

"THE IDIOT"

by

FYODOR DOSTOEVSKY

Dramatised by

LEO LEHMAN

PART TWO: A PARTY AT WHICH A WOMAN WAS BOUGHT

PRODUCER	DOUGLAS ALLEN
DIRECTOR	ALAN BRIDGES
DESIGNER	TONY ABBOTT
P.A.....	RICHARD BROOKS
A.F.M.....	ELISABETH DUNBAR
COSTUME SUPV	ELIZABETH AGOMBAR
MAKE-UP SUPV	ANN FERRIGGI
T.M.I.....	BOB WRIGHT
T.M.2.....	CLIVE THOMAS
SOUND SUPV	RICHARD CHUBB
GRAMS OPERATOR	CHRIS CARNE
VISION MIXER	JOAN DUNCAN
FLOOR ASSISTANT	JOHN NEWMAN
ASSISTANT	SUE FOXTON-PRICE
STORY EDITOR	MICHAEL VOYSEY
CREW	FOURTEEN

CAMERA REHEARSALS: TUESDAY, 14th DECEMBER, 1965. TC-1.

Camera rehearsal	2.00 - 7.00 p.m.
Tea approx.	3.30 - 4.00 p.m.
DINNER	7.00 - 8.00 p.m.
Camera rehearsal	8.00 - 10.0 p.m.

PHOTOCALL FOR ARTISTS 7.15 - 8 p.m. approx.

CAMERA REHEARSALS: WEDNESDAY, 15th DECEMBER, 1965. TC-1.

Camera rehearsal	11.00 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Tea approx. .. (SET.PHOTOS).....	3.30 - 4.00 p.m.
Camera rehearsal	2.00 - 6.00 p.m.
DINNER	6.00 - 7.00 p.m.
Line-up	7.00 - 7.30 p.m.
RECORDING: (VT/6T/30377 & 16/6ENT/.. 30377)	7.30 - 9.45 p.m.

TRANSMISSION: 18th January, 1966. 9.35 p.m. BBC-2.

REPEAT: 22nd January, 1966.10.50 p.m. BBC-2.

"THE IDIOT"

CAST LIST

PART TWO

MYSHKIN	DAVID BUCK
NASTASIA	ADRIENNE CORRI
ROGOJIN	ANTHONY BATE
GAVRILI	JOHN KELLAND
GENERAL EPANCHIN	MICHAEL GOODLIFFE
DARIA ALEXANDROVNA	HAZEL BAINBRIDGE
LEBEDIEV	PATRICK NEWELL
TOTZKY	NOEL COLEMAN
PITZYN	RICHARD BURRELL
FERDYSHCHENKO	BERNARD KAY
GERMAN GIRL	HATTI RIEMER
KUZMA	CHARLES MAUNSELL
LIZAVETA EPANCHIN	AMBROSINE PHILLPOTTS
ALEXANDRA	MARIAN DIAMOND
ADELINE	ELIZABETH COUNSELL
AGLAIA	SUZAN FARMER
NEPHEW	TIMOTHY HARLEY
GIRL	SUSAN PLUMMER
KELLER	JOHN FORGEHAM

EXTRAS: (At Nastasia's party)

RICHARD GARCIA, DERYN FISHER, AUBREY WELLS, FRANK PETERS,
ALF MANGAN, CHARLES O'ROURKE, COLIN VANCAO.

Rogojin's Mother MOLLY HEWITT

TECHNICAL REQUIREMENTS

5 Cameras - Mole and 4 pedestals
4 Booms
Studio monitors
Roller caption machine
2 12 x 9 caption stands and large easel.
Foldback.

