He was a captain.

(CONTINUED)

40A CONTINUED:

40A

He then checks out the fingers in the torchlight and we glimpse that the finger tips have been sawn off.

(CONTINUED)

40A CONTINUED: (2)

40A

YURI (CONT'D)
But he has been processed
professionally.

(CONTINUED)

40A CONTINUED: (3)

40A

Yuri straightens and grabs a paper towel to wipe his hands.

OFFICER

There was something else. It was...
inside the body. Chest cavity.

The officer holds up a small zip-lock bag which has a handwritten note sealed inside it. The handwriting is just visible through the wet cellophane.

40B EXT. THE BANKS OF THE THAMES - MORNING

40B

Yuri steps outside the forensic tent. He opens the bag and takes out the note. He unfolds it to read, then smiles to himself.

41 INT. HELEN'S HOUSE. ANNA'S BEDROOM - MORNING

41

Anna is drying her hair, looking at herself in the mirror. She turns off the dryer. There is a knock on the door.

HELEN

Anna?

Helen enters looking anxious. We see Stepan hovering in the background.

HELEN (CONT'D)

Stepan, come here. Tell her what
you told me.

Stepan stands primly in the doorway, strangely defiant.

ANNA

What?

(pause)

Stepan, what? I'm late for work.

He shakes his head angrily. Finally from behind his back he produces Tatiana's diary.

ANNA (CONT'D)

Who gave you that?

HELEN

It was on the dresser.

ANNA

Mum, you can't go through my things.

(CONTINUED)

41 CONTINUED:

41

HELEN

You wanted him to translate it.

Anna gets up to grab the diary.

(CONTINUED)

41 CONTINUED: (2)

41

ANNA

And he said he wouldn't do it so
I've found somebody else.

Stepan explodes.

STEPAN

No Anna! You don't go to someone
else with this! You don't go to
anyone! Nasilovanie, it means rape.
Iglah, it means needle.
Prostitutcia, perhaps you can guess.

Stepan hands the diary to Anna and then turns.

STEPAN (CONT'D)

I go to wash my hands.

He disappears. Anna and Helen are left in awkward silence.
Anna buries the diary in her dressing table drawer. Helen
looks at her with anxiety.

HELEN

Anna, Stepan said this girl ended
up in the hands of the vory v
zakone. Do you know what that
means?

ANNA

Just because I'm back in this room
doesn't mean I'm twelve again.

HELEN

You never listened to me even then!

ANNA

Look, if I don't find a relative
in the next few days they'll put
Christine out for fostering. Once
she's in the system, she'll never
get out again.

A pause.

HELEN

Who named her Christine?

(CONTINUED)

41 CONTINUED: (3)

41

ANNA

I had to call her something. It sounds like Christmas.

(pause)

She's very beautiful.

Helen is now deeply concerned.

HELEN

If I can persuade Stepan to translate it, will you leave the rest to the police?

Anna looks at Helen, then digs out the diary and hands it to her.

ANNA

Tell him I've heard bad words before.

Helen is about to leave. She stops in the doorway.

HELEN

Your father used to say the vory are a contagious disease. There's no cure once they've touched you.

A pause. Anna smiles.

ANNA

Momma, this is London.

42 INT. SUBURBAN HOUSE. NEGLECTED SITTING ROOM - DAY

42

We are in HARLESDEN, NORTH LONDON.

A large portable stereo is playing rock music.

The curtains are drawn against daylight. The living room is decorated in seventies suburban style, but with the wall paper peeling and the paint work fading. Kitsch paintings still decorate the walls.

Six young East-European girls are sitting on a broken-down sofa and on hard-backed chairs, wearing short skirts. Their eyes are sunken and their faces vacant of expression, but they are painted with so much make-up they almost look like tiny, sad clowns.

They sit in silence as the music blares out. After a few moments a young Albanian man enters and claps his hands.

(CONTINUED)

42 CONTINUED:

42

ALBANIAN

OK, boss is here. Boss, boss.
You make him happy...

All the girls apart from one immediately get to their feet and begin to dance to the music, their bodies moving awkwardly and painfully. The Albanian approaches the one girl who refused to stand and yanks her to her feet.

He slaps her hard and hisses at her in Albanian. She tries to sit down again but he pulls her up and slaps her again. Finally he shoves her into the middle of the room and she begins to dance, sobbing as she does.

ALBANIAN (CONT'D)

No fucking crying. It's a party!

43 EXT. SUBURBAN HOUSE - DAY

43

Kirill and Nikolai are climbing out of Nikolai's Mercedes. Kirill is in full flow as they walk towards the house. The rock music is audible outside the house.

KIRILL

So he said to me, 'who is this
driver guy?' I laughed so hard.

Kirill knocks on the door hard.

KIRILL (CONT'D)

And I said you were the safest guy
I'd met. Solid.

A pause.

NIKOLAI

And what did he say?

KIRILL

You know my dad. He didn't say
nothing. But his eyes looked
impressed.

The door opens and the Albanian opens his arms in welcome.

ALBANIAN

Kirill!

KIRILL

Get out of the fucking way, you
black gypsy baboon.

(CONTINUED)

43 CONTINUED: 43

Kirill pushes his way inside and Nikolai follows.

44 INT. SUBURBAN HOUSE. SITTING ROOM - DAY 44

Kirill and Nikolai are swigging whisky from the bottle and dancing with the girls. Some of the girls are drinking, too, and managing to laugh. Kirill is dancing maniacally and swinging his girl around faster and faster until she falls over.

Nikolai swigs his drink and notices the girl who refused to stand up. She is standing in the corner, sobbing. Nikolai doesn't care to look at her for more than a second and he goes back to dancing.

After a moment Kirill dances his way over to Nikolai and yells above the music.

KIRILL

OK, which one you going to fuck!?

NIKOLAI

(laughing)

What's it to you?

KIRILL

Serious. Pick one.

NIKOLAI

I'm just enjoying myself, man...

Kirill suddenly stops dancing and stares at Nikolai. He yells again over the music.

KIRILL

You hear me? You're going to fuck one of these girls.

NIKOLAI

OK, OK, Jesus...

KIRILL

You're going to fuck one of these girls right now. That's an order.

NIKOLAI

What? What's the matter with you?

Kirill suddenly goes to the stereo system and yanks the plug from the wall. Silence. The girls look terrified. The only sound is the sobbing of the girl who won't dance.

(CONTINUED)

44 CONTINUED:

44

Kirill is glaring at Nikolai.

KIRILL

Come on Nikolai. Who are you going to fuck?

A pause.

KIRILL (CONT'D)

I'm recommending you to my dad. I want to make sure you're not a fucking queer.

Kirill looks suddenly wild. He swigs his whisky. A long pause.

NIKOLAI

You've drunk enough Kirill.

KIRILL

Enough?

Kirill hurls his whisky bottle against the wall. The girls all flinch.

KIRILL (CONT'D)

You fucking Siberian ox don't tell a vor what is enough.

A pause. Nikolai studies Kirill's anger.

KIRILL (CONT'D)

I've brought you to my dad's best stable. He uses this place himself. They're all clean. Now I'm going to watch you fuck one of these girls to prove to me that you ain't queer.

A pause.

KIRILL (CONT'D)

So which one is it going to be?

Silence. Nikolai looks around the room. Finally... Nikolai turns to the girl who is sobbing.

NIKOLAI

Her.

Kirill smiles.

45 INT. SUBURBAN HOUSE. BEDROOM - DAY

45

Nikolai is fucking the girl, who is now silent. She is on all fours, registering no emotion.

Kirill is leaning against the wall, drinking wine from the bottle, watching Nikolai with burning eyes, his lust and drunken jealousy mixing together. Nikolai grits his teeth and comes inside the girl. Kirill whoops and whistles and begins to applaud.

The girl is still silent, expressionless.

KIRILL

You did OK! You did OK.

NIKOLAI

Yeah?

Nikolai glares at Kirill.

NIKOLAI (CONT'D)

Well if my examination is over,
get the fuck out of here while I
get dressed.

Kirill grins and offers the girl an elaborate bow before leaving. Finally alone, Nikolai gently helps the girl to lie down. She is numb. He covers her up with a blanket then begins to pull on his clothes. The girl is staring up at the ceiling.

After a few moments she begins to sing a Russian folk song softly under her breath. Nikolai speaks to her softly in Russian.

NIKOLAI (CONT'D)

(in Russian)

What's your last name?

A pause. Finally the girl stops singing but is silent. Nikolai is insistent.

NIKOLAI (CONT'D)

(in Russian)

Tell me your last name.

GIRL

Kirilenko.

(CONTINUED)

45 CONTINUED:

45

NIKOLAI
(in Russian)
Where are you from?

Silence. She looks up and stares into Nikolai's eyes.
She sees some urgency there...

GIRL
Ukraine.

NIKOLAI
(in Ukrainian)
Where? Which village? Which town?

GIRL
(in Ukrainian)
Irpen. Outside Kiev.

The girl is asking a silent question but Nikolai doesn't linger. He heads for the door then stops and turns.

NIKOLAI
(in Ukrainian)
Stay alive a little longer.

46 INT. TRAFALGAR HOSPITAL. S.C.B.U. CHRISTINE'S PRIVATE ROOM -46
NIGHT

In the half-lit private room, Anna is dancing with Christine in her arms. She is singing a lullaby softly to her. The door is open to the rest of the ward and all the other babies are silent.

Finally she lays a sleeping Christine back in her crib. She sits down on the bed where the mother should be. She curses herself silently and gets to her feet, determined to pull herself together.

As she starts to leave the private room to enter the ward, she is suddenly confronted by Semyon.

He is standing in the shadows, a Bavarian trilby in his hands. Anna gasps with shock. Semyon speaks softly...

SEMYON
Hello Anna. I came on tiptoes.

ANNA
How did you get in here?

(CONTINUED)

46 CONTINUED:

46

SEMYON
There are always open doors, Anna
Ivanovna.

(CONTINUED)

46 CONTINUED: (2)

46

Anna glances at an alarm button.

ANNA
You're not allowed in here.

SEMYON
Please Anna, let me speak.

