

"BIRTHDAY GIRL"

Screenplay by

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**FADE IN:**

In a Russian summer meadow, a young girl spins around and around. A simple guitar theme plays as the low sun catches her hair. Around her neck is a pair of field binoculars, and she runs through the meadow with them pressed to her face, spying butterflies, birds, rabbits. She reaches the top of a hillock, and jumps into the air, and flies up into the sky. We float up and up with her as she aims the binoculars up, into the sun.

**FADE THROUGH**

**SUN TO:**

Nothing but fields and trees for miles. The shot describes a panorama before looking directly down, at the earth, and we begin to move. We fly low over a field, a ditch and straight out over six lanes of motorway. Cars and lorries tear below at a hundred miles an hour. We fly over the hard shoulder to another field beyond. We descend on two young boys in the field. A pornographic magazine is spread out of the flattened grass. One of the boys puts a match to the centre page and as the flames lick

path up, we begin to move again, across the field, over a  
and into a suburban garden.

a man We fly over five or six gardens, over a barbecue, over  
garden children splashing in a pool, over a woman sunbathing,  
He mowing his lawn, a young boy bouncing up and down on a  
facing trampoline, to arrive on the patio of John Buckingham.  
He walks out onto the patio, where he sits in a chair,  
facing his house, setting down a mug of tea.

**CUT TO:**

about A blurred face sharpening into focus, John Buckingham,  
fields thirty-two, sitting on his patio, his garden behind,  
beyond.

**JOHN**

Hello.

His hand adjusts a microphone on his lapel.

**JOHN**

Hello, hello. Hello...

us. He shifts in his chair. Coughs. He looks straight at

**JOHN**

I don't believe in perfect love. You know, love that comes out of the sky like a thunderbolt and uh... This is ridiculous.

hard. He removes the microphone. He sits there, thinking very

**JOHN**

No. No no no. Nope.

He stands, turns and stretches.

**BLACKOUT:**

**FADE UP:**

He is sitting as before, looking at us.

**JOHN**

Running. Reading. Going out. Staying  
in. The countryside. Films, if they're  
good.

**BLACKOUT:**

**FADE UP:**

**JOHN**

Thoughtful. Outgoing. Ambitious.  
Well-read. Reasonably popular.  
Balanced. Trusting. Quite attractive.  
Outgoing.

**BLACKOUT:**

**FADE UP:**

**JOHN**

Someone intelligent, of course. Kind.  
Pretty I suppose. But its not  
critical.

**EXT. JOHN'S STREET - DAY**

John watches while two removal men lift a new double  
bed  
from the back of a van.

**JOHN (V.O.)**

Someone with a sense of humour.  
Someone you can communicate with on  
the same level. Someone you can really  
talk to. I think communication is  
key.

**INT. BEDROOM - DAY**

John's hands smooth a crisp white sheet over the double  
mattress. An ant runs across the sheet. John squashes  
it and  
picks it carefully off.

**JOHN (V.O.)**

I think that by the time most people

turn thirty they know where they're going.

**CUT TO:**

**EXT. GARDEN - DAY**

John encircles his house, leaving a thick trail of yellow powder behind him.

**JOHN (V.O.)**

And where they've been. I suppose they have some baggage stroke history.

**EXT. THE GARDEN RECORDING - DAY**

We see that John is talking to his PC. It has a small digital camera on the side.

**JOHN**

We all have someone in our past who uh... one skeleton, if you like. We've all got at least one person, as it were, under the patio. Not literally of course. I suppose I only say this because I always thought people who did this sort of thing were... I had an image that they were losers. Not losers. A bit sad. But I think this is the modern world. And I think really it's quite a brave move. Quite a brave, reasonable thing to do.

He smiles.

**JOHN**

Sorry can we start again?

**SINGLE CARD ON BLACK:**

**BIRTHDAY GIRL**

John's fingers in close-up, type JOHN BUCKINGHAM, and his AMEX number into his PC. Finished, he stops, and rests his face on his hands.

bursts up  
He hits SEND. That instant, a worry of black crows  
in the field behind him and takes to the swirling air.  
Blackout. Music. Titles.

on  
The titles pop and slide over footage of Russian women,  
speak in  
computer video, advertising themselves. They mostly  
English.  
Russian, some of which is subtitled, some speak in  
collide,  
The women slide on and off the screen, overlap and  
tight  
as the titles appear. Close-ups on mouths and eyes,  
and pixellated. It becomes a wall of image and sound.

**CUT TO:**

**EXT. SKY - DAY**

screen.  
The GIGANTIC UNDERSIDE of a Boeing 747 TEARS down the

**INT. AIRPORT TRAVELATOR - DAY**

Arrivals.  
John slides across the screen, motionless, towards

**INT. AIRPORT - DAY.**

the  
Last calls for flights leaving for the other side of  
world.

Travellers criss-cross and swirl.

**INT. AIRPORT MAIN ARRIVALS BOARD - DAY**

BA 1880 MOSCOW On time.

**INT. AIRPORT RESTROOM - DAY**

himself in  
He dries his face with a paper towel, then checks  
the mirror. He looks okay, a little white.

**INT. ARRIVALS GATE - DAY**

through.  
the

The Arrivals gate slides open and passengers flood  
John stands among the chauffeurs and cab drivers, as  
passengers trundle by.

must be  
around

We follow one young woman long enough to think this  
her, but it's a false alarm, she's lifted up and spun  
by someone else.

flight.

They've all passed. That's that. She wasn't on the

swirl  
Everyone

John wanders away from the gate. He stands about in the  
in the middle of the airport. People bustle by.  
going somewhere.

woman  
tired

Gradually, we get the sense we are being watched. A  
stands nearby. She is about twenty, very beautiful,  
and laden with luggage.

**JOHN**

Nadia?

She nods.

**JOHN**

I'm John.

They shake hands.

**JOHN**

Welcome.

(pause)

Well. Look I didn't have a speech  
but...

It's too  
He

A distorted passenger announcement breaks above us.  
loud to talk. It ends and they stand there in silence.  
points to her luggage.

**JOHN**

Is that everything?

**NADIA**

Yes.

**JOHN**

Right. Okay. Good.

They stand there.

**INT. AIRPORT LIFT - DAY**

Nadia and John stand side by side in a huge lift.

**JOHN**

We can talk in the car.

A deafening roll of thunder.

**EXT. AIRPORT CAR PARK - DAY**

towards a  
boot

It's pouring with rain as they cross the car park  
patched up yellow Rover. John stows the suitcase in the  
and opens the passenger door for her.

**INT. / EXT. JOHN'S CAR (MOVING) - DAY**

coughs.  
and  
cheeks.

John turns the key in the ignition. The MG wheezes and  
He tries again. Nothing. The third time it just catches  
he coaxes it to life. The colour's drained from his

lasts

They head for the motorway. The silence in the car  
just long enough for John to feel he is breaking it.

**JOHN**

It's about forty miles from here. I  
don't know if you've looked at a  
map, it's close to London but it's a  
city in itself. A Roman city. It's a  
nice house. I'm having a problem  
with ants. I uh... It's the warmer  
weather. I can't seem to find the  
nest. Sorry, do you understand "ants"?

**NADIA**

Yes.

**JOHN**

I just can't find a nest. The root of the problem. I've looked everywhere. What's the Russian for ant? Sorry that's a stupid... Sorry. This is strange isn't it.

**NADIA**

Yes.

**JOHN**

I'm pretty nervous. Are you?

**NADIA**

Yes.

**JOHN**

I mean... "Ants." "I've got a problem with ants."

He shakes his head.

**JOHN**

I had this...

He pulls a sign from his jacket which says "Nadia!"

**JOHN**

As a joke but uh...

He tosses it onto the back seat.

They drive. He sees Nadia looking at England.

**JOHN**

So. Is it different to how you imagined it?

**NADIA**

Yes.

**JOHN**

I bet.

(pause)

What about me? Am I how you imagined?

**NADIA**

Yes.

He double-takes, changes lanes.

**JOHN**

And how was the flight. Sorry, am I

speaking too fast for you?

**NADIA**

Yes.

John looks across.

**JOHN**

Do uh... Sorry. Can you follow me?  
Do you understand what I'm saying?

**NADIA**

Yes.

**JOHN**

Good. Or should I speak slower?

**NADIA**

Yes.

**JOHN**

Do you follow or should I speak  
slower?

**NADIA**

Yes.

He looks across. Back at the road. He changes gear.

**JOHN**

Uh... Are you a giraffe?

**NADIA**

Yes.

John turns to face the road ahead.

**JOHN**

(to himself)  
Oh Jesus.

He drives in silence.

**JOHN**

Oh Jesus.

the  
shoulder

Suddenly she winds the window down and vomits out of  
speeding car. John panics and swerves onto the hard  
amidst loud horn blasts.

**EXT. HARD SHOULDER - DAY**

find  
on  
icy

John navigates his way round the Rover in the rain to her kneeling on the verge, throwing up. He puts a hand on her shoulder, but she stands up quickly, maintaining an dignity considering what has just happened.

**EXT. JOHN'S CLOSE - DAY**

playing  
into  
the

It has stopped raining and a group of young boys are playing cricket in the road. They clear as a Yellow Rover pulls into the Close, and into the drive of the little house at end.

boys eye

As John climbs out of his car he eyes the boys. The boys eye him, and his new friend.

**INT. JOHN'S HOUSE - DAY**

in  
hanging

The front door closes behind them. John and Nadia stand in the silence of his hallway. There is a small banner hanging there: "Welcome Nadia". They study the banner together, gravely.

Eventually he opens a door.

**JOHN**

(quietly)

Lounge.

She peers round him and looks inside. He leads her down towards the kitchen.

**JOHN**

Kitchen.

himself,

She glances around it. Then back at John. He nods to himself, looking tense and pale.

**INT. JOHN'S UPSTAIRS LANDING - DAY**

door. He puts her suitcase down on the landing, and opens a

Without looking inside:

**JOHN**

Bathroom.

He closes it.

**INT. MAIN BEDROOM - DAY**

Standing in the doorway of John's bedroom.

**JOHN**

Bedroom.

There it is. The Double Bed. John frowns gravely.

Without warning, he marches out. She comes out onto the landing to catch John plus suitcase kicking open

another door and vanishing inside.

**INT. SPARE BEDROOM - DAY**

to a Nadia peers around the door to find John standing next narrow monk-like single bed.

**JOHN**

The uh... the other bedroom...

out. She looks at it, then up at John. She turns and walks

onto Now she's back, with her camouflaged hold-all, dumps it

the floor, heaves the suitcase onto the bed and smoking

no-hands, starts unpacking. John plugs in the lamp by the

bed. To show Nadia how it works he switches it on, off, on,

and then feels stupid.

**JOHN**

I'll get an ashtray.

window With John gone, Nadia stops unpacking. She walks to the and stares out over the rooftops of the estate.

**CUT TO:**

**INT. LOUNGE - DAY**

John on the phone.

**ANSWER MACHINE**

You have reached From Russia with  
Love. Our office reopens on Monday.  
If you are interested in our  
services...

(etc. etc.)

Thank You.

**JOHN**

This is John Buckingham from St  
Albans. I need to speak to you  
urgently. There's a critical problem.  
It's... Call me back as soon as  
possible. It's critical.

**INT. STAIRS / LANDING - DAY**

He  
John climbs the stairs holding a saucer for an ashtray.  
knocks lightly on the spare room door.

**INT. SPARE ROOM / LANDING - DAY**

underwear.  
Nadia is lying asleep on the bed in only her black

We duck straight back out.

door  
facing  
burnt  
John composes himself. He puts his head back round the  
as if there's a real chance it will be shot off. She's  
away, arms folded, still holding the cigarette. It has  
out, leaving a long curl of ash on her bare hip.

the  
bin.  
the  
three  
by  
He approaches the bed with immense trepidation, eases  
cigarette from between her fingers and drops it in the  
He stares at her bare hip, with the ash on it. Holding  
saucer under the ash, he blows on it gently. It takes  
careful breaths before it drops in the saucer. Unseen

John, her eyes are wide open as he steals out onto the landing. We stay with her a moment.

**CUT TO:**

A pot of stew, bubbling on the hob.

**INT. KITCHEN - DAY**

John is stirring a pot on the hob. By his expression he might be defusing a bomb.

His head cocks, he stiffens. Nadia walks right into the kitchen. She's changed, jeans and a tee shirt. Nadia takes the spoon from him, says something in Russian, gestures for him to sit.

She tastes the stew. Now she stirs the pot. He watches her.

**CUT TO:**

**INT. KITCHEN - DAY**

John and Nadia sit opposite each other. She takes a mouthful. They catch one another's eye. And again.

On the wall across, six ants careen in crazy circles. John can see them, but doesn't move.

He puts his fork down.

**JOHN**

I don't know what to say. Your letters were in English. Good English. You said you'd studied English.

Nadia reaches down into her bag and pulls out a small box wrapped in brown paper. She places it in front of him.