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RUNNING ORDER"THE IDIOT"PART TWO

PAGE	SCENE	SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
1.	1	INT. MYSHKIN'S ROOM	NIGHT	MYSHKIN GAVRILI	4A 5A AI	1-7
3	2	INT. NASTASIA'S HOUSE	NIGHT	NASTASIA MYSHKIN T ^O TZKY PITZYN GERMAN W. EPANCHIN KUZMA ROGOJIN KELLER LEBEDIEV DARIA A. GAVRILI FERDYSHCHENKO EXTRAS	3A BI 2A CI 4B DI 1A	8 - 135
31	3	INT. EPANCHIN'S SALON	DAY	LIZAVETA ALEXANDRA ADELINE AGLAIA	4C A2 5B	136- 142
34	// <u>RECORDING BREAK</u> // RESET FOR LEBEDIEV'S & CAMERA MOVES					
34	4	LEBEDIEV'S HOVEL	DAY	NE PHEW GIRL LEBEDIEV MYSHKIN	4D A3 2B 5C 1A-B-C	143- 154
41	5	ROGOJIN'S HOUSE	DAY	ROGOJIN MYSHKIN ROGOJIN'S MOTHER (N/S)	2C D2 3C A4 C3	155- 167
51	6	EXT. THE SCALES	NIGHT	-		
51	7	INT. STAIRCASE	NIGHT	MYSHKIN ROGOJIN PORTER (N/S)	TO BE DIRECTED IN STUDIO	

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"THE IDIOT"

by

Fyodor Dostoevsky

Dramatised by Leo Lehman

PART 2: "A Party at which a Woman was bought"

FADE IN CAMERA 2 PHOTO CAPTION: HOLBEIN'S
'Christ in the Tomb'

SUPERIMPOSE SLIDE 1: THE IDIOT

FADE OUT

SUPERIMPOSE CAPTION: by
CAMERA 3 FYODOR DOSTOEVSKY

FADE OUT

SUPERIMPOSE SLIDE 2: Dramatised by
LEO LEHMAN

FADE OUT

SUPERIMPOSE CAPTION: PART TWO
CAMERA 3 A PARTY AT WHICH A WOMAN WAS BOUGHT

CAMS: 4A, 5A

1. 4 A 2 / 1. INT. MYSHKIN'S ROOM. NIGHT. BOOM AI
BCU MYSHKIN (Shooting behind 5) (GAVRILI SITTING ON MYSHKIN'S BED)
2. 5 A 35
BCU GAVRILI. SLOW PULL
BACK TO M2-s
MYSHKIN/GAVRILI - 1 -
(4 next)

On 5: Shot 2

GAVRILI: Forgive me. I have behaved appallingly. But it's she, you know, she and her tricks.

MYSHKIN: Will you go to her party?

GAVRILI: Yes. I shall be there. And if she wants me, I'll marry her. And you know, Prince, her vanity is such that she really does imagine I love her, and, in her way, though she hates me, she loves me too. It's a complicated business./

3. 4 A 35
MLS MYSHKIN

MYSHKIN: But you - what are you doing it for? For the seventy thousand?/

4. 5 A 35
MLS GAVRILI

(SILENCE. GAVRILI
LOOKS AT THE PRINCE)

PUSH IN TO
CU GAVRILI

GAVRILI: Yes. For the seventy thousand. Because with seventy thousand roubles I shall no longer be ridiculous. Believe me, Prince, nobody is ridiculous with that sort of money. (HE SMILES)
You think I'm wicked - /

5. 4 A 9
CU MYSHKIN

MYSHKIN: No, but I think you are very ordinary. /

6. 5 A 35
BCU GAVRILI

(THE SMILE VANISHES FROM
GAVRILI'S FACE.

SILENCE)

GAVRILI: I have misjudged you, Prince. But let me tell you - when I have my seventy thousand, I shall stop being ordinary too. In fact, I shall become a highly original person.

(HIS FACE IS ALIGHT
WITH HATRED)

And all that stands between this transformation and me is -

(4 next)

On 5: Shot 6

MYSHKIN: Hm?