Semyon looks to be almost in tears. He speaks softly.

SEMYON (CONT'D)
I translated the diary...

A baby begins to cry and is comforted somewhere across the ward.

SEMYON (CONT'D)
I was shocked to discover... that
my son Kirill is mentioned many
times.

Semyon appears to be fighting tears.

SEMYON (CONT'D)
I have known for some years that
he has strayed from the path I set
out for him. His mother died when
he was very young.

A pause. Anna almost begins to buy his sorrow...

ANNA
What does it say about him?

Semyon looks up, his eyes filled with tears.

SEMYON
Many bad things.

A pause.

SEMYON (CONT'D)
But Anna please. Let me deal with
him. If the diary should find its
way to the police...

Semyon wipes his eyes.

SEMYON (CONT'D)
Some of the things my son did are
illegal. Anna, he is a good boy.

(CONTINUED)

46 CONTINUED: (3)

46

A pause.

ANNA

I don't care about him. I care
about the baby.

SEMYON

Of course. Of course. And that is
the baby?

Semyon glances over Anna's shoulder into the corner where
Christine is sleeping. Anna freezes and doesn't reply.
Semyon takes her hand.

SEMYON (CONT'D)

Anna, I have made some inquiries
and I have found out an address
for Tatiana's family in Russia.
That's where the baby belongs, no?

Anna reacts but Semyon's face suddenly hardens...

SEMYON (CONT'D)

So... perhaps we can do a deal.

He stares into her eyes.

SEMYON (CONT'D)

Do you understand me, Anna?

At that moment a nurse walks by and hesitates when she
sees Semyon.

NURSE

Anna?

ANNA

It's OK. He's just leaving.

Semyon puts his hat onto his head.

SEMYON

You know where I am, Anna Ivanovna.

He turns.

SEMYON (CONT'D)

And I know where you are.

Semyon disappears into the shadows of the ward. As Anna
reacts we hear Tatiana in V.O.

(CONTINUED)

46 CONTINUED: (4)

46

TATIANA (V.O.)

I was thrown down the stairs and
fell onto some sacks, like potato
sacks...

47 INT. HELEN'S HOUSE. KITCHEN - DAY

47

Stepan is sitting at the kitchen table, translating
Tatiana's diary aloud, as Helen transcribes it onto a note
pad. Stepan's translation breaks up with emotion but he
tries to remain detached. Helen also tries hard to
concentrate on her task but wipes away a tear as she writes.
Tatiana's V.O. slowly blends into Stepan's voice...

STEPAN

...like potato sacks. Kirill came
down after me and he hit me until
I was bleeding. Then he tried to
rape me but he couldn't do it...
He just got madder and madder and
kept hitting me. In the end his
father came down. It was the father
who raped me. He shouted at his
son...'if you don't break a horse,
it will never be tame, Kirill'.

They hear a key in the door and prepare for Anna's arrival.
When she enters she feels the tense silence. After a
moment, Helen tries to be bright...

HELEN

Hello dear. How was your night?

Anna sees the tears in both their eyes. She sees the diary
and the transcription and sits down.

HELEN (CONT'D)

Stepan's arthritis is playing up.
I'm taking dictation.

Helen gets to her feet.

HELEN (CONT'D)

Would you like some tea or
something?

ANNA

No.

Anna gently pushes Helen back into her seat.

(CONTINUED)

47 CONTINUED:

47

HELEN

What's wrong?

ANNA

He came to see me.

Silence.

ANNA (CONT'D)

The man from the restaurant. He
came to the hospital.

Stepan leaps to his feet.

STEPAN

I told you this would happen! I
told you!

HELEN

Sit down Stepan.

STEPAN

The devil is loose now.

Everyone begins to talk at once...

ANNA

I know it's my fault...

HELEN

It's no one's fault...

STEPAN

They are in this room now. They
are cancer...

HELEN

We should just sit down calmly and
think...

STEPAN

I have a friend from Ukraine who
owns a gun....

HELEN

Stepan!!

STEPAN

...from the war in Afghanistan.

(CONTINUED)

47 CONTINUED: (2)

47

HELEN

Don't talk about guns...

Anna suddenly stands up.

ANNA

Shut up both of you!!!

Silence. Everyone catches their breath.

ANNA (CONT'D)

OK... now... what would dad have done?

A pause.

STEPAN

We all know what he would have done.

Stepan heads for the kitchen cupboard and produces a bottle of vodka. Rather than admonish him, Anna and Helen both nod agreement. Stepan pours three large vodkas. Stepan knocks his down. Anna and Helen take sips.

HELEN

And then he would have been practical.

STEPAN

He would ask if there were bullets for the gun.

HELEN

No! This isn't our world. We're just... ordinary people.

STEPAN

I dealt with the *vory v zakone* when I worked for the KGB.

ANNA

You never worked for the fucking KGB!

HELEN

Anna!

STEPAN

(primly)

I was an auxiliary!

(CONTINUED)

47 CONTINUED: (3)

47

HELEN

Please!

A stand off. Finally...

HELEN (CONT'D)

What did this man want?

ANNA

The diary. In return he'll give us an address for Tatiana's family. For Christine's family.

A pause. They all look to each other.

HELEN

And that's all he wants?

Stepan is utterly astounded.

STEPAN

You cannot do deals with these people!

HELEN

This isn't a deal. It's an exchange of information.

STEPAN

Have you forgotten already what I just read to you?

HELEN

We must be practical.

ANNA

Stepan, I think he was threatening to harm Christine.

HELEN

Then it's settled.

STEPAN

No!! No!! No!!

HELEN

(repeating as a mantra)

Stepan, this isn't our world. We are ordinary people.

(CONTINUED)

47 CONTINUED: (4)

47

Stepan stares at them both for a long time. Finally he gets to his feet and points to the diary.

STEPAN

She was an ordinary person.

He leaves. Anna and Helen hold hands, genuinely close now for the first time in a long time.

48 EXT. TRANS-SIBERIAN RESTAURANT - NEXT DAY

48

Nikolai pulls up in his car. He checks his look in the rear view mirror and puts on his sunglasses. As he gets out of the car he notices that Anna's motorbike is still there. He approaches it, strokes the bodywork. Suddenly, someone grabs him from behind. It's Kirill.

KIRILL

Hey, come on, Nikolai, I've got a Christmas present for you.

49 EXT. TRANS-SIBERIAN RESTAURANT. BACK DELIVERY AREA - DAY

49

A white van is parked with its rear doors open, ready for unloading. Kirill shows Nikolai that the van is loaded with unmarked white boxes.

KIRILL

Open one.

Nikolai opens one of the boxes and produces a bottle of vintage champagne.

KIRILL (CONT'D)

From France. Old as fuck. Old is good with wine. Sixty quid a bottle anywhere. Except I got them for ten quid a case.

NIKOLAI

From where?

KIRILL

'From where?' From where you don't ask. Give it here...

Kirill snatches the bottle and begins to uncork it.

(CONTINUED)

49 CONTINUED:

49

KIRILL (CONT'D)

If my dad says OK, I can start telling you about the serious stuff. Import, export. This booze is just for gifts to Papa's friends. The real import stuff is from Kabul, you understand?

He pops the cork and swigs the frothing champagne.

NIKOLAI

Import-export sounds good.

Kirill laughs.

KIRILL

You bet it's fucking good...

Nikolai hands the bottle back. As he does, one of the van doors is kicked closed revealing Semyon, suddenly upon them.

KIRILL (CONT'D)

Jesus Christ, Papa... You scared me....

Semyon grabs the bottle of champagne and smashes it on the floor. Kirill recoils in terror. Nikolai straightens, faces up.

KIRILL (CONT'D)

What's wrong? We're just sampling it!

Semyon is so furious he still can't speak. He grabs Kirill and slams him against the wall. Finally he hisses in his face.

SEMYON

Your friend Soyka is dead.

KIRILL

Yeah? So what? What's that got to do with me?

SEMYON

Don't lie to me!!

Semyon slams Kirill against the wall once more.

(CONTINUED)

49 CONTINUED: (2)

49

KIRILL

I swear I don't know nothing about it...

SEMYON

I said, don't lie to me!

Semyon slams Kirill hard against the wall again. Suddenly Nikolai steps forward.

NIKOLAI

Your dad is right, Kirill. There's no point lying to him.

A pause. Semyon and Kirill are frozen for a moment. Nikolai calmly lights a cigarette.

NIKOLAI (CONT'D)

Ozim's nephew slit Soyka's throat. Kirill paid him to do it.

There is stunned silence. Semyon loosens his grip on Kirill.

KIRILL

(in Russian)

Shut your fucking mouth!

NIKOLAI

(in Russian)

Your dad always knows the truth anyway.

Nikolai and Semyon survey each other.

NIKOLAI (CONT'D)

But it's OK boss. You don't have to worry...

SEMYON

(incredulous)

I don't have to worry?

NIKOLAI

I disposed of the body myself. The police won't find a thing.

Semyon has now lost all interest in Kirill and is concentrating on Nikolai. He laughs with incredulity.

SEMYON

My son commits a murder?

(MORE)

(CONTINUED)

49 CONTINUED: (3)

49

SEMYON (CONT'D)

On my own doorstep? A fellow
soldier! And no one thought to
tell me about it?

NIKOLAI

The vory code says you don't talk
to anybody about your captain.
Kirill is my captain.

Semyon circles Nikolai.

NIKOLAI (CONT'D)

When I found out what had happened,
I did what I had to do to clean
the situation up.

Kirill is about to speak but before he can, Nikolai speaks
for him.

NIKOLAI (CONT'D)

It was a matter of honor. Soyka
was spreading lies about Kirill.
About your family.

(in Russian)

Kirill did the right thing.

Semyon hisses with fury and grabs Nikolai.

SEMYON

I decide what is right and what is
wrong. You do not kill a vor for
no reason.

Nikolai shrugs Semyon off, holding his ground.

NIKOLAI

You know as well as I do Soyka was
talking to the police.

A pause. Semyon is shocked at the depth of Nikolai's
knowledge. He peers at him.

SEMYON

For a driver, you are well informed.