He warily unwraps a little wooden box. He opens the lid and fishes out a simple gold ring. He holds it in his palm.

**JOHN**

I can't take this.

He puts it back in the box, hoping it will disappear.

him to  
She fishes it out again and holds it on her palm for  
take.

**JOHN**

I can't take it. I'm not really a  
ring guy.

he's  
becoming  
ring  
She takes his hand. He automatically yanks it away like  
been burned. She takes his hand again and to stop it  
unbearable, he allows Nadia to push the ring onto his  
finger. It goes on easily.

**JOHN**

Okay. No big deal. Thank you. Yes  
thanks. Thank you.

**INT. LOUNGE - NIGHT**

watching  
thousand  
blood  
John and Nadia sit next to each other on the couch  
T.V. John's gaze seems to go through the T.V. and a  
yards beyond. Nadia is knitting a half-finished jumper,  
red.

John stands and disappears out of shot.

**JOHN (O.S.)**

If anyone gets this message please  
call as soon as possible. It's an  
emergency.

mouth.  
John sits back down. He steals side-glances at her. Her  
Her red-painted fingers knitting fast.

John flips through the channels --

The Money Programme.  
Antique's Roadshow.  
Cup Rugby.

takes,  
seems

Eventually he offers Nadia the remote control. She aims it at the T.V. but doesn't press it. Just as it she won't, she does: University Challenge.

the  
the

They watch University Challenge with Nadia still aiming control and smoking. After another long pause she flips button --

The Money Programme.  
Antiques Roadshow.  
Rugby.

and

She flips again then hands the controls back to John they watch University Challenge.

Nadia puts down her knitting, stretches and yawns.

**INT. LOUNGE / STAIRS - NIGHT**

the

Nadia climbs the stairs. John watches her, hovering in doorway of the darkened lounge.

He hears the bathroom door close before venturing up.

**INT. BEDROOM - DAY**

door  
down

John sits on the edge of his bed. He cocks his head: Door opening and shutting; feet padding along landing; closing. Silence. He squeezes his door open and peers the dark landing. The coast is clear.

**INT. BATHROOM - DAY**

reflection.  
door,

Brushing his teeth, staring accusingly at his Spits. Finished, he takes a deep breath and opens the and gives a small shout.

damp

Nadia is standing right outside the door; Nightshirt, hair, toothbrush in her mouth.

**JOHN**

Good night.

He squeezes past and quick-steps down the landing.

**INT. BEDROOM - NIGHT**

the  
He climbs into the big bed, fully clothed, turns off  
light and lies there in the moonlight.

John  
After twenty seconds, the bedroom door clicks open.  
around.  
climbs out of bed as casually as possible and stands

**JOHN**

You should go now. We'll talk in the  
morning.

she's  
takes  
fingers  
his  
His eyes widen but he can't speak. He wants to but  
placed her hand across his mouth. She reaches down and  
his hand, and draws it towards her, slowly tracing his  
across her breasts. She unbuttons her shirt and pulls  
hand inside.

his  
unzip  
He's breathing hard, her right hand still clasped over  
mouth. Her free hand lowers to press against him, and  
his fly. He lets out a moan.

can  
down --  
We concentrate on their faces. Above the silence all we  
hear is John's breathing -- Before long Nadia looks  
He's come.

gasping in  
Nadia turns and walks out, leaving John marooned,  
and blowing out, angry almost, buttoning his trousers.

**EXT. JOHN'S CLOSE - NIGHT**

across  
curls up.  
Exterior view of John's darkened house. A fox trots  
the Cul-De-Sac and sits under John's car, where it

**INT. JOHN'S BEDROOM - NIGHT**

John lying in bed staring out at a streetlight.

**INT. NADIA'S ROOM - DAY**

The morning. Nadia opens her eyes in the sun-filled room.

**INT. LANDING - DAY**

She pads down the hall in her nightshirt and opens the door to the bathroom. There on the toilet, naked, is John. He gives another short shout. Nadia holds his eye for a couple of seconds too long, before shutting us inside with him.

**EXT. JOHN'S GARDEN - DAY**

John sprints down his lawn, scattering the big black crows eating his garden. He jumps the fence, and across the fields.

**EXT. COUNTRYSIDE - DAY**

John jogs along by a river in the countryside behind his house, wearing shorts and a tee shirt. His breath billows around him in the sharp morning air.

He stops running by a gate overlooking a small hill. He doubles up to recover, panting hard.

**INT. JOHN'S GARDEN - DAY**

Two wild rabbits are nibbling the remains of a big breakfast left on the lawn. John climbs heavily back over his fence.

There's a deck chair out there, surrounded by the remains of breakfast. Some glossy Russian magazines, a full ashtray, Nadia's knitting.

scans  
trampoline,  
bounce.

The patio door is ajar, the net curtain billowing. He  
the garden jumpily. The boy next door is on his  
bouncing up and down, watching John at the top of each

**INT. JOHN'S HOUSE - DAY**

house  
dials a

Sweating from the run, John peers up the stairs. The  
is silent. In the lounge he picks up the phone and  
number.

**ANSWER MACHINE**

You have reached From Russia With  
Love. If you are interested...

He hangs up.

**INT. LANDING - DAY**

shower's

John stands with his ear to the bathroom door. The  
on.

**INT. NADIA'S BEDROOM - DAY**

spare  
Springsteen

It's empty. He slips inside.  
Stuff everywhere. Cigarette cartons, several lighters,  
wool, suitcase, rucksack. Huge poster of Bruce  
on wall.

bras

Warily, he opens the bedside drawer: Different coloured  
and knickers.

lifts it

In her open suitcase lies a small wooden chest. He  
out and puts it on the bed, hesitates, then opens it.

on the

A pair of Russian Army field binoculars. He puts them  
bed beside him. A small silver pistol, the size of a  
Derringer. He studies it, and pulls the trigger. It's a  
cigarette lighter.

marriage  
page

A brochure of prospective husbands provided by the agency. After a dozen or so photos he comes across his but the photo has been cut out. He sees his name in the strange lettering, under the hole.

**INT. BATHROOM - DAY**

face.  
Nadia in the shower, eyes shut, water pouring over her

**INT. NADIA'S ROOM - DAY**

Nadia as  
neck --  
him. He

John flicks through a stack of photographs. One of a young girl in a meadow, with binoculars around her John looks at the same binoculars on the bed next to turns them over in his hands.

He looks through them. He slowly lowers them. He's seen something. He stands and crosses the room.

cut

On the mantelpiece, in a silver frame, is his picture, from the brochure. He holds it in his hands.

picture,

The shower has stopped. In a panic he replaces the the photographs, the gun lighter, the brochure, and the binoculars.

**INT. LANDING - DAY**

heads

Nadia leaves the bathroom, hair wrapped in a towel, and straight towards us.

**INT. NADIA'S BEDROOM - DAY**

whips

John shuts the chest, drops it back into the suitcase. The photo of the binoculars girl is on the pillow. He it under the bed just as Nadia enters.

in her

She doesn't seem surprised to see him standing there, room, in his tee shirt and running shorts.

**JOHN**

Nadia. This isn't going to work. I'm  
sorry. It's been a terrible mistake.  
You must go.

doesn't He takes the ring off and holds it out to her. She  
take it. He puts it on the bed.

**JOHN**

I'm booking a flight for tomorrow.  
I'm sorry.

shirt. John and Nadia on her bed, Nadia tearing off his tee  
She gets on top.

**EXT. JOHN'S CLOSE - DAY**

waves to The milkman hops a low fence between two houses. He  
a man watering his rose trees.

**INT. NADIA'S ROOM - DAY**

off John and Nadia having sex. They don't take their eyes  
each other.

**EXT. JOHN'S CLOSE - DAY**

don't A mother corrals her school children into a Volvo. They  
want to go.

**INT. NADIA'S ROOM - DAY**

his John sits on the edge of the bed, holding his head in  
his hands. The door has just shut behind him. He looks at  
left hand. He has the ring on.

**VOICE OVER**

Problem solving. John identifies  
most problems within appropriate  
time frames...

**INT. NATWEST BANK, ST ALBANS - DAY**

The large oak doors of the bank swing open.

**VOICE OVER**

Most of the time he develops several alternative solutions to problems...

We move fast through the banking hall to the furthest counter.  
The blind snaps up to reveal John, wearing a smart suit.

**VOICE OVER**

He usually resolves or minimises most problems before they grow into larger problems...

**INT. BEHIND THE GLASS - DAY**

a John's skilled hands loading a stack of banknotes into drawer. The cashier next along, Clare, smiles at him.

**CLARE**

Good weekend?

**JOHN**

Uh. Yeah. Pretty good.

**CLARE**

Do anything special?

**JOHN**

Uh. No.

**VOICE OVER**

Communications. John listens and comprehends well.

**INT. BRANCH MANAGER'S OFFICE - DAY**

John sits in front of a large desk, hands on knees.

**BRANCH MANAGER (O.S.)**

When communicating he is good at selecting the most efficient methods and displays effective verbal communication skills...

loud Across the desk the Branch Manager reads a report out in an impersonal, flat manner.

**BRANCH MANAGER**

On one occasion John showed first

class communication skills in a delicate customer situation.

**INT. JOHN'S KITCHEN - DAY**

John's Nadia opens a kitchen cupboard and stares inside at groceries.

**BRANCH MANAGER (V.O.)**

Initiative. John is reasonably quick to volunteer whenever others need help. Although he is sometimes reluctant and or unwilling to ask for it himself...

mouth. She opens some pickled onions and pops one in her

**INT. LIVING ROOM - DAY**

Cradling the jar of onions, she scans his bookshelf.

**BRANCH MANAGER (V.O.)**

He is adequate at resolving difficult or emotional customer situations...

of The Bluffers guide to the Internet. She opens an old copy 'John Lion, The Witch and The Wardrobe. Inside is written Buckingham Class 3F'.

**BRANCH MANAGER (V.O.)**

He usually fulfills commitments made to customers within expected time frames.

**INT. JOHN'S BEDROOM - DAY**

photos. She opens the wardrobe. In a shoebox she finds some

**BRANCH MANAGER (V.O.)**

Customer Service. John shows a high degree of respect for customers...

flanked by One of John as a little boy, holding a football, his parents. On the back someone has written "Summer 1973".

**BRANCH MANAGER (V.O.)**

John still has some reluctance to /  
or has problems in, carving out new  
relationships face to face.

arm  
Another of  
There is a photo of John, about three years ago, arm in  
with a plain, thin-looking girl, with small eyes.  
him kissing her on the cheek.

**INT. BRANCH MANAGER'S OFFICE - DAY**

John listening.

**BRANCH MANAGER**

Judgment -- John makes able decisions  
in most areas of his job.

**INT. JOHN'S BEDROOM - DAY**

bends  
and  
magazines.  
Nadia sees something at the bottom of the cupboard. She  
down to retrieve a black dustbin liner. She reaches in  
pulls out a small stack of hardcore pornographic

**BRANCH MANAGER (V.O.)**

John follows instructions  
conscientiously and responds well to  
personal directions.

She  
picks up a magazine and begins flicking through it  
impassively.  
She upends the bag and a half dozen videos fall out.

**INT. LOUNGE - DAY**

a  
screen.  
Nadia downstairs kneels in front of the T.V. and slips  
video into the machine. Nadia's face is lit up by the  
The sound of sex.

**BRANCH MANAGER (V.O.)**

John is normally very punctual and  
in most situations assumes  
responsibility for his own actions  
and outcomes.

see  
videos  
gag.

She pops a pickled onion in her mouth, and watches. We  
the images close and pixellated, as we did the marriage  
in the titles. It's a bondage scene, the woman wears a

**INT. BRANCH MANAGER'S OFFICE - DAY**

manager

John back in the room. The report has finished and the  
is scrutinising him in silence.

**JOHN**

Thank you -- I think that's very  
fair.

**INT. / EXT. JOHN'S CAR (MOVING) - DAY**

low

John drives his Rover through the centre of town, the  
orange sun on his face.

**EXT. JOHN'S CLOSE - DAY**

puts it  
passenger

The Rover pulls into the driveway. John opens the glove  
compartment and removes the ring Nadia gave him, and  
back on. He collects a brown paper package from the  
seat.

**INT. JOHN'S KITCHEN - NIGHT**

in  
and  
Nadia.  
English  
through

John and Nadia at the supper table. She is knitting the  
jumper. Despite the silence, John seems more relaxed,  
shirtsleeves and loosened tie. He puts his fork down,  
places the brown bag on the table, pushing it across to  
She opens it and removes a big hardback Russian -  
dictionary. John smiles and nods "open it". She flicks  
it.

down,  
porn

She turns it over in her hands, nods, puts the book  
reaches under the table and surfaces with the stack of

dictionary. magazines. She puts them on the table next to the

John beholds the pile. "Wet N' Wild" is on top.

He rises slowly from the table and sleepwalks from the kitchen.