GAVRILI: Is one word from
Totzky's tart. (HE LAUGHS)

(THE PRINCE LOOKS AT
HIM WITH SADNESS)

7. 4 A 9
BCU MYSHKIN

MIX

CAMS: 4B, 3 A, 1A, 2A

8. 3 A 35 (By door) / 2. INT. NASTASIA'S HOUSE. NIGHT. / BOOMS BI
CI & DI

CU NASTASIA
PULL BACK TO
TIGHT 2-shot
NASTASIA/GERMAN WOMAN

(BRIGHT LIGHTS.
THE PARTY.
A FEW PEOPLE.
AN ELDERLY WOMAN
WITH A RATHER
ABSURD MANNER,
DARIA ALEXANDROVNA,
FADED BEAUTY,
CHAPERONNE.
A GERMAN WOMAN.
TOTZKY AND PITZYN,
A MONEY LENDER.
GAVRILI STANDS IN
A CORNER)

(4 to B)

PULL BACK TO GET
TOTZKY & GENERAL
EPANCHIN fg/NASTASIA
& GERMAN WOMAN bg C
CRAB ON L TO GET
PITZYN/FERDYSHCHENKO/
NASTASIA/GERMAN WOMAN

(2 to A during this mcve)

NASTASIA: (TO GERMAN WOMAN)
You talk German, let me see. I
don't think - oh, yes, surely Mr.
Totzky over there knows German -
he is very clever indeed - but
he has other things on his mind,
tonight. (SHE SMILES) Ferdyshchenko
doesn't - he has no qualities at all,
poor Ferdyshchenko....but he is my
friend and I am very fond of him.
Talk German, you understand what
I am saying Kuzma - more
champagne

(2 next)

NASTASIA COMES OVER
TO GREET HIM) (TOTZKY)

9. 2 A 35

Tight 2-shot
TOTZKY/GENERAL E.

TOTZKY: (TO EPANCHIN) Don't
ask me. I don't know. I don't
understand her.

GET GAVRILI bg C
joined by
NASTASIA

EPANCHIN: He's here.

TOTZKY: Who?

(THEY LOOK)

With seventy thousand roubles
in his hair.

EPANCHIN: Yes.

PAN NASTASIA L
to FERDYSHCHENKO/
PITZYN/GERMAN

FERDYSHCHENKO: (TO PITZYN)
Yes, if he marries her, he gets
seventy thousand -

PITZYN: Rogojin came to see
me this morning.

PUSH IN TO TIGHT
2-s.

FERDYSHCHENKO: Rogojin?

(1 to A during this
move)

PITZYN: He wanted to borrow
twenty thousand - I lent him
ten. At a fantastic rate. He
wants to bid for her here
tonight.

FERDYSHCHENKO: Drunk?

PITZYN: What? Yes - he
and his friends - all drunk.
(SLIGHT PAUSE) I will tell you
something else; she is
expecting him.

(GAVRILI
WALKS UP TO THEM)

On 2: Shot 9

PULL BACK TO PITZYN/
GAVRILI/FERDYSHCHENKO

GET NASTASIA BG C

PITZYN: Gavrili, dear fellow,
you have made it, after all.
Isn't it a lovely room?

10. 4 B 9
V TIGHT 2-shot TOTZKY/
EPANCHIN. PAN TO
BCU TOTZKY

TOTZKY: (NOSTALGICALLY, TO
EPANCHIN) When I first saw her,

11. 1 A 24/35
MLS NASTASIA
PAN HER TO TABLE

she was twelve. An orphan.
Daughter of an old friend who
went bankrupt. I had her brought
up with the children of my tenant.
She was as quiet as a mouse. At
sixteen - God forgive me - I
made her my mistress/ and set her

12. 4 B 9
BCU TOTZKY

up in a lovely dacha/- a thousand
miles from Moscow - with sunflowers
round it. Sunflowers and ivy.

13. 3 A 24/35
MS NASTASIA
over stove

I saw her each summer. I hardly
thought of her during the winter.

(1 pull out)

ONTO PAGE 6

(2 next)

PUSH IN TO
CU NASTASIA

OOV TOTZKY: (cont) When I announced my engagement to poor Katia Fiodorovna, she did not enter my mind.

(HE BOWS TO SOMEBODY)

But a thousand miles away she learnt about it within two days. Three days later she was on my doorstep. Do you know what her mood was.

, Rage. Despair.
Desolation. It was nothing of the kind. She said, hullo.

OOV EPANCHIN: Hullo?