NIKOLAI

I've got connections with the
Chechens who export cars. Soyka
was speaking to the Russian desk.
Scotland Yard.

(CONTINUED)

49 CONTINUED: (4)

49

A pause.

NIKOLAI (CONT'D)
(in Russian)
Kirill did a good thing for all
our people. Our people will know
that.

In Semyon's silence Kirill finally gathers courage...

KIRILL
Papa, I swear to you, I was going
to...

SEMYON
Shut up!

Kirill is hurt that Semyon seems only to be interested in
Nikolai. After studying Nikolai for a while...

SEMYON (CONT'D)
If you are so well informed, you
will know Soyka has brothers.

NIKOLAI
(with a smile)
That's OK. Kirill has got me.

Semyon shows the first flicker of admiration. He then
looks at Kirill with utter contempt, making the comparison
with Nikolai obvious.

SEMYON
Get these boxes out of sight.

Semyon leaves them. Kirill is angry, straightening his
clothes. Finally he yells....

KIRILL
You heard him, patsan! Get these
boxes out of sight.

50 INT. BURGER RESTAURANT - DAY

50

It is Saturday morning and the place is full of families.
Christmas decorations are beginning to look ragged.

(CONTINUED)

50 CONTINUED:

50

Anna and Helen are sitting at a table, terrified but trying hard to stay calm. Stepan arrives with a tray of coffees and a burger. He sits, and Anna and Helen glance uneasily at each other. Stepan begins to eat noisily.

ANNA

How the hell can you eat?

STEPAN

I'm hungry.

There is a tension that builds until Nikolai's Mercedes suddenly looms into view, filling the street window of the burger bar. Nikolai gets out of his car, all shades and sharp suit.

ANNA

That's their driver.

Stepan very deliberately slides his hand into his inside pocket.

HELEN

(hissing)

Tell me you haven't done anything ridiculous...

Stepan removes his hand, empty, his bravado crushed.

Nikolai enters the restaurant and spots Anna. He comes and sits at the table beside Stepan, opposite Anna. It's a tight squeeze. Anna and Helen are stiff with terror. Nikolai smiles.

NIKOLAI

Meet in a public place with lots of people around. Very wise.

He smiles at Helen.

NIKOLAI (CONT'D)

And I see you brought along a body guard. Also very wise.

Stepan is shaking with emotion and hisses something in Russian.

(CONTINUED)

50 CONTINUED: (2)

50

STEPAN
(whispers, in Russian)
When I was in the KGB, we knew how
to deal with scum like you.

Nikolai smiles.

NIKOLAI
(in Russian)
When you were in what?

HELEN
Shush, Stepan. Anna?

Nikolai is amused by the three of them. Anna produces
Tatiana's diary and hands it to Nikolai. Nikolai studies
it and nods. He gets to his feet...

ANNA
(shaking)
Now you give me the address.

NIKOLAI
What address?

ANNA
Tatiana's family.

NIKOLAI
I don't know what you're talking
about.

Nikolai calmly heads for the door. Stepan hisses.

STEPAN
I told you! I knew they would do
this....

Anna gets to her feet.

HELEN
Anna! No! Come back here!

Anna races out of the restaurant in pursuit of Nikolai.

51 EXT. BURGER RESTAURANT - DAY

51

Nikolai has emerged into the busy suburban street and is
about to get in to his car. Anna flies at him, yelling.

(CONTINUED)

51 CONTINUED:

51

ANNA

She was fourteen! Read the diary!
She was fourteen when he raped
her!

Nikolai casually hits the key fob of his car.

ANNA (CONT'D)

You murdered her! You bastards
murdered her!

Passers-by stare at Anna. Helen and Stepan have come out of the restaurant to restrain her. Nikolai stops and judges the fury on Anna's face. He speaks calmly.

NIKOLAI

Anger is very dangerous. It makes
people do stupid things. Forget
any of this ever happened. You're
in the wrong place, Anna Ivanovna.

He gestures at the burger restaurant.

NIKOLAI (CONT'D)

You belong in there. With nice
people. Stay away from people
like me.

Anna and Nikolai are staring at each other, suddenly a strange connection between them.

Then Stepan steps forward and spits in Nikolai's face, delivering a Russian curse as he does so. Nikolai almost reacts out of instinct but stops himself.

Nikolai wipes his face and peers into Anna's eyes. Finally he gets into his car and drives away.

52 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

52

Nikolai is alone, sitting at a candlelit table, reading Tatiana's diary. We hear Tatiana in voice-over...

TATIANA (V.O.)

I am not sure I can carry on another
day. The windows won't open so I
can't throw myself out. They inject
me every day with heroin.

(MORE)

(CONTINUED)

52 CONTINUED:

52

TATIANA (V.O.) (CONT'D)
Sometimes I think this is all a
hallucination...

He sees Semyon approaching from the kitchen and closes the diary. Semyon grabs a bottle of vodka from the bar on his way to sit opposite Nikolai. Nikolai pushes the diary across the table. Semyon pours two drinks.

SEMYON
It is good to have someone who I
can trust to do simple tasks.

A pause as Semyon glances at a few pages of diary.

SEMYON (CONT'D)
In this business, sometimes the
biggest danger comes from the most
stupid things. You can't afford
to be careless in any area.

Nikolai senses a change of attitude towards him. As if Semyon were beginning to accept him into the fold. Semyon raises a toast.

SEMYON (CONT'D)
Nasdrovia.

NIKOLAI
Nasdrovia.

After a moment.

SEMYON
So what was the lie that Soyka was
spreading about my son?

Nikolai looks anxious.

NIKOLAI
(in Russian)
It was nothing important.

SEMYON
Kirill had him killed for nothing
important?

Semyon pours two more vodkas.

NIKOLAI
I don't want to repeat it.

(CONTINUED)

52 CONTINUED: (2)

52

SEMYON
(smiling)
For me you will repeat it.

Nikolai doesn't respond. It is obvious that Semyon half knows already. He shrugs...

SEMYON (CONT'D)
You play with the Prince to do business with the King. But if you want to do business with me you must be open with me. Thieves-in-law.

A pause. Semyon nurses his vodka.

SEMYON (CONT'D)
What was Soyka saying about the Prince?

He stares into Nikolai's eyes. Finally, Nikolai stammers...

NIKOLAI
That he is a drunk. And that he is also... a queer.

Semyon swigs his vodka and Nikolai swigs his. Semyon pours two more. Semyon has to stare out of the window to hide his emotion.

SEMYON
(softly, in Russian)
My only son.

They both knock their drinks back. Semyon looks suddenly angry as he peers out of the window.

SEMYON (CONT'D)
You know it never snows in this City. And it's never hot. London is a city of whores and queers. My son...

Semyon shrugs, fighting deeper emotion...

SEMYON (CONT'D)
...I think London is to blame for what he is...

(CONTINUED)

52 CONTINUED: (3)

52

NIKOLAI

So why don't you go home?

Semyon smiles, as if seeing Moscow through the window.

SEMYON

The cold gets into my bones.

A pause.

SEMYON (CONT'D)

And also... the KGB would be waiting for me.

Nikolai smiles ruefully and glances at Semyon.

NIKOLAI

FSB. They are called FSB now.

SEMYON

Whatever they call them they are worse even than the KGB were. Maybe the KGB and the *vory v zakone* were partners in a marriage. We had rules, *they* had rules.

He swigs some more vodka.

SEMYON (CONT'D)

Now in Moscow, the thieves don't wear tattoos and the police don't wear uniforms. You never know who they are...

Semyon seems to be taking the vodka less well than Nikolai. He pours some more.

SEMYON (CONT'D)

You've heard about these new policemen?

Nikolai doesn't blink.

SEMYON (CONT'D)

They get under you, over you, behind you, inside you. They are the ones you least expect.

Semyon peers at Nikolai and Nikolai doesn't respond. Mention of the new breed of FSB agent causes an almost imperceptible tension in Nikolai.

(CONTINUED)

52 CONTINUED: (4)

52

Is Semyon too drunk to notice? There is a strange game going on here. For now, nothing is revealed.

Semyon knocks back his vodka and Nikolai does the same. Semyon picks up the diary and holds it into the flame of the candle. It begins to burn and he drops it into the ashtray. The flames flicker for a while.

SEMYON (CONT'D)

The midwife said she had an uncle.
A Russian.

NIKOLAI

I met him.

SEMYON

So you know what he looks like.

Semyon peers at Nikolai.

SEMYON (CONT'D)

She said he has read the diary.

A pause.

SEMYON (CONT'D)

We can't trust a Russian with that
kind of information.

A pause.

SEMYON (CONT'D)

(in Russian)

Do you understand me?

Semyon gets to his feet and smiles.

SEMYON (CONT'D)

Perhaps you can deal with him.

Semyon leaves Nikolai to stare into the flames of the burning diary.

53 EXT. TRAFALGAR HOSPITAL. MATERNITY UNIT - DAY

53

Anna exits, pulling on her coat against the cold. She stops in her tracks when she sees her unchained motorbike parked in the parking bay. She hears Nikolai's voice over her shoulder.

(CONTINUED)

53 CONTINUED:

53

NIKOLAI

I thought I'd bring it back before
it got stolen. Lot of villains
around. Sorry about the chain.

Anna is about to walk quickly away...

NIKOLAI (CONT'D)

I got that address you wanted.

Anna turns and sees Nikolai is offering a scrap of paper.

NIKOLAI (CONT'D)

A little village outside St.
Petersburg. I know it. Not much
of a place for a kid to grow up
in. Especially not a girl.

She hesitates. Nikolai approaches and gives her the
address.

NIKOLAI (CONT'D)

If you want my opinion, the kid
would be better off in London.
Maybe with you. Why not? Tatiana's
family don't sound like the kind
of people who'd want another mouth
to feed.

A pause.

ANNA

You read the diary?

Nikolai looks all around. Anna studies him, unsure.

ANNA (CONT'D)

So how can you keep doing what
you're doing?

NIKOLAI

I told you. I'm just a driver.

Anna sees some softness in his expression. Their eyes
lock.

ANNA

You look the other way.