**INT. JOHN'S HALL / STAIRS / LANDING / BATHROOM - DAY**

stairs John, frozen-headed, floats down the hall, up the  
into the bathroom, locks the door, sits on the toilet.

**INT. JOHN'S KITCHEN - DAY**

still Downstairs Nadia clears, the dishes. The porn stack  
sits on the table, beside the dictionary.

**INT. BATHROOM - DAY**

eyes. Still on the toilet. He hasn't moved. He closes his

**INT. LANDING - NIGHT**

clear, It's dark. The bathroom door opens a crack. The coast  
he dashes for the cover of his bedroom.

**INT. BEDROOM - NIGHT**

sigh John rests his head against the doorframe and heaves a  
him. of relief. He turns and freezes. Nadia is there next to

She slowly loosens his tie. Holding it in her hands she  
examines the strange little bank logo on it, before  
deliberately tying the tie over her mouth like a gag.

Quickly A second tie is pulled from a hanger in the cupboard.  
tight and skillfully she ties her hands together, pulling it  
gives with her teeth. Finished, she flicks her hair back, and  
him a long, level look.

**VOICE OVER**

It will feel very strange at first

but then you get used to it.

**CUT TO:**

**INT. ROOM IN THE BANK - DAY**

A close up of John's face. He closes his eyes, falls backwards, and is caught in the arms of a colleague.

**TRAINER**

Good. Again.

wait he  
before

John stands again and closes his eyes. After a short falls back and again his colleague catches him just he hits the ground.

**TRAINER**

Very good. How does that feel John?

**JOHN**

It feels good. Weird.

**TRAINER**

It's called Trust and Letting Go.

John nods.

**TRAINER**

Trust and Letting Go.

following

A simple guitar theme begins, and plays over the sequence:

ball

Kids playing cricket in John's Close. A boy hits the and others chase it as it bounces off cars.

Nadia

John at dusk tied to the bed with his two bank ties. is on top. They are having sex.

machine.

Hands stacking bank notes into the back of a cash Fast, mechanical.

He

At the bank, John walks to his desk. His phone rings. answers it.

looks  
colleagues,  
woman's  
eyes  
leave the  
and  
breaks  
the  
Nadia  
sips  
seems  
They  
on the

Silence. Then soft breathing. John listens intently and around.

"Nadia...?" -- John sits there, surrounded by his listening to Nadia breathe.

Close up on a man's hands tying a tie tight a-round a wrist. Pull back to a close up of Nadia's face, her fixed on John.

John running by the river.

John watches Nadia rise from his bed after sex and room. He stares out the window.

Nadia's fingers, knitting skillfully.

Nadia sits on her bed alone, pulling on black stockings attaching them to suspenders.

The street cricketers run for cover as a thunder storm over the close.

Rain coming down in John's garden. The pair sit under shelter of the back porch. John has his hands out as is winding red wool it into a ball. The jumper is half finished.

The rabbits shelter from the rain under broad leaves.

John in a pub with a four colleagues from the bank. He his half, half listening to the conversation. It all so dull. He finishes his drink and looks at his watch. They ask him if he's staying for another.

A knitting needle is drawn from a row of red stitches on the nearly-finished jumper.

She  
his  
Nadia kneels over John holding the knitting needles.  
presses one to his skin and we watch it drawn across  
chest in close up, up to his neck.

lying  
make  
and  
Nadia  
She  
His eyes are fixed on hers.  
Close up on Nadia's face. Her mouth is gagged and she's  
on her front, head half-buried in a pillow. We can just  
out John behind, on top of her. Both are lying still  
breathing hard, covered in sweat. Catching her breath  
yanks the gag off and wriggles out from underneath him.  
snatches up a towel and covering herself hurries to the  
bathroom.

The guitar theme ends.

**INT. LANDING - NIGHT**

Through  
room,  
frame.  
John presses his ear to the bathroom door. The sound of  
retching.  
The toilet flushes. John pads back to his bedroom.  
the gap in the door he sees Nadia coming out, go to her  
and shut the door. He rests his head against the door

**CUT TO:**

**INT. LOUNGE - DAY**

watches  
up,  
A beautiful morning. Through the patio window, John  
Nadia in the garden, sitting on the lawn reading her  
dictionary in the sunlight. In dungarees with her hair  
she looks very young.

**EXT. GARDEN - DAY**

then  
He walks warily out into the sunlight. She looks up,

to  
back to the big book in her lap. He places the tea next  
her on the grass.

**JOHN**

Are you O.K.?

slowly,  
She looks at him, then down at her tome. She speaks  
in a heavy accent:

**NADIA**

Today is bath day.

**JOHN**

Sorry?

She studies her book. Looks up.

**NADIA**

Today is bath day.

He shakes his head.

**JOHN**

Bath day?

She nods.

**JOHN**

I don't understand.

**NADIA**

Happy bath day.

The penny drops.

**JOHN**

Today?

She frowns. John leafs through the dictionary.

**JOHN**

Syevodnya?

**NADIA**

Syevodnya

**JOHN**

Happy Birthday. Happy Birthday.

He puts his hand on her shoulder.

**NADIA**

Party.  
(pause)  
Party. Syevodnya.

John nods, smiling.

**JOHN**

Yes. Party. Party syevodnya.

She lights a cigarette from the butt of her last. Blows  
smoke.  
She holds the jumper up to John, as if to try it for  
size,  
and the theme returns.

**INT. KITCHEN - DAY**

John is on the telephone.

**JOHN**

...It might just be a twenty-four  
hour bug...

**INT. BANK - DAY**

Clare listens, concerned.

**CLARE**

Well you just get better. I'll tell  
Beaky. You just get some rest, ok?

**INT. KITCHEN - DAY**

Nadia  
John puts the phone down. He looks down the hall, where  
is killing ants on the table, with her dictionary. He  
smiles.

**EXT. JOHN'S CAR - DAY**

A shot from above, of the Rover's windscreen,  
reflecting the  
passing trees.

Nadia's  
The roof is down. We glide up the windscreen, up  
body, in the passenger seat. Her face is upturned  
slightly,  
she's wearing sunglasses, which reflect the passing  
trees.

**INT. JOHN'S LOUNGE - NIGHT**

lights  
glowing

Nadia sits alone at the dining room table. Suddenly the  
go out. John enters, carrying a small birthday cake  
with candles.

across

The light throws huge shadows on the walls and flickers  
their faces.

opposite

He sets the cake down on the table and sits down  
Nadia

**JOHN**

Happy Birthday to you. Happy Birthday  
to you. Happy Birthday dear Nadia...

face  
hall,  
shouting

The front doorbell rings. A loud long burst. Nadia's  
transforms into a big grin. She hurries out into the  
leaving John alone with the cake. Nadia whooping and  
excitedly. Other voices. Shouting. Shouting in Russian.

her  
goes  
plunged

A man bursts in carrying Nadia in his arms. He spins  
round in the candlelight, kisses her, puts her down and  
to the table where he blows out the candles. They are  
into darkness.

Lots of whooping and laughing. A Zippo flares up and  
illuminates some faces, all laughing.

**CUT TO:**

switch.

John's hand groping along the wall. It finds the light

dark,  
case.

There are two men here. One small and wiry, one big and  
like Rasputin. They each carry rucksacks and a guitar

**YURI**

You must be John. You seem very nice.  
Excuse me.

man,  
they  
In Russian, the first man introduces Nadia to the other  
who is relighting the candles with a Zippo. It seems  
haven't met before.

hands  
The first man, Yuri, pulls out a bottle of vodka and  
it to John.

**YURI**

How's that? We can't drink our piss  
can we?

**JOHN**

Hang on hang on, sorry, but like,  
who are you?

**YURI**

You must find some glasses, small,  
for the toast, and some plates.

**JOHN**

What are you doing here?

Yuri stops.

**YURI**

Sorry. You've lost me...

**JOHN**

I'm asking what you're here for.

**YURI**

What?

Yuri speaks to Nadia in fast Russian.

**YURI**

(to John)

You don't speak Russian? Pratssteetye!  
This explains your cold eyes.

Nadia begins gabbling to Yuri in Russian. Yuri says the  
English word -- "Friends".

**NADIA**

(to John)

"Frenzy".

**JOHN**

Yes I know.

**YURI**

(himself)

Yuri.

(Rasputin)

Alexei. Alexei and Yuri.

Alexei speaks.

**JOHN**

What did he say?

**YURI**

He says he feels safe here.

Nadia talks fast to Yuri.

**YURI**

She says she wanted to tell you but her English is shit. And no one speaks Russian, it's very hard for her. The light please.

Alexei turns off the light again. Nadia blows out her  
candles.  
They are plunged back into darkness. John turns the  
light on  
again. Yuri is already sitting down.

**JOHN**

I need to know who you are first please.

**YURI**

Oh.

(Yuri stands)

We are Russian.

**JOHN**

Yes. I know.

**YURI**

Good.

(he sits down)

**JOHN**

And...

**YURI**

And what? You mean from the beginning?  
Jesus. Can I uh okay, as we say in  
Russia can I cut a long story short.  
Okay. Nadia is my little cousin.  
Except she's not. But we say cousin.  
This is for you.

He hands John another bottle of vodka.

**JOHN**

Hold on.

**YURI**

Toast first then we talk seriously,  
I can see you are serious about us.

glass  
down  
finish

Vodka is splashed into their glasses. Yuri raises his  
and shouts a toast in Russian: "Vashe Zdarovye!". They  
their vodka, John sips at his, then realises he must  
it. Yuri makes as if to throw his in the fireplace.

**YURI**

Just kidding.

the

Sausages, cheese, bread and pickle bottles rain onto  
table from Yuri's rucksack.

**JOHN**

(to Yuri)

So hang on. You're both Nadia's  
cousins?

**YURI**

(shaking his head)

Of course not. Alexei, he's is my  
problem.

**JOHN**

Right.

**YURI**

We better watch him. He's crazy.

**JOHN**

Right.

**YURI**

I am actor, he is actor, although he

is an actor stroke musician. I just noodle along, I'm not so good. He makes me look like a retard -- He smokes me. I don't mean he smokes me.

Yuri mimes giving a blow-job.

**YURI**

I mean he smokes me. Do you say "smoke" in U.K.?

He mimes the blowjob again.

**JOHN**

No.

**YURI**

Right. So I can say he smokes me. So.

Pause.

**JOHN**

So?

**YURI**

So I come to England with other actors to make shows, I meet this freak from Novgorod I tell him of you and Chicken and the birthday here we are.

John. Yuri speaks to Nadia in Russian, she replies looking at

**JOHN**

What was that?

**YURI**

I asked her if you were happy to see us. I find it hard to tell with you.

**JOHN**

Yes it's okay. Thank you for the food.

wrists Nadia lights a cigarette. John notices that on both she has bold red marks from the ties. He freezes.

**YURI**

She says you are a little shy. I think I know this.

the  
John is thrown, panicking that one of them will notice marks.

**JOHN**

So how long will you be in England?

**YURI**

Plans are for the architects, politicians and so forth.

**JOHN**

You must have a visa or something...

**YURI**

You're asking for my documents?

**JOHN**

No, no...

big  
a  
glancing  
her  
starts  
Yuri laughs, translates for Alexei and they both get a laugh out of this. Yuri gets his passport out and makes big show of presenting it to John. But John keeps at the marks on Nadia's wrists. We see a close up of neck. There is the tiniest blood mark. John sees it and to sweat.

**YURI**

We are all Europeans here. Europe, Tony Blair and Maggie Thatcher!

and  
gulps.  
Yuri raises his glass and they all drink to Tony Blair Margaret Thatcher. John drinks his vodka in two hot

**YURI**

So. You have nothing to say to your Fiancee? Maybe to wife of forty years it's understandable. Come on. You speak and I will translate.

John looks glazed. The room falls silent.

**JOHN**

Hello.

Yuri translates -- She replies.

**YURI**

She says 'Hello' to you. Go for it  
John!

**JOHN**

Uh. Do you like England?

**YURI**

Classic!  
(he translates)  
Thank God. She says 'Yes!'

John nods. He watches Nadia tap ash. The wrist again.

**JOHN**

Uh...

They all wait. Yuri nods encouragingly.

**JOHN**

I can't think of anything. Hang on.

Nadia speaks in Russian to Yuri.

**YURI**

She says she has a secret to tell.

**JOHN**

What?

Nadia speaks. John waits uncomfortably. Silence.

**YURI**

She says she watched you at the  
airport.

John stops.

**JOHN**

When?

**YURI**

(translating)  
"I saw you waiting there, by the  
gate."

**JOHN**

I...

**YURI**

"I have these uh..." She explains to you... "When I was a little girl my father had these beautiful old glasses." Like... I don't know the word. Like for watching uh... for watching the birds.

We see John's face.

**JOHN**

Binoculars.

**YURI**

Binoculars. He had these Binoculars he has kept from the war.

**CUT TO:**

Scene 1 reprise.

**EXT. SUMMER MEADOW - DAY**

A young girl runs through a summer meadow with a pair of Russian Army field binoculars, around her neck.

**YURI (V.O.)**

I would run around with them taking pictures of things I liked with my mind. If I saw something beautiful I would take a picture.

With the binoculars pressed to her face, she spies butterflies, birds, a rabbit. She stops running and aims the binoculars up, up, into the sun

**INT. JOHN'S LIVING ROOM - NIGHT**

Yuri translates.

**YURI**

The day before I left Russia my father gave me the old binoculars. He said that when I saw you I was to stand far away and look at you with these, and to examine your face closely. And if you were a bad person I could

run away.

Nadia looks at the table.

**YURI**

She says she took a picture.

John watches Nadia looking at the table. She glances up  
once  
and catches his eye.

Alexei suddenly slams his hand down on the table. He  
raises  
his palm. There is an ant squashed there. He shows  
Yuri.

**ALEXEI**

Nasyekski.

**EXT. JOHN'S GARDEN - NIGHT**

The small party has moved outside to the patio, where  
they  
sit around a low wooden table in the mellow  
candlelight. A  
huge late Summer moon hangs over the fields. Alexei  
tinkles  
beautifully on his guitar.

He stops asks a question in Russian.

**JOHN**

What was that?

**YURI**

Oh nothing.

**JOHN**

Tell me.

**YURI**

No. It is too judgmental.

**JOHN**

Tell me what he said.

**YURI**

He says why did you send to Russia  
for a wife.

Silence. John suddenly looks sick.

**YURI**

You are not ashamed of it? It's no surprise to want to love.

**JOHN**

No. It's not that.

**YURI**

Do you believe in love?

**JOHN**

I suppose it's... I mean define your terms.

**YURI**

It's very strange. How many people are truly themselves with their love? It is the greatest human disaster and it is never in the newspapers. There are no Marches Against Heartache, no Ministries Against Loneliness, no Concerts Against Disappointment. We look away. And still we know in secret that nothing is more important to us. The one thing we all share but don't say. Look John I will show you something.

He takes a plate and starts reaching for the food.

**YURI**

Here look, something beautiful from Russia. Here is Life, there, take it.

John accepts the plate.

**YURI**

Here is bread. Khylep. This is work. We all need this, here eat.

John eats.

**YURI**

Good. But we cannot survive with just work, so here is meat and blood. Myasa. This is family and country, flesh, strength, eat.

John bites the sausage.

**YURI**

But again this is not life. Here is joy and pain. Chyesnok. Without these life has no flavour, is too serious. Eat.

John nibbles some pickled garlic.

**YURI**

But this vodka.

(pause)

Is love. Only this magic changes you inside. The moon and the stars and the sun.

and  
his  
Yuri offers John the glass. He looks at Nadia, takes it swigs it down in one. He looks across at Nadia, wiping mouth, his eyes watering. She looks back at him.

Alexei begins softly singing a song. As he sings:

**YURI**

This is a love song, a soldier's song to his beloved -- Alexei, he's Afghanstya, a veteran of Afghanistan. He saw terrible things.

verse  
Nadia  
They listen to the beautiful, sad voice. For the second Yuri joins in, a slow stirring lament. For the end joins in too and the three of them begin harmonising beautifully. John watches in the candlelight.

her  
John, Nadia and Alexei pose with the cake. Nadia puts arm round John and Alexei. With a FLASH! Yuri takes a Polaroid.

table  
focus,  
The guitar theme returns as we see the Polaroid on the in close up, developing speeded up. John comes into beaming.

**INT. LOUNGE - NIGHT**

tucked  
John  
We track across the sleeping faces of Yuri and Alexei into their sleeping bags with guitar cases for pillows.

switches the light off and closes the door.

**INT. JOHN'S BEDROOM - NIGHT**

heads  
her  
in  
drifts

John and Nadia seen from above lying asleep, with their together, in the moonlight. Nadia whispers something in sleep, in Russian. Fast asleep John mutters something English. Their sleeping, unintelligible conversation, on in the night.

**INT. BANK - DAY**

his  
rubs his

John sits at his desk in the open plan office. He looks nervous.

This is because he is wearing Nadia's ring. People pass desk, a couple say hello, but they don't notice. He chin. Nobody notices.

Eventually his manager approaches.

**BRANCH MANAGER**

Quick word John?

He leans over the desk.

**BRANCH MANAGER**

This is sensitive. Your car. Lovely car. Doesn't necessarily give the right impression.

**JOHN**

Ch...

**BRANCH MANAGER**

To customers approaching the bank from the rear

**JOHN**

(thrown)  
Right.

**BRANCH MANAGER**

You can see why it's sensitive?

**JOHN**

Uh... Yes.

The manager smiles and taps the desk twice.

**BRANCH MANAGER**

I'll leave it on your desk.

John is left alone.

**INT. HALL / LIVING ROOM - DAY**

two  
night  
The front door opens and John walks into his hall. The  
rucksacks are still side by side where they were the  
before...

**INT. KITCHEN - DAY**

orange. He  
skin of  
He opens the fridge and pours himself a glass of  
stops -- There on the draining board lies the bloody  
a rabbit. John jumps out of his skin.

line  
wood.  
Next to the rabbit skin is a hand-drawn map. A dotted  
winds around the map and ends with an X in a small

He looks at the rabbit skin, with its eyeless sockets.

**EXT. FOREST - DAY**

sun  
John follows a path through a big silent wood, the low  
flaring and catching his white work shirt.

**P.O.V. OF JOHN**

the  
through binoculars, a long way off and squinting into  
sun.

Nadia lowers the binoculars and looks past us.

**CUT TO:**

distance.  
John spots some figures lying on the grass in the

from He heads towards them, and watches them for a moment  
thirty yards away.

blanket, Alexei, Yuri and Nadia sit in a small clearing. A  
cushions, bread and vodka are scattered around. Yuri is  
strumming a guitar. Alexei and Nadia are laughing and  
chatting. He removes a small twig from her hair and  
flattens it under his big hand. John watches the gesture. It's  
so intimate they could be lovers.

**YURI**

(calls)

John. We can see you hiding.

group. John steps out of his hiding place and approaches the  
something. He Alexei has Nadia falling about laughing about  
smiles at her then nods to John.

piece Pieces of cooked rabbit lie in tin foil. Alexei feeds a  
John, and to Nadia with a big hunting knife. Nadia smiles at  
starts knitting.

**YURI**

How is bank?

**JOHN**

Fine. I thought you were leaving  
today.

**YURI**

To be indoors on such a day. It's  
crime.

stretches Nadia stops knitting and takes her shirt off and  
knife he back to sunbathe in her black bra. Alexei takes the  
blade has just finished cleaning and holds the cold wide  
it flat above Nadia's bare stomach. Just before pressing  
They down he looks across at John. Nadia yelps and sits up.  
laugh, and Yuri joins in. John laughs uneasily.

about Alexei notices marks on Nadia's midriff. He asks her  
them in Russian.

explanation. John goes white, unable to understand Nadia's  
He has no idea what she told him.

**EXT. LAKE IN FOREST - DAY**

underwear. At sunset, the four run towards a lake in their  
They jump and dive in, and begin splashing each other.

sunlit John duck-dives under the water and swims through the  
swimming streaked green water. We see him under the water,  
towards us, caught by the sun's rays.

spots John surfaces, and wipes the water from his eyes. He  
and Alexei and Nadia playing in the water. Alexei grabs her  
throws her in the air and she comes down with a splash.

their John treads water nearby. He watches them both hold  
noses and disappear under the surface.

anything. They've both vanished. John ducks under the water.  
John's underwater P.O.V.: It's too murky to see

them. The two surface, breathing hard, laughing. John watches

kiss Alexei holds Nadia tight and looks like he might even  
water. her. But instead he ducks her and holds her under the

John treads water nearby. She's been under a long time.

**JOHN**

Hey.

near, John begins to swim toward Alexei. Just as he gets

she  
twice,  
swims  
John,

Alexei lets Nadia surface, coughing and spluttering --  
shouts at Alexei in Russian, angry.  
Alexei makes for her again but she pushes him away,  
almost slapping him. She is very uncomfortable. She  
away.  
Yuri admonishes his friend in Russian. Alexei stares at  
then swims off powerfully back towards the shore.

**YURI**

He's just having fun. He's maybe too  
strong you know...

John watches Nadia walk out of the lake towards her  
clothes.

**INT. BEDROOM - NIGHT**

John walks into his bedroom. Nadia is on the bed with a  
dictionary. She puts it down. She speaks very slowly.

**NADIA**

They go. John. They go.

**JOHN**

What's wrong?

**NADIA**

They go.

**JOHN**

Of course. They go. Yes. Yes.

**NADIA**

They go.

**INT. JOHN'S SITTING ROOM - NIGHT**

John stands at the end of the two sleeping bags.

**YURI**

I understand. I'm so sorry

**JOHN**

You can stay tonight.

**YURI**

I have brought you trouble. Maybe I should have come alone.

**JOHN**

Good night.

Alexei stares at John as he backs out of the room.

**INT. JOHN'S BEDROOM - NIGHT**

Nadia  
stares

John closes his bedroom door and slips back into bed. is already asleep. John lies back in the moonlight, and at the ceiling.

**EXT. GARDEN - DAY**

A light summer rain. Drips fall from rose petals.

**INT. JOHN'S BEDROOM - DAY**

she's

John opens his eyes. He rolls over towards Nadia, but already up and about.

jumper up  
big,  
He

Alone in his bedroom, John holds the now-finished to himself. He tries it on. It's a good four sizes too the arms are too long and it hangs down to mid-thigh. looks at himself in the mirror and smiles.

**CUT TO:**

**INT. STAIRS / HALL / KITCHEN - DAY**

the  
bags  
his

He pads downstairs in his pants, picks up his mail from doormat and peers into the living room. The sleeping and guitar cases have gone. About to peruse his mail, eye is caught by something else.

he  
patio

There is a small wild deer standing in the living room. Looking at him. John stares back at it transfixed, when hears a scream. The deer starts and bolts out of the

back doors. John is thrown. It was a woman's scream. He goes out and looks down the hall.

the Twenty feet away, down the hall, is Yuri, sitting on kitchen floor, his back to the cooker. He's crying.

**YURI**

John. You must call the Police.

he Suddenly Alexei steps between them in the doorway. As moves out of view, we see he is holding his hunting knife. John hears Nadia cry out, from inside the kitchen. He drops his mail and rushes forward.

**INT. KITCHEN - DAY**

around Nadia is tied to a chair. Alexei pulls a gag tight her mouth and holds the knife to her throat.

**JOHN**

What are you doing?

Alexei shouts at Yuri in Russian.

**YURI**

John, I'm sorry. It's my fault.

Alexei shouts again. Nadia is frozen with terror.

**JOHN**

What's he doing? What the fuck are you doing? Leave her alone.

Alexei addresses John.

**YURI**

He says sit down. Or he'll cut her.

crying. Alexei and Yuri shout at each other. Nadia begins

**YURI**

Sit down please.

John sits across the table from Nadia.

**JOHN**

Tell him to stop and let her go, and we'll talk.

over The kettle boils. Alexei takes the kettle and holds it over Nadia's head.

John springs up.

**JOHN**

Put the fucking kettle down.

**YURI**

John.

**JOHN**

Put the fucking kettle down. Tell, Yuri, tell him put it down or I'm going to make him.

Yuri translates -- Alexei replies.

**YURI**

He says you scare him so much he must go to the toilet in his trousers. John, he is a soldier. A trained killer. We must do what he says.

**JOHN**

What? What does he want?

Alexei speaks.

**JOHN**

What did he say? Tell me!

**YURI**

He says you are very sad ridiculous man. I don't agree of course. And that you must pay someone to have sex like a prostitute. Nadia is a prostitute. I'm sorry.

**JOHN**

What does he want. The Russian shithead. What do you want ?

**YURI**

He wants money.

**JOHN**

Tell him to put the kettle down and  
I'll give him money.

Yuri translates this for Alexei. Alexei has a reply.

**YURI**

He wants a lot of money.

**JOHN**

I'll give him money. Tell him to put  
the...

**YURI**

He wants the money from your bank.

**JOHN**

I'll fuckin' give it to him! We'll  
go down there.

**YURI**

You don't understand. He wants all  
the money that is in your bank.

**JOHN**

I've got eight hundred pounds. Oh  
Jesus.

The penny drops.

**JOHN**

Oh Jesus.

**YURI**

He is sure you can do this. Of course  
you can not.

**JOHN**

Oh Jesus. Of course I can't.

kettle, and  
hair.

Alexei doesn't need the translation he tilts the  
a small amount of boiling water trickles onto Nadia's

She screams through the gag.

knife

John tries to reach across to her but Alexei draws the  
and holds it to his face.

**JOHN**

Just leave her alone.

**YURI**

I'm so sorry.

**JOHN**

Leave her alone.

help  
CLOSE UP On Nadia's terrified eyes, imploring John to  
her.