(CONTINUED)

53 CONTINUED: (2)

53

NIKOLAI

I'm a camera. The pictures stay
in my head.

Anna sees pain in his eyes. She peers at the address.

ANNA

Why did you bring me this?

NIKOLAI

I don't know. I was passing.

After a long moment Anna turns away.

NIKOLAI (CONT'D)

Oh, and... your uncle.

Nikolai smiles.

NIKOLAI (CONT'D)

Is it true he was in the KGB?

ANNA

I don't know.

NIKOLAI

Well, he's a brave old man. That's
for sure.

A pause.

NIKOLAI (CONT'D)

Does he live with you?

Anna is about to answer but stops herself. Nikolai peers
at her and finally shrugs then turns to walk away. He
gestures at the bike.

NIKOLAI (CONT'D)

I fixed it. It should be OK now.

Anna watches him walk away into the street.

54 EXT. CHELSEA FOOTBALL GROUND. SIDE STREETS - NIGHT.

54

Crowds of football supporters are streaming away from the
football stadium, where the floodlights are still casting
their glow. There are Arsenal and Chelsea supporters on
opposite sides of the street and there is some mildly
vicious yelling between the two groups. Police are visibly
keeping order.

(CONTINUED)

54 CONTINUED:

54

Among the crowd we see Ekrem. He seems slightly drunk on top of his normal craziness. He has an Arsenal scarf around his neck and is looking for trouble, jeering at the Chelsea supporters across the street.

EKREM

Hey! Hey Kabuka Chelsea! Fuck
you!! Yeah you! Aliverisme!!
Fucker!

A policeman steps up to Ekrem and gives him a shove and he stumbles a little. As he gets to his feet we notice TWO CHECHEN MEN who are trailing Ekrem, ducking their heads away from the line of policemen.

55 EXT. CEMETERY - NIGHT

55

Ekrem is now isolated from the crowds, swigging from a can of lager. He is chanting 'Arsenal, Arsenal' to himself as he walks. He stops to take a piss on someone's grave.

In the background the two Chechens are coming closer. As Ekrem zips his flies, the Chechens are upon him. One of them grabs his Arsenal scarf and begins to strangle him.

Ekrem chokes for a while and the Chechen loosens the knot. The second Chechen pulls out an open razor. Ekrem struggles to escape...

CHECHEN

For my brother...

The Chechen cuts Ekrem's throat then drops him onto the grave stone.

56 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

56

The place has two dozen customers and there is a Russian band playing 'Dark Eyes'. At a particular table an old Russian lady is having her birthday celebrated by an adoring family and lots of very ancient friends.

There is a huge round of applause as Semyon emerges from the kitchen with a cake decorated with sparklers.

57 INT. TRANS-SIBERIAN RESTAURANT. KITCHEN - NIGHT

57

Semyon returns to smoke and steam and yelling. As he prepares to take a drink one of the young dishwashers approaches.

(CONTINUED)

57 CONTINUED:

57

DISHWASHER
(in Russian)
Guy out the back.

Semyon grabs a bottle of vodka.

58 EXT. TRANS-SIBERIAN RESTAURANT. KITCHEN REAR - NIGHT

58

Semyon emerges into the wine crates and beer bottles in the yard at the back of the restaurant where the Doberman is straining at the leash, snarling and barking. An already anxious Ozim is cowering in the shadows, held at bay by the dog.

The moment Semyon steps out the dog stops barking. Ozim relaxes a little and steps forward. Semyon pets the dog.

SEMYON
So what did they say?

Semyon takes a swig of vodka. Ozim looks severely nervous.

OZIM
They were going to kill me. Those
Chechens are savages.

Ozim is reliving the ordeal.

OZIM (CONT'D)
I pointed out that I am a Muslim
too and it is a sin for a Muslim
to kill a Muslim.

SEMYON
(irritated)
What did they say about my son?

OZIM
They said they would spare me only
if I delivered Kirill to them.

SEMYON
You are being very honest.

OZIM
I fear you more than I fear them.

Semyon suddenly breaks the neck of the bottle and holds the jagged edge to Ozim's throat. The dog snarls at Semyon's feet.

(CONTINUED)

58 CONTINUED:

58

SEMYON

Never again do business with any
member of my family behind my back.

OZIM

Never. I will never listen to
Kirill again. I swear...

Semyon tosses the bottle away. After a moment...

SEMYON

Do they know where to find Kirill?

OZIM

They are like wolves.

SEMYON

Do they know what he looks like?

Ozim shakes his head.

OZIM

No. They have just arrived from
the mountains.

SEMYON

Then tell them you will deliver
Kirill to them.

Ozim is stunned. He stares at Semyon as if he were insane.

SEMYON (CONT'D)

Tell them to give you two days.

59 INT. HELEN'S HOUSE. ANNA'S BEDROOM - NIGHT

59

Anna is reading the translation of the diary by lamplight.
Tatiana's voice over continues.

TATIANA (V.O.)

I know now for sure that I am
pregnant. It hasn't begun to show
yet. After I was raped they made
me take pills but I guess it was
too late. I am condemned to give
birth to a new life. But first I
will try to find a way to end my
own life and spare this child the
pain.

Anna looks up from the pages and thinks.

60 EXT. HOUSING ESTATE - NIGHT

60

A large public housing estate is being swept by rain. Christmas lights glow in the windows of the dilapidated tower blocks. Stepan is walking against the wind, carrying a bag of shopping. He holds onto his Russian hat to stop it blowing away. Kids splash in the puddles.

Stepan arrives at the front garden of his small, ground-floor council flat. As he fumbles for his keys in the cold we see that Nikolai is watching him from the driver's seat of his Mercedes. Once Stepan has disappeared into his flat, Nikolai gets out of the car and approaches Stepan's flat.

61 INT. HELEN'S HOUSE. KITCHEN - NIGHT

61

Helen is preparing food for a small family dinner. Anna enters with her cellphone in her hand. She mooches for food to hide her agenda. Finally...

ANNA

Mum... I can't get hold of Stepan.

HELEN

Why do you want to?

ANNA

I need to check something with him.

HELEN

Anna...

ANNA

(matter of fact)

He's not at home, do you know where else he might be?

Helen simply stares at her.

HELEN

Anna. Haven't you had enough excitement?

ANNA

(deadpan)

I think I've worked out who Christine's father is.

(CONTINUED)

61 CONTINUED:

61

Helen slams her knife down.

HELEN
(yelling)
Why does it matter?!!

ANNA
(firmly)
It matters... to me!!

A pause. After a moment Helen goes to her, holds her hands and peers into her eyes. We expect comforting words, but instead...

HELEN
You enjoy this.

A pause.

HELEN (CONT'D)
You're like your father. Ordinary
life isn't enough.

Anna turns and walks out of the house.

62 EXT. LONDON STREETS - NIGHT

62

Anna drives her motorbike through North London streets.
Rain is falling.

63 EXT. TRANS-SIBERIAN RESTAURANT - NIGHT

63

Anna is standing in the falling rain, staring over at the trans-Siberian restaurant. The restaurant is busy, with the noise of revelers swelling every time the door is opened.

Anna seems to be exiled from where she should really be -

Inside a restaurant like this, with its danger and vibrancy.

Suddenly she is illuminated by headlights. She turns and sees that Nikolai is pulling up in his Mercedes. Kirill is in the passenger seat. Nikolai gets out of the car and stops when he sees Anna. Anna is like a fox caught in headlights.

NIKOLAI
What are you doing here?

A pause.

(CONTINUED)

63 CONTINUED:

63

ANNA
(echoing Nikolai's
words)
I don't know. I was passing.

Kirill studies the gaze between Nikolai and Anna and senses the connection.

KIRILL
If you're passing, you pass. You
keep going, bitch. Nikolai, come
on...

Kirill grabs Nikolai's arm, and after peering at Anna for a moment, he turns to go with Kirill. Anna gathers her courage.

ANNA
Family is important to you people
isn't it?

KIRILL
(laughing)
'You people'?
(in Russian)
What the hell is she talking about?

Music swells from the restaurant.

ANNA
Tell Semyon the baby I delivered
on Christmas Eve is his daughter.

Kirill and Nikolai stop. A swell of laughter from the restaurant. Anna is about to continue but Nikolai steps forward and places two fingers on Anna's lips to stop her from saying anymore. Anna tears his hands from her mouth.

At the same time Kirill yells in Russian.

KIRILL
(in Russian)
What did she say?!

Anna is terrified but angry too. She yells.

ANNA
When he raped her she was a virgin.
Then they gave her pills. Semyon
has to be the father!

(CONTINUED)

63 CONTINUED: (2)

63

Kirill suddenly goes for her over the bonnet of the car....

NIKOLAI
(in Russian))
She's a civilian!

Kirill pushes Anna up against the car, but she fights him.

ANNA
She was fourteen! She was a child!

Kirill slaps Anna hard. Nikolai grabs Kirill and pulls him away.

KIRILL
You don't use my father's name!
You don't say that filth about
him...

He goes for Anna again, and this time Nikolai shoves Kirill to the wet ground. He looks up at Nikolai and slowly gets to his feet. He wipes his hands then stares into Nikolai's eyes.

KIRILL (CONT'D)
Don't even look at her any more.

Headlights from a passing car sweep the scene....

KIRILL (CONT'D)
That's an order.

Nikolai peers at Anna for a moment. Anna's voice is defiant but cracking with fear.

ANNA
Tell him what I said.

Nikolai has taken what Anna said on board. He speaks softly...

NIKOLAI
There is nothing to tell. Slaves
give birth to slaves...

Kirill yells....

KIRILL
Come on Nikolai!!

He turns to Anna...

(CONTINUED)

63 CONTINUED: (3)

63

KIRILL (CONT'D)

And if you open your mouth again,
I'll tell my driver to stick his
cock inside it! Understand? Maybe
that's what you want!

He offers the lights of the restaurant to her as a vicious
invitation.

KIRILL (CONT'D)

You want to come in?! Maybe we
all get to fuck you....

Anna stares back. Nikolai peers at her for a moment before
grabbing Kirill and pulling him away towards the restaurant.