**INT. / EXT. JOHN'S CAR - DAY**

is  
back  
his  
John drives grim-faced through the morning rain. Yuri  
next to him staring ahead at the road. Alexei is in the  
with Nadia who is still bound and gagged. He's holding  
knife to her ribs.

**INT. MULTI-STOREY CAR PARK - DAY**

engine.  
in  
The car parks on the top floor. John turns off the  
He looks at Nadia in his rear view mirror but she seems  
shock.

**INT. HIGH STREET - DAY**

carrying  
look  
John strides towards us down St. Albans High Street,  
the two guitar cases, his raincoat flapping. His eyes  
glazed, the busy street sounds around him muffled.

**INT. NATIONAL WESTMINSTER BANK - DAY**

place  
security  
The doors slide apart and John enters his branch. The  
is full of customers. He cheeks himself through the  
door and into the back.

**INT. OPEN-PLAN OFFICE - DAY**

Manager  
John walks through the open plan office. His Branch  
is there with another bank official, and Clare.

**BRANCH MANAGER**

Ah John. This is Robert Moseley,

Head of South East New Business.  
Robert, this is John Buckingham.

**MOSELEY**

Hello John.

**JOHN**

Hello.

**BRANCH MANAGER**

I thought you could give us the tour  
this morning. Sort of be our Indian  
Guide.

**JOHN**

Right.

**MOSELEY**

(i.e. the guitars)  
Do you play?

**JOHN**

Yes. I do.

**CLARE**

That's John. He's always surprising  
you with hidden talents.

**MOSELEY**

I used to be in a band. Keyboards.  
Sort of like very loud, uh -- very  
loud Marillion.

They laugh. Pause.

**CLARE**

(to John)  
Well, Maestro, give us a tune.

They laugh. Pause.

**JOHN**

I'll give you a tune later.

The Branch Manager takes John to one side and stage-  
whispers.

**BRANCH MANAGER**

Take the ball and run with it John.

**INT. BANK CORRIDOR - DAY**

room  
Go.

John leads the team down the corridor past the training  
where his colleagues are busy with Trust and Letting

**JOHN**

This is uh... This is the uh...

A colleague passes carrying a file.

**PASSING COLLEAGUE**

Morning John. Give us a tune.

**JOHN**

I'll give you a tune later.

**INT. TRAINING ROOM - DAY**

They enter the training room.

**JOHN**

This is where we're doing Trust and  
uh... Trust and Letting Go.

**MOSELEY**

We're not doing this till the fourth  
quarter -- Has it, uh -- any results,  
has it been been beneficial?

**JOHN**

Yes.

**CLARE**

It's weird at first. Sort of exciting  
and frightening at the same time.  
Wouldn't you say John?

**JOHN**

Yes.

**BRANCH MANAGER**

We're starting to see results. This  
is Karen, who's uh... taking uh...  
it.

couple

They say hello to each other and MOSELEY asks her a  
of questions.

**JOHN**

Excuse me.

**INT. CORRIDOR - DAY**

the  
the  
John nips out and fetches his guitar cases. He rounds  
corner, down a couple of steps. He checks himself into  
Safe Area. A Colleague passes him.

**COLLEAGUE**

Morning John. Hey, Moseley's here.

**JOHN**

I'll give you a tune later.

**INT. SAFE ROOM DOOR - DAY**

door  
stricken  
John punches in the security code. He opens the safe  
and goes inside, closing it behind him. We see his  
face peering through the toughened glass.

**INT. TRAINING ROOM - DAY**

employee.  
Robert Moseley falls backwards into the arms of an

**MOSELEY**

It's weird isn't it.

open  
A little bored perhaps, Moseley gazes out through the  
door. He sees...

**INT. CORRIDOR - DAY**

guitar  
the  
John bowling out of the safe-room backwards heaving two  
cases. One bursts open spilling bundles of fifties onto  
floor.

**INT. TRAINING ROOM - DAY**

Letting  
Moseley, the Branch Manager, Clare, and five Trust and  
Go catchers all watch...

**INT. CORRIDOR - DAY**

to see  
John scoops up the money, refasten the case and stand

them all watching him, as the five Trust and Letting Go fallers crash to the ground in unison.

**EXT. SIDE STREET - DAY**

the  
loudly  
John hauls ass towards us straight down the middle of road, a guitar case in either hand, footsteps clapping on the wet cobbles. Alarms sound, dogs bark.

**EXT. STREET CORNER - DAY**

street.  
metres.  
He skis around a corner, and sprints up this other We are close by his head, as he sprints one hundred

**EXT. CAR PARK ROOF - DAY**

the  
dives  
third  
lurches  
Running flat out across the car park. Yuri throws open car door and John hurls the guitar cases inside. He in, turns the key in the ignition. The Rover coughs and wheezes. He tries again. It spits and misfires. The time it catches and lives. John grinds the gears and off.

**INT. MULTI STOREY CAR PARK - DAY**

The Rover hurtles down the ramps.

**EXT. STREET - DAY**

It careens down a side-street.

**INT. / EXT. MOVING ROVER - DAY**

takes a  
mouth.  
Alexei opens one of the cases and looks inside. He deep breath and swears in Russian.  
He shows what is in the case to Nadia. Her eyes widen.  
Alexei gently lowers the gag and kisses her on the  
She returns the kiss hungrily.

car.  
John spots them in the mirror and nearly crashes the

pointing  
He looks desperately across at Yuri. Yuri is now

the big knife at John's ribs. The Russian shrugs almost apologetically.

beginning to  
passionately.  
In the back seat Nadia has freed herself and is pull at Alexei's clothes. They begin making out

white. He  
drives and we watch the life seep out of him.

**EXT. DUAL CARRIAGEWAY - NIGHT**

past a  
single  
storey run-down Motel.  
Cars tear through the night along the carriage way, Happy Eater. We pan round, across the motorway to a

**INT. MOTEL CHALET 17 - NIGHT**

double  
with  
from  
the mini-bar scattered around.  
A crusty motel chalet. Yuri and Alexei are sitting on a bed counting the money. The T.V. is on in the corner the sound turned down and there are empty miniatures

more  
was  
conversation  
appears as English subtitles.  
Nadia appears from the kitchenette area. They all seem relaxed, more themselves, as if what we've seen before an act. For the first time in the film their

**NADIA**

So?

stops.  
Alexei says "SSShhh" He is counting in his head. He

**ALEXEI**

(to Yuri)  
You first.

**YURI**

Fifty thousand. Almost exactly.

**NADIA**

Sixty four thousand, eight hundred.

**ALEXEI**

There's over eighty thousand here.

They look at each other, absorbing the moment.

**YURI**

Sweet Jesus...

He lies back on the bed and chuckles.

**ALEXEI**

Put it in the cases. Split it up.  
And don't forget you owe me £150.

**YURI**

What for?

**ALEXEI**

You know what for.

**YURI**

No I don't.

**ALEXEI**

I got you those trousers from Paul  
Smith.

**YURI**

I've been buying you stuff all week.  
I've been buying him stuff all week.

**ALEXEI**

Such as?

Nadia is smiling at them as they squabble.

**YURI**

When we went to the Hard Rock Cafe.  
Who paid? When we went to see 'Cats'.  
Who paid?

**ALEXEI**

Those aren't presents. That's normal  
friendship stuff

**YURI**

I paid for those guitar cases.

**NADIA**

What was 'Cats' like?

**YURI**

It was alright.

**ALEXEI**

Yeah it was okay.

**YURI**

Yeah. It was quite good actually.  
Some bits I really liked.

**ALEXEI**

The sets were good.

**YURI**

The sets were excellent. Everything  
was big, you know, all the rubbish,  
coke cans, sweet wrappers, dustbins,  
so when you were watching it you  
felt cat size. It was really clever.

alone Yuri goes into the bathroom, leaving Nadia and Alexei  
on the bed.

Alexei runs his hand across Nadia's cheek.

**ALEXEI**

(softly)

So. How many times did you have to  
fuck him?

**INT. BATHROOM - NIGHT**

other Yuri in the bathroom, he undoes his flies pees. At the  
John. end of the bathroom, tied to the bidet, gagged, is

**YURI**

How you doing?

his John refuses to meet his eye. Yuri flushes and wipes  
hands.

**YURI**

I'll show you something. It should  
make all this easier I think.

He From his back pocket, Yuri takes out an old envelope.  
opens it and removes a dozen or so Polaroids.

and a John looks down at the first Polaroid. Nadia, Alexei  
is a man John doesn't recognise at a birthday party. There  
picture is a cake with candles and everyone is smiling. The next  
is the same. And the next.

arm Sometimes Germany, sometimes France, but otherwise the  
pictures are the same, each 'fiancee' beaming with his  
round Nadia, Alexei looking on.

comes John studies the faces of his fellow dupes and at last  
eyes. to his own picture. Despite himself tears come to his

**YURI**

Not all these bastards were like  
you, believe me. You should not too  
feel bad.

He Yuri takes John's left hand and pulls off Nadia's ring.  
puts it in his pocket.

**INT. MOTEL BEDROOM - NIGHT**

She Alexei smokes on the bed. Nadia is lying the other way.  
They holds her hand out for his cigarette and he passes it.  
have the relaxed air of longtime lovers.  
Subtitles again.

**NADIA**

It's enough isn't it?

**ALEXEI**

What do you mean?

**NADIA**

You know what I mean babe, It's

enough. We can stop.

**ALEXEI**

Do you want to stop?

**NADIA**

Yes.

**ALEXEI**

We'll stop then.

They kiss. He takes her hand, and notices the tie marks  
her wrists.

**ALEXEI**

What's this?

**NADIA**

It's nothing. I burnt myself.

**ALEXEI**

That's not a burn.

**NADIA**

It is. I did it cooking.

They sit there looking at each other.

**ALEXEI**

On both wrists?

Nadia looks back at him. The seconds pass.

**NADIA**

What? I did it cooking.

Alexei studies her face. She pulls a face. He keeps  
staring.

**NADIA**

What?

They sit there in silence. Alexei is so big, and she is  
so  
small.

**NADIA**

Listen, I made you something.

Alexei  
Nadia leans over the bed, and searches in her bag.

she

watches her closely. She comes back up with the jumper  
has knitted.

**NADIA**

Put it on.

He looks at the jumper, then back at her.

**NADIA**

It's taken me weeks. I want to see  
you in it.

the

She starts pulling at his shirt. Eventually he pulls  
jumper on. It fits perfectly.

**NADIA**

Do you like it?

**ALEXEI**

Yeah.

He is still staring at her.

**NADIA**

Say thank you.

**ALEXEI**

Thank you.

strokes

holds

react, but

about

She takes his hands. He is still looking at her. He  
his hair. He places his big hand around her throat and  
it there, holding her at arms length. She doesn't  
just looks levelly back at him. They sit like this for  
ten seconds, looking at each other.

**NADIA**

We're going to have a baby.

Alexei seems not to relax. He keeps his hand there.

**ALEXEI**

What?

**NADIA**

You heard what I said. I'm pregnant.  
I've been throwing up for weeks.

lights a

Alexei removes his hand. Now he seems shocked. He  
cigarette.

**NADIA**

We're having a baby.

Pause.

**ALEXEI**

A baby? What are we supposed to do  
with a baby?

**NADIA**

Name it.

the  
She comes to him and holds him. He is still absorbing  
news.

back,  
We see Alexei's face over her shoulder, behind her  
unreadable. Behind his back she rubs her wrists.

**INT. BATHROOM - NIGHT**

the  
inside. We  
dimly  
him. As  
stands  
Some hours later, it's dark outside. John still tied to  
bidet. The door opens a crack and somebody slips  
hear the toilet seat go down. As his eyes adjust he can  
see Nadia sitting on the toilet. She doesn't look at  
she finishes she finally turns and holds his eye. She  
and slips out the door, leaving him alone.

**EXT. DUAL CARRIAGEWAY - NIGHT**

Cars crawl by on the road outside, their tail-lights  
stretching over the hill.

The shot processes and fades into dawn and light.

The early morning commuters now use the carriageway.

**INT. BATHROOM - DAY**

still  
Bright sunlight pours through a high window. John is

on the toilet. He begins to try to struggle free.  
After a great deal of fierce deadpan shimmying and  
pulling,  
he  
panting.  
handfuls  
himself.

**INT. MAIN ROOM - DAY**

John collapses in an armchair, rubbing his eyes. He  
looks  
shattered.

The Russians have gone.

**INT. MOTEL BATHROOM - DAY**

John in the shower, just standing there, letting the  
water  
hit him.

**INT. MOTEL MAIN SUITE - DAY**

John dries himself in silence. He pulls on his  
trousers,  
sits down to do his socks. One sock on, he walks to the  
smaller bedroom. He opens the door and peers inside.

**INT. SMALLER MOTEL BEDROOM - DAY**

Tied to the radiator, gagged with duct tape, is Nadia.  
John looks down at her. She looks away as her eyes fill  
with  
tears.