64 INT. TRANS-SIBERIAN RESTAURANT. KITCHEN - NIGHT

64

The place is winding up. Chefs and waiters are cleaning
surfaces and dishes. The only still point is Semyon, who
is cutting and wrapping the birthday cake in small parcels
of golden paper. He works intensely and delicately at the
back of the kitchen. Nikolai and Kirill enter. Kirill
swigs a half-drunk glass of wine.

KIRILL

That girl you fucked in front of
me... you remember her? The
Ukrainian bitch?

NIKOLAI

No.

KIRILL

So they kick down the door. These
are ordinary fucking police. They
ask for her by name and they take
her away. Some fucking punter must
have given them her name. What
gives the police the right to take
our women, huh?

Semyon shoots Kirill a hard look: he's talking too much
and too loudly. Kirill ignores the look.

KIRILL (CONT'D)

Hey Papa, I never seen so many old
people in one place. Whose party
is it out there? The angel of
death?

(CONTINUED)

64 CONTINUED:

64

SEMYON
(in Russian)
She is one hundred years old.

Semyon works on for a moment then glances at Kirill.

SEMYON (CONT'D)
Kirill, go down into the cellar
and bring up some brandy. Twelve
bottles.

Kirill turns to leave.

KIRILL
Come on, Nikolai, help me.

SEMYON
No. He stays here. I want to
talk business.

A confused pause. Kirill looks from Nikolai to his father.

KIRILL
What business?

A pause as Kirill suddenly senses his exclusion.

KIRILL (CONT'D)
Papa, what business? His business
is my business.

Semyon stares at Kirill and Kirill knows the look.

SEMYON
Go to the cellar Kirill. And take
your time.

Kirill hesitates. He is angry as hell but too scared of his father's gaze to say anything. Finally he turns fast and departs, slamming his open hand against the door as he goes.

Semyon waits a moment before returning to the business of cutting the cake. Finally...

SEMYON (CONT'D)
Did you deal with the old man?

Nikolai nods.

A pause. Semyon looks up and fixes Nikolai with a stare.

(CONTINUED)

64 CONTINUED: (2)

64

SEMYON (CONT'D)
(in Russian)
It's time you joined us.

A long moment. The thing Nikolai has been working for has finally happened. There seems to be little joy.

NIKOLAI
(in Russian)
Thank you. Papa.

Semyon returns to his work. Nikolai hesitates.

NIKOLAI (CONT'D)
What shall I tell Kirill?

Semyon continues with the cake, unconcerned.

SEMYON
Tell him I changed my mind about
the brandy.

65 INT. TRANS-SIBERIAN RESTAURANT. CELLAR - NIGHT

65

The cellar is half lit, the arched walls lined with crates of wine. Flour, grease and potatoes are stored here. As Nikolai walks down the steps into the gloom, he hears Kirill singing a Russian folk song to himself as he drags a case of brandy across the cellar floor.

Kirill has already opened a bottle of brandy and takes a long swig as Nikolai joins him. He grins as he gestures at the brandy...

KIRILL
My dad swapped a little Georgian
girl for this stuff.

Nikolai sits down on a crate, rests his head against the wall. Kirill joins him and swigs some more.

KIRILL (CONT'D)
Hey, don't feel bad. What happened
up there is just how he is. He
plays people against each other.
That's all. I realize more and
more what he's like. Here, drink
to the Georgian girl...

Kirill offers the bottle to Nikolai but he refuses.

(CONTINUED)

65 CONTINUED:

65

KIRILL (CONT'D)

What? I drink alone now.

Nikolai decides to bite the bullet, get this news over with.

NIKOLAI

He offered me stars. I accepted them.

A long pause. This is what Kirill wanted, but now it feels like a stab in the back. Finally Kirill swallows a huge swig of brandy then turns awkwardly to hug Nikolai. He squeezes him hard for a long time then shoves him away.

KIRILL

(lying))

You think I didn't know already?
He told me before. It was my fucking
idea. He said there are a lot of
things I have to teach you.

Nikolai nods. Kirill gets to his feet....

KIRILL (CONT'D)

Some stuff will take a long time.
I've been protecting you until
now.

NIKOLAI

Yeah.

KIRILL

What?

A pause.

KIRILL (CONT'D)

You think I don't know stuff you
don't know? I am vor by birth.
The stars are a birthmark for me...

NIKOLAI

I know, Kirill.

Kirill is about to fly into a rage but Nikolai gets to his feet.

KIRILL

Where the fuck are you going?
We've got to celebrate. Help me
with these bottles.

(CONTINUED)

65 CONTINUED: (2)

65

Nikolai heads for the steps.

NIKOLAI

Your dad don't need the bottles
any more.

As Nikolai departs Kirill calls after him.

KIRILL

Hey! We're still partners, right?
Thunder and lightning!

Nikolai climbs the steps. Kirill is left to swig his brandy and stare into the darkness. He wipes his eyes angrily with his sleeve.

66 EXT. TRANS-SIBERIAN RESTAURANT. TWO DAYS LATER - NIGHT

66

Sweet Russian choral music covers the next four scenes.

The street outside the restaurant is now flooding with rain. A Daimler and a Bentley are already parked. A large SUV pulls up and a hard-looking Russian man in his sixties (VALERY) is ushered from the car by bodyguards in suits and shades.

He is greeted by a darker-looking man in his fifties (THE GYPSY) who has a fur coat around his shoulders. Semyon is waiting on the doorstep, dressed in a fine dark suit.

67 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

67

The curtains are drawn against the rainy light. The Gypsy, Valery, Semyon and TWO OTHER RUSSIAN MEN are sitting in a line behind a restaurant table, like a judging panel.

After a moment Nikolai enters, dressed in suit and tie for the biggest interview of his life.

The vory behind the table greet him.

Then Nikolai takes off his jacket and removes his tie. He then takes off his shirt, to reveal that his upper body is decorated with elaborate tattoos (details to follow).

He carefully places his shirt over the chair then sits down. The panel of the vory study his body, the Gypsy pushing a candle across the table to better illuminate the detail of the tattoos. Only after the men have studied the tattoos does the interview begin.

(CONTINUED)

67 CONTINUED:

67

The following dialogue should not be translated, and can be cut around to suggest a long and grueling interview.

VALERY

We can see that you were in prison in Siberia. And that you were a thief.

NIKOLAI

My father was a government worker. He fixed the cars of officials. I began by selling the spare parts when I was fifteen.

VALERY

You have no forced tattoos?

NIKOLAI

None.

GYPSY

You were not co-operative?

NIKOLAI

I spent two years in the punishment block.

VALERY

You went through the Crosses in St. Petersburg?

NIKOLAI

I was in solitary confinement fifteen times. I was called 'The Stump' because they couldn't shift me.

VALERY

Your father was a bitch and a weak fucker for working with the Government, that's right isn't it?

Nikolai flickers a little.

NIKOLAI

That's right. My father means nothing to me. My Mother....

GYPSY

You have no mother. She was a whore anyway.

(CONTINUED)

67 CONTINUED: (2)

67

NIKOLAI

Yes. I have no mother and no father. There is only the code, the *vory v zakone* code which I have always followed.

VALERY

That is why there is an empty place above your heart. Where the stars will go. And why there is an empty place on your knees.

NIKOLAI

I am dead already. I died when I was fifteen. Now I live in the zone all the time.

GYPSY

You have never worked for the government? Any government?

NIKOLAI

I have lived off Albanians and Georgians. I steal from them within the law.

The questions and answers are delivered with great solemnity, making the ceremony feel almost religious. Candles burn, the men all sip water.

Semyon is silent throughout but listens attentively. Towards the end of the interview there is the ghost of a smile on the Gypsy's face and this pleases Semyon.

68 EXT. TRANS-SIBERIAN RESTAURANT. REAR ENTRANCE - NIGHT

68

A wizened old Russian man (THE TATTOOIST) arrives at the kitchen door, carrying a battered leather case. The kitchen door is opened as he arrives and Semyon greets him.

69 INT. TRANS-SIBERIAN RESTAURANT - NIGHT

69

The choral music continues as we see the old man opening his case and pulling out tattooing equipment.

(CONTINUED)

69 CONTINUED:

69

Nikolai is sitting in a banquette at the back, wearing only his underpants. We circle Nikolai as the tattooist begins to work on his knees, preparing Nikolai's knee caps for the tattoos.

The needle bites at Nikolai's skin as the old tattooist wipes away the blood.

Then we see the needle working on the empty spaces above Nikolai's heart, tattooing the star symbol.

Nikolai now has a star tattoo on each knee and two eight-pointed stars on his chest. He is now a member of the *vory v zakone*.

70 INT. HELEN'S HOUSE. ANNA'S BEDROOM - MORNING

70

Anna is lying awake, her curtains drawn against the daylight. Helen knocks and enters with a cup of tea, just as in the opening scenes. Anna sits up.

HELEN
(almost accusing)
Have you slept at all?

Anna doesn't answer. Helen looks anxious as she peeks out of the curtains.

HELEN (CONT'D)
I tried to get hold of Stepan for you.

A pause.

HELEN (CONT'D)
He's usually either at home or at his sisters. But she hasn't heard from him at all.

Helen is trying to hide her anxiety but Anna sees it.

HELEN (CONT'D)
He did spit in that horrible man's face.

ANNA
I don't think the driver would do anything to Stepan.

(CONTINUED)

70 CONTINUED: 70

Helen knows Anna well, senses some flicker of attraction.

HELEN

How do you know what he would do?

A pause.

HELEN (CONT'D)

You haven't spoken to him since,
have you?

Anna doesn't answer and Helen's anger sparks... She leaves
and slams the door.

71 EXT. TURKISH BATHS - DAY 71

We are in St. Pancras, North London.

More rain. Ozim is waiting nervously, blowing into his
hands against the cold. The Turkish bath building is a
Victorian red-brick edifice.

Nikolai pulls up in his Mercedes.

72 INT. TURKISH BATHS. CHANGING ROOM - DAY 72

Ozim and Nikolai are undressing. The place is deserted
apart from an OLD TURKISH BATH-HOUSE ATTENDANT who is
distributing towels. Ozim is unbuttoning his shirt.