He sits on the bed facing her. They stay like that for  
a  
her  
slaps  
her across the face.

shock  
equally  
Her head hits the radiator. Nadia gasps hard from the  
of the blow. Without warning she slaps his face,  
hard.

biting, a  
real struggle.  
This starts a long silent fight; kicking, hitting,

real  
both  
Its intensity is almost sexual, but has the edge of  
violence. They end up on opposite sides of the room,  
panting, hurt and beaten.

**NADIA**

(in English)

Great. You've split my fuckin, lip.

John lies there on the floor, panting, and he hears the  
English words.

anew.  
ear.  
has  
where  
John  
Exhausted, John stands, wipes his mouth, and rushes her  
Nadia dodges out the way and cuffs him painfully on the  
The whole fight starts again and ends only when neither  
the strength to go on. Nadia staggers into the bathroom  
she shuts the door and begins to sob uncontrollably.  
lies on the bed listening to her cry.

**EXT. DUAL CARRIAGEWAY - DAY**

carriageway.  
The mid morning traffic flows by on the dual

**INT. HAPPY EATER - DAY**

Nadia  
Thousand  
Nadia and John sit in silence in the half empty diner.  
has a cut lip and a graze on her chin. John has a  
Yard Stare and a lesion over his left cheekbone.  
The Waitress comes over.

**WAITRESS**

Good morning. What can I get you?

**NADIA**

I'll have an espresso, with a small  
pastry, a croissant or something.

**WAITRESS**

We only do a croissant with the  
Continental breakfast.

**NADIA**

Just get me a coffee.

**WAITRESS**

One coffee. And for you Sir ?

John doesn't answer.

**NADIA**

He'll have a coffee.

they

The waitress leaves them. Nadia lights a cigarette and  
sit in tense silence, the pain of betrayal, and recent  
violence, thick in the air.

**JOHN**

You can't smoke in here.

Nadia ignores him. John bellows

**JOHN**

**YOU CAN'T SMOKE IN HERE!**

drag

over and

The diner falls silent, people stare. She takes a last  
and crushes the butt on the floor. A waitress comes  
puts down two coffees.

**NADIA**

I don't expect you to understand.

sips

calmly.

It seems as if John has no intention of replying. He  
his coffee, and puts it down. He begins speaking very

**JOHN**

Oh, I don't know. In my job as Deputy  
Assistant of New Business at the  
bank would have to listen to the  
problems of a great many individuals.

This took a lot of understanding and sympathy, to try to work out solutions to their problems. But, you see, I'm not in that line of work anymore. Nowadays I'm a bank robber.

**NADIA**

You don't understand anything.

**JOHN**

I think that about covers it. I think I have grasped the part about you being dumped though. That's got to hurt, I imagine. That's got to smart a bit. I mean strictly in my observer's capacity it seemed you two were getting on Pretty Fucking Famously.

He sips his coffee.

**JOHN**

Unless. Unless this is part of the routine. You get tied up, stick around, distract me, they both bust in and Steal My Cup Of Coffee.

**NADIA**

It's makes it easier. Okay.

**JOHN**

I don't want to know.

**NADIA**

It makes it faster. If I don't speak to the men, they fall faster. It's pretty obvious why.

**JOHN**

That's a relief. It's nice to know I'm a regular guy.

Pause.

**NADIA**

So what are you going to do?

**JOHN**

I'm going to drink my coffee. Then, we're going to the police station. Where there will be lawyers, loss of job, house, humiliation, gutter press,

and probably prison.

**NADIA**

They don't blame you. When a bank employee does this they understand. You get your life back. Anyway I bet you hated that bank.

**JOHN**

Even so I always felt the decision to burst in and rob it very much remained with me.

**NADIA**

Why else would you send off for me? If you just wanted sex just go to a prostitute.

**JOHN**

Well as it turns out I did.

comes  
She slaps his face. He slaps hers back. The waitress  
over.

**WAITRESS**

More coffee?

**JOHN**

Yes please.

**NADIA**

No.

She pours for John.

**JOHN**

Splendid. Thank you.

**WAITRESS**

Pleasure.

She smiles and leaves them. John watches her walk away.

**NADIA**

John, I need your help.

down.  
This really tickles John. He has to put his coffee

**JOHN**

You must think... I'm the biggest

pillock... In the world.

**NADIA**

No I don't.

**JOHN**

In the world.

**NADIA**

I know you just want to punish me --

**JOHN**

I do. I want to very badly.

**NADIA**

So you're just going to be vindictive

**JOHN**

In every sense. If at all possible.

**NADIA**

You can't hurt me more than I'm hurt already.

**JOHN**

Well, Nadia, It it's all the same to you, I'd like to give it a bash.

Pause.

**NADIA**

My name isn't Nadia.

John stares back at her.

**EXT. HAPPY EATER CAR PARK - DAY**

John drags her by the arm across the car-park towards  
the Rover.

**EXT. OUTSIDE POLICE STATION**

John drags her out of the Rover. She wrestles her arm  
free and walks up the steps on her own, with some dignity.  
John follows her.

**INT. POLICE STATION DUTY DESK - DAY**

Nadia  
unyielding.

They sit side by side in the waiting room, not talking.

looks resigned to her fate. John is tight-jawed,

who's

They wait as the the Duty Sergeant deals with a woman

lost her hat.

**NADIA**

(quietly, to John)

Where's the restroom?

**JOHN**

What?

**NADIA**

I'm going to be sick. Where's the...

**JOHN**

What? No you're not..

**NADIA**

I'm going... I am... I'm going to be sick.

**JOHN**

(overlapping)

No you're not. How... Nice one. How dumb do you think I am ?

Nadia stands and addresses the Duty Sergeant.

**NADIA**

Where's the restroom?

**SERGEANT**

The what, love?

**NADIA**

The toilet. Where's...

**SERGEANT**

Down there on the left.

casually

She heads off. John springs up. He seizes her arm as

as possible.

**INT. POLICE STATION CORRIDOR - DAY**

Ladies. She

John frog marches Nadia down the corridor to the  
wrestles her arm free again and disappears inside.

out

John lurks outside. He seems certain she's got one leg  
the window RIGHT NOW.

nips

He can't bear it any longer. He looks both ways and  
inside.

**INT. LADIES - DAY**

Standing in the Ladies, John hears Nadia in a cubicle,  
throwing up. He hears the toilet flush.

Nadia comes out. He looks at her.

**JOHN**

You're pregnant.

Nadia looks at the floor.

**INT. POLICE CORRIDOR - DAY**

wall of

Nadia

looking

John walks out of the toilet and stands against the  
the corridor. He looks both ways. After a few seconds  
appears in the corridor. They stand there. John isn't  
at her.

towards

A policeman appears from round the corner, and walks  
them. He stops, and addresses John.

**POLICEMAN**

Can I help you?

pass.

John looks at the Policeman, then at Nadia. The seconds

**POLICEMAN**

Sir? Can I help you?

John is still looking at Nadia -- He closes his eyes.

**JOHN**

No.

**EXT. OUTSIDE POLICE STATION - DAY**

the  
John walks back to the Rover, Nadia behind. They reach  
car. Nadia looks at John over the roof of the car.

**NADIA**

What are you doing?

John looks sick. He speaks very quietly.

**JOHN**

Get in the car.

in  
He gets inside. Nadia is left standing there. She gets  
too.

**INT. / EXT. JOHN'S CAR - DAY**

looking  
John driving with Nadia in the passenger seat. She is  
across at him.

He is taking no notice.

**NADIA**

Plenty of women have babies in prison.

John ignores her.

**NADIA**

(tersely)

You don't have to do this. I can  
look after myself.

**JOHN**

(flatly)

Have you got your passport?

**NADIA**

What?

**JOHN**

Shut up. Have you got your passport?

**NADIA**

Yes.

They drive along.

**JOHN**

We've got to get off this motor-way.

**EXT. MOTORWAY JUNCTION - DAY**

around a  
From above we watch the car turn off the motorway,  
roundabout and into a country B road.

**INT. CAR - DAY**

trying to  
out of  
starts  
John is turning the pages in his Road Atlas. He is  
drive and map read at the same time. Nadia is looking  
the window. Soon a big tear rolls down her cheek. She  
to cry.

keeps  
the  
cries,  
for  
when  
pulls  
John glances up from his map but ignores it. But she  
crying. He tosses the map in the back, pulls the car to  
side of the road and switches off the engine. As Nadia  
John gazes impassively out of the window. This goes on  
almost a minute, until Nadia pulls herself together,  
without looking across John restarts the engine and  
away.

**EXT. COUNTRY ROAD - DAY**

a  
John's car pulling off a B road, into a slip road into  
garage.

**EXT. PETROL STATION - DAY**

the  
Stern-faced, John fills the car up with petrol. He eyes  
Closed-Circuit.

**JOHN**

Give me some money.

**NADIA**

I don't have any money.

John stops squeezing petrol.

**JOHN**

What?

**NADIA**

I said I don't have any.

John stares at Nadia. He eyes the CCTV.

**JOHN**

Give me your sunglasses.

Nadia passes them and John puts them on, trying to look casual.

He gives the pump a couple more squirts, hangs it up, nonchalantly sidles up to his door.

In one move he opens it, dives in, turns the key in the ignition. The Rover coughs. He tries it again. It howls,

barks and sneezes. The attendant comes out onto the forecourt and starts approaching the yellow Rover.

Miraculously it roars throatily to life, he floors it and the Rover tears away from the station and off down the road

**INT. MOVING CAR - DAY**

We see John at the wheel of his Rover, sunglasses on, wind

in his hair, fleeing from the scene of the crime. Nadia watches him in the late sunshine, but John is too busy making a getaway to notice.

**EXT. COUNTRY LANE - DAY**

John's car shimmering as it comes over the brow of a remote country lane, surrounded by fields and rolling hills.

**INT. / EXT. CAR (MOVING) - DAY**

Nadia puts a cigarette in her mouth and pops the dashboard

lighter. John takes the cigarette and throws it out the window, followed by the lighter. Nadia just gazes out

of the window.

**JOHN**

So, uh, Alexei, which I know isn't his name...

**NADIA**

I don't want to talk about him.

**JOHN**

Fine.

**NADIA**

It's none of your business.

**JOHN**

Fine. Absolutely. Must be disappointing though. Must come as a hell of a shock.

Nadia ignores him.

**JOHN**

So uh...

**NADIA**

Look, if you want to know is he better in bed than you then yes he is.

**JOHN**

Oh Jesus.

**NADIA**

If what you want to know is does he have a bigger cock than you, then yes he does.

**JOHN**

(overlapping -- bigger)  
Of course. Of course. Of course he does. Of course. Thank you. Thanks.

**NADIA**

But, you know, so what?

They drive.

**JOHN**

It's his baby I take it.

She doesn't answer.

**JOHN**

Not the kids type then is he? Not

that broody. You must be pretty miffed.

**NADIA**

He will come back.

**JOHN**

Excuse me?

**NADIA**

He left me my passport and ticket. It's pretty clear he wants to see me again.

**JOHN**

Yeah. I tend to tie up and abandon women I really want to see again too.

**NADIA**

No. But you tend to tie them up.

John freezes. He looks across. Nadia gives nothing back.

**JOHN**

Fuck off.

Nadia is just looking at him.

**JOHN**

Fuck off. You started it.

She is just looking at him.

**JOHN**

I don't want to talk about it.

**NADIA**

Why not?

**JOHN**

Shut up. I'm not listening.

**NADIA**

You don't want to talk about it.

**JOHN**

No.

**NADIA**

Okay we won't talk about it.

Nadia looks out the window.

**NADIA**

We'll pretend it never happened.

**JOHN**

So. What's it like having to fuck men you hate?

**NADIA**

I don't hate you.

**JOHN**

Okay. Let's... Okay. Okay. You have had sex with people you don't like haven't you? For money. To make money.

**NADIA**

And? What are you saying?

**JOHN**

And. It's wrong.

**NADIA**

And who says what is wrong.

**JOHN**

And that would be Morals. That would be one's own moral sense of decency.

**NADIA**

What's a moral orgasm John? Tell me how it feels exactly.

**JOHN**

So. What then? You just detach sex from everything..

**NADIA**

Whereas "Wet 'n' Wild" is an emotional journey. "Tied and Tethered". It's pretty moving huh? Like Anna Karenina.

**JOHN**

Listen. I didn't go rooting around in your private stuff.

John remembers he did. Nadia looks across knowingly.

**NADIA**

Funny. Usually it's the first thing

they do.

Pause.

**JOHN**

So what? Do you just switch off in your head or do you imagine you're with him, or what?

**NADIA**

Sometimes.

**JOHN**

Sometimes which?

**NADIA**

Sometimes neither.

**JOHN**

Some... What does that mean?

**NADIA**

There's nothing wrong in liking sex, John.

**JOHN**

I don't like sex. I don't think I'll be having sex ever again.

**NADIA**

Why?

**JOHN**

Well, it's just that the thought trying to charm up an erection in front of a woman, or alone for that matter, makes me want to die.

**NADIA**

So now you hate all women?

**JOHN**

I think it's my safest bet, don't you?

**NADIA**

Oh. I think you will recover okay. I think you got what you paid for.

John looks across.

**JOHN**

What?

**NADIA**

You...

**JOHN**

I got what I paid for.

**NADIA**

You didn't mind too much.

Pause.

**JOHN**

(quietly)

It wasn't what I wanted.

**NADIA**

So what did you want? I think we understand each other, no?

**JOHN**

(quietly)

You don't understand me.

**NADIA**

You don't understand you either.

John turns to her.

**NADIA**

It's no big thing. You are the same as most men. You are a man so you are a savage. Not a monster, but half animal. You put on a tie and you go to the bank, but really you are a beast. But also you are from woman so you have a soul. Half beast, half soul. But you hide your beast in the bottom of the wardrobe. It's not so healthy. It's fucked you up, no?

John stops the car.

**JOHN**

Get out.

She sits there.

**NADIA**

Excuse me?

**JOHN**

Get out

**NADIA**

You are throwing me out.

**JOHN**

Get out.

cigarettes,  
gets  
We  
She collects her bag from the back seat, her  
gathers up her belongings, clicks open the door and  
out, leaving the shot. John sits there staring ahead.  
hear her voice offscreen.

**NADIA (O.S.)**

You prefer your women mute.

and  
John turns the key in the ignition. The engine bellows  
screams. Silence.

soul in  
He tries again. The engine shrieks and wails like a  
torment. A terrible, mournful grinding noise. Silence.

**NADIA (O.S.)**

Car trouble?

crying, a  
John tries to start it. It lets out a whimper, a  
few juddering moving sobs, and dies.

his  
John sits in his dead car. He shakes his head. He rubs  
face. He sits there.

**EXT. ROADSIDE VERGE - DUSK**

into  
The two of them on a verge ten feet apart. John stares  
the distance.

Nadia studies the map.

**NADIA**

It's another twenty miles. It's going  
dark.

map  
She gets her holdall from inside the car and stuffs the  
inside.

**NADIA**

What now?

watches  
Nadia scans the horizon with her binoculars. John  
her.

**JOHN**

Jesus. You weren't even on the plane.

Nadia lowers her binoculars and looks at John.

**FLASHBACK - INT. AIRPORT - DAY**

gate.  
John watches the passengers stream out of the arrivals

A woman is greeted and spun around.

pull  
Across the airport, Nadia lowers her binoculars. We  
back to see she is standing next to Alexei.

he  
They say goodbye in Russian. Even though we don't see  
subtitles, it's a telling exchange. She kisses him, and  
watches her leave him and walk across the floor.

her  
Alexei watches Nadia approach John, and see him shake  
hand.

They walk away together.

**FLASHBACK - EXT. JOHN'S STREET - NIGHT**

smeared.  
Alexei, dressed in a suit, stands outside John's house,  
looking up. Nadia is in the window, her lipstick

They gaze at each other.

**EXT. DIFFERENT FOREST - NIGHT**

sticks to  
cigarette  
In a clearing, John watches Nadia carry a pile of  
a fire she is building. She lights it with her gun  
lighter, and teases the flames to life.

**EXT. FOREST - NIGHT**

her  
John and Nadia sit by the fire. She sits wrapped up to  
neck in a blanket.

**NADIA**

You know, in Russia, there's no work  
for women. It's a different world.

**JOHN**

(interrupting on  
"different")  
You don't have to say anything

**NADIA**

(overlapping on "say")  
What? I... I wasn't saying...

**JOHN**

(overlapping on  
"saying")  
Please, there's no... Oh.

**NADIA**

I wasn't saying anything.

**JOHN**

Then okay.  
(pause)  
So how old were you when you met  
him?

Pause.

**NADIA**

Fifteen. You don't know him. He was  
very kind and strong.

**JOHN**

Yeah. He's a smashing bloke.

**NADIA**

The rest of the world, John, it's  
not all like St. Albans.

**JOHN**

Thank Christ for that.

**NADIA**

You are pretty naive if you think it  
is.

**JOHN**

I'm pretty naive? Look at you. You have to do all this, and what have you got to show for it? Nothing.

**NADIA**

I don't have nothing.

**JOHN**

Well what have you got?

Pause.

**NADIA**

I have my baby.

They sit there in the lapping firelight.

**JOHN**

Do you know if it's a boy or a girl?

**NADIA**

No.

**JOHN**

Have you had any before?

**NADIA**

No.

**JOHN**

Are you scared?

**NADIA**

Not really. Maybe a little.

A fox cries out in the night.

**NADIA**

Listen. I think it's a fox.

She listens. It cries out again. She gets out her binoculars.

**NADIA**

It sounds close.

She looks through them and searches the brush. John watches Nadia with her binoculars. He looks suddenly very sad.

**NADIA**

I can't see anything. It's too dark.

sees her  
smoke

She puts them back in her bag. John watches her. He  
wrist again. She lights a cigarette, and blows the  
into the air.

**NADIA**

What happened between you and the  
blonde?

**JOHN**

What?

**NADIA**

The thin... the girl with small eyes.  
The one in your cupboard.

**JOHN**

It's none of your business. She didn't  
have small eyes.

**NADIA**

Did she leave you? Come on. It's  
nothing to be ashamed of. Who did  
she leave you for? Your best friend?  
Her boss? A woman? Did she leave you  
for a woman, John?

**JOHN**

She's dead.

Pause.

**NADIA**

I'm sorry. I didn't mean to hurt  
you. I'm sorry. That's awful. Forgive  
me.

Pause.

**NADIA**

I'm sorry.

**JOHN**

I don't know why I said that. She's  
not dead at all.

Nadia looks at John.

**NADIA**

What?

**JOHN**

I don't know why I said it. I'm sorry.

**NADIA**

She's alive?

seen her  
Nadia starts to laugh. Long and loud. We have never  
laugh before.

**NADIA**

She's alive!! She is not dead?

**JOHN**

Laugh it up.

and  
She starts to cough. She gets on her hands and knees  
coughs like fury.

**JOHN**

You should stop smoking. You're  
pregnant. You smoke like a fucking  
lab dog.

**NADIA**

I'm trying to quit.

**JOHN**

I've got news for you. It's not  
working.

**NADIA**

I smoke more these days. I smoke  
more when I'm unhappy.

**JOHN**

Nobody's that unhappy.

**NADIA**

Maybe I want to die. Don't you want  
me to die?

**JOHN**

I don't want anyone to die.

**NADIA**

Except for Small Eyes.

**JOHN**

Except for Small Eyes.

She laughs again.

**NADIA**

So why did it end?

John thinks. It looks as if he's going to tell the whole story. In the end he shrugs.

**JOHN**

I don't know.

**NADIA**

What was her name?

**JOHN**

What's your name?

The fox cries out again.

**NADIA**

Listen. It's definitely a fox. Now I'm scared.

They listen to the fox crying in the night.

**NADIA**

You know you can come under the blanket.

**JOHN**

It's alright.

The scene from bird's eye view. John lies back and stares at the stars. Nadia curls up on the other side of the fire, and hugs herself.

We push down closer and closer until we are on John's face. The theme returns.

The cricket boys from John's Close stand in a line in the middle of the street, bathed in flashing blue light. We pan round and end on John's house.

It is surrounded with Police.

LINE. Police cars, Police Vans, plastic police tape "POLICE  
**DO NOT CROSS.**"

come John's neighbours press against the tape as officers  
and go.

possessions Inside the house is full of police, ransacking his  
reading and dusting fingerprints. A policeman is standing  
The English-Russian Dictionary.

room. We push on upstairs and along the landing to the spare

on the An officer dumps a pile of porno magazines and videos  
points bed. He then spots the belts tied to the bedstead and  
them out to a detective. They exchange a knowing grin.

A photographer steps up and snaps the paraphernalia in a  
blinding flash.

puts The birthday cake is there, half eaten. A Policewoman  
it in a baggy.

underwear in We pan across the bed, across the magazines and  
photograph plastic bags, down below the bed, where we find the  
of Nadia with the binoculars.

past. The young girl smiles hopefully out at us from the

the Early dawn. A woodpigeon coos. John wakes up next to  
dead fire. Nadia is gone.

**EXT. FOREST SLOPE / STREAM - DAY**

but John slides down a rocky slope. He scans the forest,  
then there's no-one around. He hurries through high bracken  
stops suddenly by a large oak.

**EXT. STREAM - DAY**

She  
and  
In a pool in a stream below, Nadia is washing herself.  
has her back to us.  
John watches her for a moment, before his eyes avert,  
his head bows.

**EXT. FIELD - DAY**

swathe  
and  
we  
Jet  
half a  
A shimmering sun. A giant combine harvester cuts a wide  
through a field of high corn. As it passes we find John  
Nadia coming towards us through the heat haze.  
They aren't speaking and both look tired. As they pass  
crane up out of the corn to catch an enormous 757 Jumbo  
just above us, coming into land. We pan round to see,  
mile away, the massive airport beyond.  
They walk towards it, two tiny figures.

**CUT TO:**

Aeroflot 1311. Boarding Gate 12.

**INT. AIRPORT - NIGHT**

Businessmen  
An attendant pushes a train of trolleys past.  
talk into mobile phones.

**NADIA**

I've got an hour. Can I buy you a  
coffee?

**JOHN**

No. I think I better just go.

**NADIA**

Okay. Thank you.

**JOHN**

Whatever.

Nadia hesitates. There's just a touch of regret in this goodbye.

**NADIA**

John. These are for you.

She hands him the binoculars case.

**JOHN**

Yeah. No thanks.

**NADIA**

Please. Why not?

**JOHN**

Because it was a lie.

She smiles.

**NADIA**

No it wasn't.

John shrugs. He takes them.

**NADIA**

Goodbye.

John nods and turns. Nadia watches him walk away.

**INT. / EXT. AIRPORT EXIT - NIGHT**

of  
Passengers  
On the other side of the airport, John stands in front  
the exit to the taxi ranks. He's got nowhere to go.  
swirl around him.

case  
hands --  
the  
He looks at the binocular in his hands. He removes the  
binoculars and looks at them. Suddenly he stops. In the  
is a folded note marked John. John holds it in his  
Slowly, deliberately, he screws it up, and drops it in  
case like a bin.

**P.O.V. OF JOHN**

find  
Through the binoculars. Passengers criss-cross, but we  
Nadia sitting alone, waiting for her call.

airport. He

John lowers the binoculars and gazes across the  
raises them for one last look.

standing

Nadia, glimpsed through the crowd. We spy someone  
about twenty feet behind her. It is Alexei.

completely

We watch Alexei approach her. She looks up and is  
thrown.

Yuri stands about ten feet away, in shades.

of

John lowers the binoculars, horrified. He looks again.

Nadia pulls her arm away. Alexei crouches down in front  
her and puts a hand on her knee, coaxing her.

Alexei takes her by the arm and leads her away.

**EXT. AIRPORT - NIGHT**

a  
taxi.

John hurries out of the exit to catch the trio leaving  
different exit fifty yards away, where they get into a

**EXT. AIRPORT - NIGHT**

John runs across a car park and over a low fence.

corner  
past,

**EXT. SLIP ROAD TO AIRPORT - NIGHT**

He chases down a slip road, as the taxi rounds the  
behind us. He takes cover behind a van as they drive  
and away.

**EXT. GRASS VERGE - NIGHT**

sees  
front

John runs across a grass verge and another car park. He  
the taxi rounding the corner and head down the road in  
of him.

is

John runs as fast as he can up this road, but the taxi

getting away. Eventually he gives up, and he drives away.

**EXT. ROUNDABOUT - NIGHT**

At the roundabout it turns round and starts coming back up the road. John hides behind a car, and watches the taxi pull up outside a small hotel about fifty yards away. He watches the trio head into the hotel.

**EXT. HOTEL PERIMETER - NIGHT**

John skirts around the edge of the hotel. He peers in through one of the windows. It's the foyer. He heads around the back.

**EXT. BACK OF HOTEL - NIGHT**

At the back of the hotel he looks through another couple of windows. Suddenly he drops like he's been shot, and sits on the grass.

Warily he looks again.

**EXT. / INT. THE VIEW THROUGH THE WINDOW**

Alexei stands smoking in the middle of the room. Nadia is sitting in a chair crying.

Alexei kneels again and appeals to her. Nadia is resisting and yells back, but something Alexei says seems to melt her resolve.

He holds her face, and kisses it. She turns her face. He tries again, and this time she accepts the kiss. Slowly she kisses him back.

**EXT. OUTSIDE ALEXEI'S SUITE - NIGHT**

John stares through the window at the scene.

**INT. INSIDE ALEXEI'S SUITE - NIGHT**

In the room, Yuri pops his head round the door and says something to Alexei.