OZIM

Semyon recommends these places for
business meetings because you can
see what tattoos a man has.

Nikolai is pulling off his shirt and Ozim reacts to the
sight of the fresh eight-pointed star tattoos. Ozim
chuckles.

OZIM (CONT'D)

Come on. We have a lot to get
through. Let's cook.

Ozim disappears into a steam room, naked. Nikolai watches
him go, a private agenda bubbling beneath the surface.

73 OMITTED 73

74 INT. TURKISH BATHS. STEAM ROOM - DAY

74

Ozim and Nikolai sit side by side, sweating. There is no one else in the steam room.

OZIM

Our lines to Kabul get broken every two or three weeks.

NIKOLAI

How come?

OZIM

The Americans. Fucking NATO.

(pause)

Valery Nabokov imports flowers and television sets into this country. The television sets are one in ten. That means one in ten have cargo inside them.

NIKOLAI

Where do they dock?

Ozim grins.

OZIM

I will tell you when I return from the bathroom.

Ozim chuckles as he leaves in a swirl of steam. Nikolai leans back against the cold wall, his tattoo almost the only visible thing through the steam.

75 INT. TURKISH BATHS. CHANGING ROOM - DAY

75

Ozim is dressing frantically, his face suddenly betraying his real anxiety. He checks his watch as he puts it back on his wrist.

After a moment the two Chechen brothers who killed Ekrem enter the changing room. They swagger up to Ozim.

(CONTINUED)

75 CONTINUED:

75

He gulps down his fear.

OZIM

Kirill is in there.

Ozim slaps his chest to denote the place where they will see the vor tattoo. They head towards the steam room as Ozim grabs his shoes and hurries towards the exit.

76 INT. TURKISH BATHS. STEAM ROOM - DAY

76

Nikolai is sweating hard, staring at the ceiling. The steam room door opens but the steam is now so thick he can't see who has entered.

NIKOLAI

Ozim?

He sees a shape... a clothed body. He realizes immediately. Suddenly one of the brothers is upon him and has him in a head lock. He strokes the tattoo on Nikolai's chest as if this were confirmation of who this is. He grunts an instruction and his brother emerges through the steam with an open razor.

Nikolai is naked, alone.

Suddenly he kicks the razor guy in the balls and uses a martial arts chop to free himself from the other brother. In the steam there are boots and bare feet and knees and fingers flying. Nikolai manages to gouge the eye of one brother and throw another against the wall. He obviously has serious combat training but the brothers are strong and angry.

Suddenly Nikolai is slashed across the arm by the razor and blood oozes into the steam and hot water. All the men are slipping and falling on the blood and hot water. Another slash of the razor cuts his thigh open. All the men are now covered in blood and Nikolai, with a final surge of strength, manages to cripple one brother with a blow to the throat, and the other with an elbow to the temple.

As the Chechens slump to the floor, Nikolai fumbles in the bloody water for the razor, finds it, kneels, and slashes their throats. He lurches to his feet, drops the razor, and staggers out of the steam room.

77 OMITTED

77

78 INT. TRAFALGAR HOSPITAL. A AND E DEPARTMENT. CANTEEN - DAY 78

Aziz and a group of a dozen doctors and nurses are eating lunch, some in party hats, some drinking red wine out of paper cups. Aziz seems anxious, distracted. Anna enters in a hurry, locates Aziz and joins him.

ANNA

I'm so late. Sorry.

She looks around the 'party' with horror...

ANNA (CONT'D)

Oh God...

AZIZ

It's fine, although I think I've had enough.

He smiles and downs his glass of wine in one go.

ANNA

Paul, on my way here I made a decision.

AZIZ

(mock horror)

You can't possibly dump me. We're not even going out.

ANNA

Take my hand.

Aziz, confused, takes her hand.

ANNA (CONT'D)

Feel my pulse.

Aziz feels Anna's pulse. Anna takes a deep breath.

ANNA (CONT'D)

I'm going to apply to adopt Christine.

A pause.

(CONTINUED)

78 CONTINUED:

78

ANNA (CONT'D)
Can you feel that?

Aziz smiles.

AZIZ
Yes, I can.

79 INT. TRAFALGAR HOSPITAL. A AND E DEPARTMENT - DAY

79

Nikolai is being hurried down the corridor, his face covered with an oxygen mask. He is covered with a surgical gown which is covered in blood. His arm flops out from under the covers as the paramedics rush him into the hospital.

Anna is walking in the opposite direction. Then, as Nikolai's trolley passes, Anna sees Nikolai's arm, flopping from under the covers. She sees the eagle tattoo on the back of his hand. Anna freezes.

80 INT. TRAFALGAR HOSPITAL. WARD. NIKOLAI'S ROOM - DAY

80

Nikolai is conscious in bed, attached to a single drip. His wounds have been stitched up.

A doctor and two nurses are settling Nikolai's vital signs, moving around him, checking his temperature. Finally they clear the bed and through the glass of the room we see Anna, standing outside, staring in at Nikolai.

81 INT. TRAFALGAR HOSPITAL. WARD. NIKOLAI'S ROOM - NIGHT

81

Nikolai is peering through half-opened eyes. The last nurse is checking his vital signs. Then Anna enters. The nurse stops work...

NURSE
Anna?

ANNA
Is it OK to talk to him for a minute?

The nurse hesitates...

NURSE
He's still in trauma. Do you know him?

Anna glances at Nikolai who is rousing himself.

(CONTINUED)

81 CONTINUED:

81

ANNA

Yes.

The nurse is reluctant but sees Anna's fierce stare and finally leaves. After she has gone Nikolai stirs, focuses on her face.

NIKOLAI

I thought you did birth.

Nikolai smiles, but Anna is trying hard to even out her fear and anger.

ANNA

My uncle....

Nikolai tries to sit up and registers pain.

ANNA (CONT'D)

...the one who spat in your face...
He's disappeared.

A pause. Nikolai gasps in pain as he raises himself up. Anna sees the wounds on his arms and glimpses the tattoos on his chest, scaring her even more.

ANNA (CONT'D)

If we don't hear from him soon
we're going to the police...

Nikolai reaches for a bottle of water and manages to take a swig. Anna is impatient for a reaction.

ANNA (CONT'D)

Do you know where he is?

A pause. Nikolai finishes the bottle of water in one thirsty swig. Finally...

NIKOLAI

Yes.

A pause.

NIKOLAI (CONT'D)

He's in Scotland. In Edinburgh.
In a five-star hotel.

Anna is locating the door in case she has to flee as Nikolai swings his legs out of the bed to stretch his painful limbs.

(CONTINUED)

81 CONTINUED: (2)

81

ANNA
Edinburgh?

NIKOLAI
I'm going to need some clothes. I
arrived here without any. Can you
get me some?

Anna doesn't budge.

NIKOLAI (CONT'D)
I can't walk out of here naked.

ANNA
You can't walk out of here because
you're attached to a drip. Explain
Edinburgh.

Nikolai sighs, sits back down on the bed. He finally speaks
softly.

NIKOLAI
Your uncle knew too much.

Nikolai shrugs.

NIKOLAI (CONT'D)
I was told to get rid of him. I
was meant to send him to heaven
with a bullet in his head. Instead
I sent him to Edinburgh. With a
first-class ticket.

A pause.

NIKOLAI (CONT'D)
He is of the old school. He
understood the situation. Exile
or death. Edinburgh was his idea.
He said they throw a great party
at New Year. And he said it was a
good excuse to get away from his
family.

Nikolai smiles at Anna.

NIKOLAI (CONT'D)
So... just a pair of jeans and a T-
shirt. A jacket. And some shoes.

Anna still looks disbelieving. Nikolai sighs.

(CONTINUED)

81 CONTINUED: (3)

81

NIKOLAI (CONT'D)

The hotel is called the Caledonian.

Without a pause Anna leaves.

82 INT. TRAFALGAR HOSPITAL. S.C.B.U. CHRISTINE'S PRIVATE ROOM -82
NIGHT

Anna is sitting on the bed beside Christine's crib.
Christine is asleep. Anna is speaking into her cell phone,
trying to keep her voice down.

ANNA

(into phone)

...no, I couldn't get much sense
out of him, he was drunk.

A pause. Anna looks exasperated.

ANNA (CONT'D)

(into phone)

Mum, I don't want to tell you how
I found him because I don't want
another argument. I just wanted
you to know he's definitely safe...

Anna listens with weariness.

ANNA (CONT'D)

(into phone)

No, we can't tonight. I'm working.
I need the money.

(a pause)

For a place of my own, for Christ's
sake!

She listens with growing anger until she finally cuts the
call without a word. Christine stirs but doesn't wake.

She leans back against the wall, already regretful.

83 INT. TRAFALGAR HOSPITAL. WARD OUTSIDE NIKOLAI'S ROOM - 83
NEXT MORNING.

The ward is busy as Yuri, the police specialist from the
Russian desk, enters wearing a heavy overcoat. He looks
all around and approaches a nurse.

84 INT. TRAFALGAR HOSPITAL. WARD. NIKOLAI'S ROOM - MORNING 84

Nikolai's drip is being removed by A NURSE. Nikolai is examining his healing wounds. Then through the glass of the door he notices Yuri, speaking to a nurse, and obviously recognizes him.

The nurse points Yuri in Nikolai's direction.

85 EXT. TRAFALGAR HOSPITAL. A FIRE ESCAPE LANDING - MORNING 85

It's cold and the wind is blowing. We see rooftops behind them. Yuri is lighting Nikolai's cigarette. Nikolai is wearing Yuri's overcoat loosely over his hospital gown. Yuri lights his own cigarette and they smoke in silence for a moment.

NIKOLAI

You got my message?

Yuri chuckles.

YURI

Using a dead body to file a progress report *must* be against FSB regulations.

NIKOLAI

It's called improvisation.

YURI

You've been improvising quite a lot lately. And taking risks.

He glances at the cuts on Nikolai's hands...

YURI (CONT'D)

(in Russian)

Maybe too many.

Nikolai suddenly glares at Yuri.

NIKOLAI

(in Russian)

You didn't come here to give me flowers...

Yuri shakes his head and prepares to deliver bad news. Nikolai turns as if to go back inside. Yuri grabs Nikolai's arm and speaks formally....

(CONTINUED)

85 CONTINUED:

85

YURI

In light of what has happened to
you...

Nikolai shakes his head wearily....

NIKOLAI

(in Russian)

Ah, Christ...

YURI

...and in light of other violent
incidents associated with you, the
Russian desk at Scotland Yard have
made an official request to the
Russian embassy that your undercover
operation in London be terminated.

Nikolai doesn't react for a moment.

YURI (CONT'D)

(in Russian)

You have gone beyond what was
agreed.

With his cigarette dangling from his mouth Nikolai begins
to unbutton his overcoat..

YURI (CONT'D)

In my opinion you should see this
as good news. You've been in the
zone far too long...

Nikolai turns and slowly pulls open the overcoat and the
thin hospital gown beneath it.

He reveals the eight-pointed star tattoos on his chest and
Yuri reacts with absolute astonishment.

YURI (CONT'D)

My God...

NIKOLAI

If they terminate the operation
now, they will be wasting this...

A pause. Yuri looks shocked and slightly horrified.
Nikolai too suddenly seems almost ashamed that he has got
this far. After a long silence Nikolai mumbles.

(CONTINUED)

85 CONTINUED: (2)

85

NIKOLAI (CONT'D)
You tell the Russian desk you saw
stars over my heart. OK? Tell
them I'm through the door.

A pause. Yuri is still overwhelmed.

YURI
They are bound to ask... who did
you kill?

A pause.

NIKOLAI
(in Russian)
Tell them I only killed myself.

A pause. Yuri is humbled. They share a moment of
understanding as they smoke. Finally...

NIKOLAI (CONT'D)
And you can tell them I'm going to
replace Semyon at the head of the
London organization.

Yuri laughs.

YURI
What drugs are they giving you?
Maybe it's the anesthetic speaking.

NIKOLAI
I need you to take Semyon out of
the picture. I want you to arrest
him.

Nikolai lights another cigarette from the stub of the one
he is smoking. Yuri is incredulous.

YURI
Arrest him for what?

NIKOLAI
Rape.

Yuri begins to chuckle.

NIKOLAI (CONT'D)
The girl was fourteen.

(CONTINUED)

85 CONTINUED: (3)

85

YURI
(incredulous)
And of course, she will testify...

NIKOLAI
She doesn't have to. She's dead.

A pause.

NIKOLAI (CONT'D)
But she had Semyon's baby. If you
prove the baby is his and prove
the girl was under age when the
baby was conceived, that's statutory
rape.

A pause. Yuri begins to think it through.

NIKOLAI (CONT'D)
All you need is the baby and some
of Semyon's DNA. For poetic reasons
I suggest you take his blood.

Yuri peers at Nikolai with awe. A long pause. Finally
Yuri smiles.

YURI
You intrigue me.

A pause.

YURI (CONT'D)
If we had never had this
conversation they would have sent
you home. You could have spent
the Spring in the mountains. Riding
your bicycle to your office every
morning through fields of flowers.

A pause.

YURI (CONT'D)
Why stay?

Nikolai reacts but doesn't answer. A pause.

YURI (CONT'D)
You keep in touch.

Yuri studies Nikolai.

(CONTINUED)

85 CONTINUED: (4)

85

YURI (CONT'D)
(in Russian)
And take care, Mikhail.

Yuri tenderly takes his overcoat from Nikolai's shoulders and goes back through the fire-escape door. Nikolai is left cold and exposed in his thin gown.

86 INT. TRAFALGAR HOSPITAL. WARD. NIKOLAI'S ROOM - DAY

86

Nikolai is playing chess against himself, sitting on the bed, trying hard to concentrate. There is a knock and Anna enters, carrying an old shopping bag. She takes out a worn pair of jeans and a T-shirt, a denim jacket and a battered pair of shoes. Nikolai smiles...

NIKOLAI
How is Uncle Stepan?

Instead of answering, Anna lays the clothes on the bed.

ANNA
(deadpan)
They're from the morgue. They
belonged to someone who died
yesterday.

Nikolai picks up the jeans and examines them. They're way too big.

ANNA (CONT'D)
I can't believe I'm doing a favor
for someone just because he had
the decency *not* to murder a member
of my family.

Nikolai smiles but Anna turns to leave...

NIKOLAI
Hey... wait a minute...

Nikolai steps behind the bed screen to pull on the jeans. He speaks from behind the screen.

NIKOLAI (CONT'D)
Is your bike still working OK?

A pause. Anna considers leaving but hesitates.

ANNA
Yeah. It's OK.

(CONTINUED)

86 CONTINUED:

86

Nikolai steps out from behind the screen, the baggy jeans tightly belted, his chest bare. For the first time Anna sees the extent of Nikolai's body tattoos and reacts....

Nikolai sees her reaction to the tattoos and doesn't care for it. He grabs the T-shirt and pulls it on.

NIKOLAI

Did you get in touch with Tatiana's family in Russia?

ANNA

No.

NIKOLAI

Good.

Nikolai is now dressed, his cut and tattooed arms still showing.

NIKOLAI (CONT'D)

So the baby's still in England.

A pause. Anna nods.

ANNA

She's staying here for good.

They peer at each other.

ANNA (CONT'D)

Why do you care?

Nikolai shrugs and grabs the shoes.

ANNA (CONT'D)

Stepan said you were kind to him.
He said you were risking your own life to keep him alive.

Nikolai laughs.

NIKOLAI

Yeah, and all the thanks I get is a pair of dead man's shoes.

(pause)

I listen to you.

ANNA

(sarcastic)

Do you really?

NIKOLAI

Yes. About Semyon and the baby.
Thank you.

*
*
*
*
*
*
*

(CONTINUED)

86 CONTINUED: (2)

86

ANNA
(still wary)
You thank me for that?

*
*
*

Their eyes lock across a huge divide. He rubs the tattoos
on his arm.

(CONTINUED)

86 CONTINUED: (3)

86

NIKOLAI
(indicating tattoos)
These things are just marks on the
skin, you know?

*

Anna nods. An awkward pause, then Anna turns and leaves quickly.

87 INT. TRANS-SIBERIAN RESTAURANT - DAY

87

The restaurant is filled with balloons of every color, all over the floor and bouncing off the tables. A large 'Happy New Year' banner is hanging from the wall.

Kirill is sitting on the floor amongst the balloons, blowing up another one. Maria, Semyon's little granddaughter, runs in to the restaurant and stops to stare at Kirill. He begins to inflate another balloon then stops.

KIRILL
(in Russian)
What are you looking at?

MARIA
(in Russian)
You.

Maria comes to him and take a balloon. She tries to blow it up but fails. Kirill smiles and blows it up for her.

MARIA (CONT'D)
What were you and Grandpa shouting
about last night?

KIRILL
Nothing, baby.

MARIA
It sounded like something.

Kirill takes a deep breath to blow a balloon then stops and looks at Maria.

KIRILL
Someone I know got hurt and I blamed
Grandpa.

MARIA
Did you fight each other? I heard
banging.

(CONTINUED)

87 CONTINUED:

87

KIRILL

No. It's not a fight if one of
you doesn't fight back.

A pause. Kirill smiles. We see slight abrasions.

KIRILL (CONT'D)

So, today I do as I am told.

She nods and Kirill blows another balloon. At that moment Kirill sees on the security monitor behind the bar that a police car is pulling up outside the restaurant. His face clouds as another pulls up beside it.

KIRILL (CONT'D)

Maria. Go upstairs.

88 INT. TRANS-SIBERIAN RESTAURANT - DAY

88

Semyon sits at a bare table, opposite Yuri from the Russian desk. A uniformed officer stands nearby, and there is a police doctor with a medical bag sitting at the next table, waiting. The whole scene is rendered surreal by all the balloons which bounce around them. Semyon is in full charming old man mode.

SEMYON

(in Russian)

You'll have a drink, Yuri...

He is half on his feet.

YURI

(in Russian)

I don't drink on duty.

SEMYON

(in Russian)

Sometimes I don't believe you are
really Russian.

YURI

(in Russian)

I've told you, I am half Russian.

SEMYON

(in Russian)

Then have half a drink.

Yuri shakes his head. Semyon goes to the optic and helps himself to a vodka.

(CONTINUED)

88 CONTINUED:

88

SEMYON (CONT'D)

So what is all this nonsense?

YURI

We just need a blood sample.

SEMYON

For what?

YURI

We can take the sample right now voluntarily or I can get an order from the court. It's up to you.

Semyon glances at the doctor and chuckles.

SEMYON

(in Russian)

He sits there like a vampire.

YURI

(in Russian)

What, you are afraid of needles, Semyon?

Semyon's face hardens and he glares at Yuri.

SEMYON

I am afraid of... conspiracies.

A pause. Yuri speaks softly.

YURI

I will return tomorrow with a court order.

He gets to his feet.

SEMYON

Wait. I've done nothing wrong.

Semyon begins to roll up his sleeve, revealing a long scroll of tattoos.

Then a needle is being pushed into Semyon's arm by the doctor. Semyon's face doesn't flicker. He stares into Yuri's eyes.

89 INT. TRANS-SIBERIAN RESTAURANT. KITCHEN - DAY

89

Kirill is preparing food for the night's festivities. Semyon enters and goes straight to the sink. He pulls off the plaster from his arm where the blood was taken and pours some vodka over the tiny puncture hole.

KIRILL

What did they want with you, papa?

SEMYON

To poison me.

Semyon pours more vodka on the wound then takes a swig.

SEMYON (CONT'D)

They took blood from me with a needle. Probably the same needle they use for all the junkies and whores and blacks and queers.

He glares at Kirill as he rolls his sleeve down.

SEMYON (CONT'D)

Now I probably have the fucking queer disease.

Kirill has his back turned, doesn't react. Semyon sits heavily. Finally...

KIRILL

Why would they want your blood, papa?

For the first time Semyon looks vulnerable and confused as he admits....

SEMYON

I don't know.

Kirill is surprised to see his father unsure. He peers at him.