Alexei says he's coming. He kisses Nadia again and leaves.

Nadia is alone. She looks very sad and confused. She moves towards the window and stares out into the blackness.

**EXT. OUTSIDE ALEXEI'S SUITE - NIGHT**

John's face at the window. Almost cheek to cheek with Nadia.

**INT. INSIDE ALEXEI'S SUITE - NIGHT**

Inside the room, looking out. It is pitch black.

**EXT. OUTSIDE ALEXEI'S SUITE - NIGHT**

John watches Nadia walk over to the dresser and search the drawers. She goes over to the bed and looks under the pillow. There she finds what she is looking for. Alexei's hunting knife.

She hears Alexei coming and stands hard against the window. the huge knife behind her back.

**EXT. OUTSIDE ALEXEI'S SUITE - NIGHT**

John outside. He is four inches from the knife.

**JOHN**

Oh Jesus.

John ducks down, panting, swallowing hard. At once he springs up and skirts the building again. He finds a window to the next suite.

He tries to force it open. Suddenly Yuri's face appears in the window, cupped by his hands peering out into the blackness. John drops down holds his breath.

effort  
inside.

John scrambles back to the previous window. With real  
he presses it open. He pulls himself up and drops

**INT. ALEXEI'S BEDROOM - NIGHT**

back.

Nadia still stands by the window, one hand behind her  
Alexei sits on the bed. The scene is subtitled.

**ALEXEI**

I love you. I don't need to tell you  
that.

Nadia looks at the floor.

**ALEXEI**

I wouldn't leave my child would I?  
You know that. I was confused. That's  
all.

**INT. ALEXEI'S BATHROOM / HALLWAY - NIGHT**

opposite  
Alexei's

John opens the bathroom door a crack. He is at the  
end of a corridor from the bedroom. He can hear  
voice.

corridor,  
step

Breathing hard, he tiptoes out and stands in the  
his back pressed hard against the wall. He takes one  
down the hall. The floor creaks loudly.

**INT. ALEXEI'S SUITE - NIGHT**

**ALEXEI**

It wasn't easy for me. You know what  
I'm like. I needed to know what I  
wanted. Now I know. It's simple. I'm  
happy.

**INT. ALEXEI'S SUITE HALLWAY - NIGHT**

door

John takes another step down the hallway. There, by the  
are the two guitar cases full of money. Next to them is  
Nadia's bag. Crouching, John opens the bag and searches

Cigarette

inside. He finds what he is looking for; the Silver  
Lighter-Pistol.

holding

We hear the Russian lovers' voices next door. John is  
absolutely terrified, breathing hard and shaking,  
the little gun.

**INT. ALEXEI'S SUITE - NIGHT**

**ALEXEI**

You still love me? Eh? Of course you  
do. Come here. Yuri won't be here  
for a while. Come on babe.

horror,

He takes his shirt off -- Nadia glances up -- With  
she sees John in the doorway.

little

Alexei turns to see John stand by the door, holding a  
silver gun.

**NADIA**

What are you doing here?

John and Nadia look at each other.

**ALEXEI**

What the fuck is he doing here?

He looks at the little gun.

**ALEXEI**

That's that cigarette lighter I gave  
you isn't it?

calmly

on

Alexei stands. John takes a step back. Alexei walks  
towards John and throws a punch. It catches John right  
the chin and he hits the wall and goes down very fast.

**NADIA**

Stop.

is

Alexei turns round to see Nadia holding the knife. He  
dumbstruck.

**ALEXEI**

What? What are you doing?

**NADIA**

(to John)

What are you doing here?

Alexei kicks John in the ribs.

**NADIA**

(in Russian)

Stop it!

pointing  
punctured.  
are

He looks at Nadia, the girl he came back for, angrily  
the knife at him. He suddenly looks completely  
John has struggled up again and stands behind him. They  
both looking at Nadia.

**ALEXEI**

What. You're what? You're with this  
creep now.

**NADIA**

Leave him!

**ALEXEI**

You have. You've actually fallen for  
this prick.

**NADIA**

No I haven't.

Alexei looks dumbstruck. He laughs emptily

**ALEXEI**

Babe it's me. I won't let you get  
away.

in a

Nadia stares back at him. The seconds pass. She speaks  
whisper.

**NADIA**

I'll kill you if you try.

Alexei's  
its

In the impasse, John picks up a lamp and hurls it at  
head. It is going to hit him, but reaches the length of

Alexei  
grabs  
guitars.

cord and stops six inches short. In the confusion.  
grabs Nadia's wrist and forces her to the ground. He  
the knife, just as John brains him with one of the  
It emits a fruity final chord.

**INT. HOTEL CORRIDOR / ALEXEI'S SUITE - NIGHT**

on  
the  
tied

Whistling, Yuri comes out of his suite, knocks briskly  
the door of Alexei's and enters. We walk with him down  
hallway into the bedroom to find Alexei, heartbroken,  
and bound to a desk chair.

Yuri murmurs something in Russian.

**SUBTITLE**

Fuck a duck.

**CUT TO:**

**INT. ALEXEI'S SUITE - NIGHT**

reflection, or

Nadia stands at the window and stares at her  
past it into the blackness.

**NADIA**

Get their passports.

from  
night

John finishes tying up Yuri, and removes his passport  
his jacket. Behind Nadia another plane arcs up into the  
sky.

is

He takes Alexei's passport from his pocket, but Alexei  
only watching Nadia.

**ALEXEI**

Don't do this.

She carefully places tape across his mouth.

kiss

Almost as if having second thoughts she bends down to

widen in  
him on

his cheek. The 'kiss' suddenly makes Alexei's eyes  
pain. As she stands her lips are bloody. She's bitten  
the cheek. A single streak of blood runs from the gash.

**NADIA**

(to John)

Get your money.

Nadia

John collects the cases and they head for the door.  
stops to look back at Alexei. A final look.

**EXT. AIRPORT - NIGHT**

rank,  
doors

The front of the terminal. Taxis pull up and idle at a  
bringing travelers to their flights. The automatic  
slide back and forth.

**INT. AIRPORT CHECKING IN DESK - NIGHT**

**ANNOUNCEMENT (V.O.)**

Last Call for Aeroflot flight 1311  
to Moscow. Proceed immediately to  
Gate 12.

has  
together  
gate

John carries the guitar cases full of money. Nadia just  
her small camouflaged hold all. They walk quickly  
in silence and come to a stop at the departure lounge  
**12.**

**JOHN**

Are you okay?

She nods.

**JOHN**

Okay. Goodbye.

**NADIA**

Goodbye.

They shake.

**JOHN**

What will you do now?

Nadia shrugs.

**NADIA**

Something else.

**JOHN**

Okay. Promise?

She looks at him.

**NADIA**

Promise.

They stand around. She takes the last cigarette from a pack.

**JOHN**

You can probably buy them on the flight.

**NADIA**

I'm quitting. This will be my last one. So. Goodbye.

**JOHN**

Goodbye.

**NADIA**

You didn't deserve me John Buckingham.

**JOHN**

Whatever.

**NADIA**

I'm sorry.

**JOHN**

Please.

Pause.

**NADIA**

You prefer your women...

She seems about to say something more when the tannoy interrupts.

**ANNOUNCEMENT (V.O.)**

Gate closing for Flight 1311 to Moscow. Please have your tickets ready.

puts a

She leans forward and kisses him. As they kiss, John  
guitar case in her hand. Nadia looks down at the case.

**NADIA**

It's not mine.

**JOHN**

It's not mine either.

**NADIA**

It's what you came back for.

John frowns and looks a little embarrassed.

She speaks to him in Russian and we see the subtitles.

**NADIA**

(in Russian)

You're a big surprise, you know.

Pause.

**JOHN**

Yeah, you see when I said I didn't  
speak Russian I wasn't actually just  
making it up.

at

She leans forwards and whispers in his ear. John looks  
her. He looks to the four corners of the airport. And  
back  
at her.

**JOHN**

Why?

**NADIA**

I'm not asking you to marry me.

**JOHN**

No. What? No. I know.

**NADIA**

It's more like a date.

**JOHN**

It's a long way to go for a date.

**NADIA**

Tell me about it.

subtitle: Pause. She speaks softly in Russian. We see the

**NADIA**

All that matters is to try...

John frowns.

**NADIA**

(in Russian)

We can only try. Say it.

John repeats the phrase in Russian.

**JOHN**

What does it mean?

**NADIA**

Maybe you will find out.

stealthily Pause. Nadia kneels and opens the guitar case. She  
removes about five hundred.

**NADIA**

Hurry. I'll wait for you here.

**JOHN**

Right.

**INT. TICKET SALES - NIGHT**

joins a John runs across the airport to the ticket desk. He  
front. queue of about three people. He works his way to the

**JOHN**

Is the flight full?

**OFFICIAL**

I'm sorry Sir. I believe the flight  
is closed.

**JOHN**

Please check. Is it full? Please  
could you check.

**BACK TO:**

**INT. AIRPORT - NIGHT**

thinking.  
looks  
Nadia stands alone holding her unlit cigarette,  
She looks at the two guitar cases at her feet. She  
across at John, anxiously drumming on the ticket sales  
counter. What is she thinking?

**INT. TICKET SALES - NIGHT**

studies at  
but  
CLOSE SHOT on the photo of Yuri in his passport.  
The Aeroflot desk official holds the passport and  
John. With his four day beard there is a resemblance,  
it's far from perfect.

**OFFICIAL**

You have excellent English.

**JOHN**

Thanks.

**OFFICIAL**

How do you want to pay?

**JOHN**

Cash.

he  
John collects his ticket, turns and heads back to where  
left Nadia with the guitar cases. He suddenly stops.  
She's gone.

to be  
He looks all around. People swirl about. She's nowhere  
seen.

John hangs his head. He turns, and walks away.

**INT. AIRPORT CAFE - NIGHT**

and  
John sits at a cafe table, and watches the people come  
go. He looks strangely calm, resigned.

it.  
CLOSE UP: John's fingers uncrumple the note from the  
binoculars case. He smooths it on the table, then opens

Inside is written a short phrase in Russian:

Kam Kapsi Schta.

the John looks at the note. He folds it closed and surveys  
airport for an exit.

two Through the crowd, fifty feet away, getting a light off  
policeman; it's her.

John Nadia blows out smoke, and speaks to the policeman.  
watches her. He smiles.

Policeman Suddenly she turns and points straight at John. The  
picks look straight at him. As they head towards him, Nadia  
up the cases and walks away.

John sits frozen as the Police approach.

**POLICE 1**

Excuse me Sir...

He takes John by the arm. John stands.

**POLICE 2**

Okay. Come with us now.

**POLICE 1**

He doesn't speak English. He's  
epileptic or something.

**POLICE 2**

Can he walk? Can you walk?

he The Policeman help John to the front of the gate, where  
explains is shown to the front of the queue. The Policeman  
to the airline staff.

Police We see that Nadia is one behind in the queue. The  
turn and walk away.

**INT. AIRPORT BOARDING GATE - FLIGHT 1311 TO MOSCOW -**

**DAY**

window.  
official,  
  
into

John pushes his passport and ticket under the perspex  
He glances at Nadia, then looks at the young airport  
the blood beating in his ears.

For a few interminable seconds the official's eyes burn  
John. John turns to Nadia and holds her gaze.

**JOHN**

Kam. Kapsi. Schta.

The subtitle appears: You've saved me.

Nadia looks down at the floor. She smiles.

back

CLOSE SHOT: The passport is snapped shut and pushed  
through.

**INT. AIRPORT BOARDING CORRIDOR - DAY**

is  
case.

John walks without looking back. He turns to see Nadia  
behind him. As they round the corner, she hands him a

thinking  
looks  
Nadia,

They walk side by side without speaking.

Both look forward, straight-faced, as if both are  
about what it is that they are actually doing. John  
back once, but he keeps walking. He looks across at  
but she doesn't look back.

turns

They stop opposite the automatic boarding doors. Nadia  
to John.

**NADIA**

My name's Sophia.

**JOHN**

Sophia. Hello Sophia. Mine's still  
John.

**SOPHIA**

Hello John.

The doors slide open. John and Sophia walk through, and disappear.

SFX. The roar of Jet engines.

**EXT. AIRPORT RUNWAY - NIGHT**

slowly  
it  
With a deafening roar, an Aeroflot Boeing 757 lifts from the runway and climbs up into the night sky, where it becomes a distant star.

**EXT. FIELD - DAY**

binoculars.  
binoculars  
the  
A distant aeroplane in a cobalt blue sky, through binoculars. The young girl from the very first scene lowers the binoculars and lets them hang around her neck. She squints up at the sun.

A voice calls her.

**WOMAN'S VOICE**

Nadia!

The girl looks round.

**WOMAN'S VOICE**

Nadia!

on  
She runs past us and we follow to see a couple sitting on the grass having a picnic.

are  
them.  
The girl hurries towards them and we realise the couple are John and Sophia, the girl her child. She sits down with them.

**THE END**