SEMYON (CONT'D)

Someone is ahead of me. I don't like people ahead of me.

Kirill is now unnerved by Semyon's quiet confusion. He watches as Semyon grabs at the bottle of vodka to drink. He speaks softly as he swigs.

(CONTINUED)

89 CONTINUED:

89

SEMYON (CONT'D)

(softly)

What the hell did that cocksucker
want with my blood?

Kirill is reluctant to speak at first but eventually chances
his arm.

KIRILL

Maybe it's about the baby.

SEMYON

(swigging)

What baby?

A pause.

KIRILL

Some bitch was out there saying
you were the father of a baby.

Semyon turns to Kirill, his face hardening...

SEMYON

What are you talking about?

Semyon approaches and Kirill gets scared.

KIRILL

It was nothing. Just some bitch...

SEMYON

Who?

KIRILL

The woman from the hospital. The
midwife.

Semyon stares into Kirill's eyes and Kirill mistakes his
frantic thought process for anger. Kirill backs away.
Semyon is beginning to catch up.

90 EXT. TRAFALGAR HOSPITAL - NIGHT

90

The main entrance of the hospital is busy with visitors
and staff. There is a 'Happy New Year' banner across the
entrance. In amongst the bustle of visitors we spy a young
man with his collar turned up and a bunch of red roses in
his hand.

We then see that it is Kirill, entering the hospital.

91 INT. TRAFALGAR HOSPITAL. CORRIDOR - NIGHT 91

Anna is walking down a corridor with her crash helmet in her hand, heading for another shift.

92 INT. TRAFALGAR HOSPITAL. ELEVATORS - NIGHT 92

We are close on Kirill's face as he studies a map of the hospital near the elevators.

Anna comes down a stairwell and spots Kirill - she especially notices the roses - just as he gets into an elevator. The elevator doors close. Was it really him? Anna is not sure. She frowns.

93 INT. TRAFALGAR HOSPITAL. EMPTY CORRIDOR - NIGHT 93

A door opens and Kirill steps into striped moonlight. Clamping the roses under his arm, he pulls a black zip-up sports bag from under his coat. After a brief dialogue with himself, he produces a half bottle of vodka and takes a swig. Then he hurries on.

94 INT. TRAFALGAR HOSPITAL. S.C.B.U. CHRISTINE'S PRIVATE ROOM -94 NIGHT

Anna walks onto the ward in her uniform. She checks a few stats as she walks by various beds. She then glances over at Christine's private room. She tiptoes into the room and goes to the crib. She finds it empty - except for a bunch of red roses. Outside the ward is now filling up with visitors. Babies cry, people laugh.

Anna goes back out to the ward and calls to a nurse.

ANNA

Sonya! Is someone bathing Christine?

SONYA

No. She's in her cot.

ANNA

(calmly)

Well she's not. She's not.

95 OMITTED 95

96 INT. TRAFALGAR HOSPITAL. CORRIDOR - NIGHT 96

Anna runs at breakneck speed through the corridors.

97 EXT. TRAFALGAR HOSPITAL. CAR PARK - NIGHT 97

Kirill is at the wheel of Nikolai's Mercedes. He swigs from his bottle of vodka, which is now more than half empty. He fires the engine and reverses. A car passing by has to slam on its brakes. Kirill yells.

KIRILL

Hey, you stupid fucker!!

A horn blows. The passing car accelerates angrily by. Then we hear a baby crying. Kirill looks into the half darkness of the back seat and we see Kirill's black sports bag, partially zipped up. Christine is crying inside it, her little grasping hand protruding past the zipper. Kirill speaks softly.

KIRILL (CONT'D)

Be quiet baby. Quiet baby. It's OK.

98 INT. TRAFALGAR HOSPITAL. WARD OUTSIDE NIKOLAI'S ROOM - NIGHT 98

Anna flies out of Nikolai's room and spots a nurse.

ANNA

What happened to the patient with
the knife cuts? The Russian?

NURSE

We just discharged him. A couple
of minutes ago.

Anna runs out.

99 INT. TRAFALGAR HOSPITAL. RECEPTION - NIGHT 99

Anna runs fast down the corridor towards the hospital exit.
She spots Nikolai ahead of her.

She pushes past a couple of drunks and flies at him.

ANNA

Where have they taken Christine?!

Nikolai reacts.

ANNA (CONT'D)

You bastards!! Where will he take
her?! Tell me!!

People back away as Nikolai grabs Anna's arms and holds
her still.

NIKOLAI

What are you talking about?!

Anna studies Nikolai's face and sees his genuine confusion.
She calms down a little.

ANNA

Kirill. Kirill has taken Christine.
I saw him here! I thought he was
coming to see you, but he wasn't,
was he?

Nikolai curses under his breath and thinks fast.

NIKOLAI

You brought your bike?

100 EXT. NINE ELMS. ABANDONED DOCK - NIGHT 100

The same dockside where Nikolai dumped Soyka and recommended this as the best place to dispose of a body. Kirill pulls up slowly in Nikolai's Mercedes. The car is parked for a long time before finally the headlights are switched off.

101 EXT. TRAFALGAR HOSPITAL. MATERNITY UNIT - NIGHT 101

Nikolai and Anna race to Anna's motorbike.

NIKOLAI

I'll drive.

ANNA

I'll drive.

Anna and Nikolai leap aboard the bike and it starts first time. With Nikolai riding pillion, they roar away.

101A EXT. LONDON STREET - NIGHT 101A

Anna and Nikolai ride through London streets.

102 EXT. NINE ELMS. ABANDONED DOCK - NIGHT 102

On the edge of the dockside, Kirill is kneeling with the zip-up bag before him. Suddenly fireworks begin to burst over the Thames. It is the stroke of midnight.

Kirill unzips the bag. When he looks inside Christine stops crying. He peers at her, wiping away tears.

KIRILL

She's a little girl, Papa, a little
sweet fucking girl...

Kirill sobs then Christine cries...

KIRILL (CONT'D)

Shush, shush...

Kirill lifts her out of the bag and holds her close to him, fireworks still illuminating the London skyline. He looks down at the freezing cold water, utterly confused. He whispers...

KIRILL (CONT'D)

(in Russian)

I'm sorry, my little sister.

(CONTINUED)

102 CONTINUED:

102

For a moment we believe he is going to throw her into the water. Instead he begins to sing a lullaby to her and her crying stops.

(CONTINUED)

102 CONTINUED: (2)

102

Then we see a single light behind him. In a firework flash we see Nikolai and Anna climbing off the bike. They approach cautiously. Kirill stares at the man he loves. A pause. Christine begins to cry.

ANNA

Kirill, let me take the baby.

KIRILL

You stay where you are.

ANNA

She's cold, Kirill.

Kirill suddenly screams as another barrage of fireworks explodes. Nikolai doesn't move. Kirill is dangerously close to the edge of the dock. Maybe he'll throw himself in too.

NIKOLAI

Kirill, a vor doesn't kill little babies.

Kirill is motionless.

NIKOLAI (CONT'D)

Something like this would be bad for all of us. Your dad has gone too far, Kirill.

A pause.

NIKOLAI (CONT'D)

(in Russian)

It's our turn now.

Nikolai steps forward slowly. As he gets closer Kirill hugs the baby.

Finally Nikolai reaches Kirill and hugs him. As he does he edges him away from the dockside. The three of them are locked in a long embrace.

Nikolai emerges from the embrace with Christine in his arms. He quickly hands her to Anna who hugs her close. Kirill turns to Nikolai.

KIRILL

I swear I didn't know my dad was setting you up.

(CONTINUED)

102 CONTINUED: (3)

102

NIKOLAI

He's going away. When he's gone
the family business will be yours.

A pause.

NIKOLAI (CONT'D)

We can be partners again. Thunder
and lightning, right?

Kirill smiles through his tears and nods.

NIKOLAI (CONT'D)

Get into the car. I'll drive you
home.

A pause. Kirill dries his eyes and heads for the car.
Nikolai looks at Anna, who is hugging the baby. He waits
a long time before realizing he must leave her.

NIKOLAI (CONT'D)

You're OK, yeah?

Anna nods.

ANNA

Who are you really? Why have you
helped us?

(CONTINUED)

102 CONTINUED: (4)

102

Nikolai can't answer truthfully, though he longs to do so. There is a long pause before he manages to find a suitable lie.

NIKOLAI

How can I become King if the King
is still in place?

A pause. He laughs.

Anna studies him, unsure. More New Year fireworks explode over the river. Kirill yells from the car...

KIRILL

You come on, Nikolai! We're missing
the fucking party of the year out
there!! Get here and drive!!

(in Russian)

That's a fucking order!!

Nikolai and Anna peer at each other.

NIKOLAI

Maybe I can drive you somewhere?

She shakes her head.

ANNA

There's someone I can call. He'll
come and fetch us.

Nikolai nods, not liking the information but hiding it. Nikolai comes close and gently uncovers Christine's face. He smiles. Kirill is hooting the car horn.

After a moment Nikolai and Anna kiss each other gently before Nikolai heads for the car.

103 OMITTED

103*

104 INT. HELEN'S HOUSE. KITCHEN - DAY

104*

A summer's day. Anna, Helen and Uncle Stepan are preparing to eat Sunday lunch. Stepan is carving. The conversation is jovial as Anna and Helen bring dishes of food to the table.

Then we hear a baby crying. Anna goes to a small crib and lifts a six-month-old Christine out. She hands her to Helen who hugs her. Over this happy scene we hear Tatiana in V.O., a repeat of the first words we heard her say.

TATIANA (V.O.)

My name is Tatiana. My father
died in the mines in my village,
so he was already buried when he
died...

Anna takes Christine back and takes her to the window to peer outside, staring across the park.

105 INT. TRANS-SIBERIAN RESTAURANT - SAME DAY

105

Nikolai is sitting at a window table, alone, sipping vodka, staring back across the park. He peers out at ordinary life going on in the streets outside. Tatiana's V.O. continues...

TATIANA (V.O.)

We were all buried there. Beneath
the soil of Russia. That is why I
left to find a better life.

Nikolai finishes his drink.