OOV TOTZKY: Mn. Then she said, you seduced me while being legally my guardian; if you marry her, I'll drag you through every court in Saint Petersburg. You'll get ten years./ (SLIGHT PAUSE) This Rogojin affair -

14. 2 A 35
~~GENERAL/KUZMA/
TOTZKY~~

CRAB L HOLDING
TIGHT 2-shot

(HE BOWS TO SOMEBODY
ELSE)

(1 go in again)

EPANCHIN: Yes -

TOTZKY: Have you heard -

EPANCHIN: Rumours. Nothing but rumours. The man isn't mad.

TOTZKY: No. But rather frightening. I knew his father.

15. 1 A 35
~~LS MYSHKIN~~

EPANCHIN: The Prince is here - /

KUZMA: (ANNOUNCING) Prince Nicolai Sergeievich Myshkin.

(4 next)

(SILENCE.)

16. 4 B 35 / NASTASIA GREETS
 LS NASTASIA (THE PRINCE)
 PAN HER L TO MYSHKIN
 & PUSH IN TO TIGHT
 2-shot
NASTASIA: Prince you are here.
 It was hardly a proper
 invitation. But you came.

(SHE TAKES HIM BY
 THE ARM)

I thought my dreadful behaviour
 had frightened you away.

MYSHKIN: No, everything is
 perfection about you.

PAN THEM L TO TABLE

NASTASIA: Don't say that ... I
 feel shivery tonight. A
 glass for the Prince, Kuzma.

17. 3 A 9/16 / PITZYN: What's he up to? /
 CU GAVRILI

18. 1 A 9/16 / GAVRILI: He is a child.
 TOTSKY/EPANCHIN

FERDYSHCHENKO: I thought you
 were a philosopher, Prince -

19. 2 A 24 /
 MLS GROUP AT TABLE
 NASTASIA/MYSHKIN to
 tight 2-shot
NASTASIA: Don't listen to
 them ... Those two gentlemen
 over there want to see me
 wedded. I promised an
 answer by tonight. What shall
 I do, shall I marry?

20. 1 A 24 /
 EPANCHIN/TOTZKY

21. 2 A 35 /
 NASTASIA/MYSHKIN

22. 4 B 9/16 / (SHE WAITS FOR HIM)
 GAVRILI

23. 2 A 35 / I will do as you say, Prince.
 NASTASIA/MYSHKIN

24. 1 A 24/35 / (SHE LAUGHS.
 EPANCHIN/TOTZKY.

SLOW PAN R TO
 MYSHKIN/NASTASIA HE SAYS NOTHING.

HER LAUGHTER DROWNS
 HIS SILENCE)

HOLD MYSHKIN fg R
 GROUP bg L

Let's have a game. This party
 is not gay enough. Ferdyshchenko -

On 1: Shot 24

FERDYSHCHENKO: I once took part, I remember -

(SHE CLAPS HER HANDS.)

PITZYN JOINS HER)

- in a strange and fascinating game.

DARIA: Is it question and answer?

25. 4 B 35
GROUP. FERDYSHCHENKO
TO TABLE BELOW
SCREEN

FERDYSHCHENKO: Everybody tells a story - I suppose you could call it that - describing what he honestly believes to have been the wickedest action of his life.

26. 1 A 35
FERDYSHCHENKO
PAN HIM L THEN R
TO GROUP BY STOVE

TOTZKY: What?

DARIA: Is that all?

NASTASIA: It's a brilliant idea.

FERDYSHCHENKO: It brings to the surface our secret thoughts. Ladies are not obliged to take part.

DARIA: But it's going to make us cry, this game.

27. 4 B 9
MCU GAVRILI

FERDYSHCHENKO: No, I assume you, it can be very amusing./

28. 2 A 9
MCU FERDYSHCHENKO

GAVRILI: How do you know people are going to tell the truth?/

29. 1 A 9
MCU TOTZKY

FERDYSHCHENKO: Well, you will find that they do. Vanity, I should say

30. 2 A 9
MCU NASTASIA

TOTZKY: This is absurd. I am not playing./

(1 next)

On 2: Shot 30

NASTASIA: My dear Afanasy,
it's my party. And I am
looking forward to your story.

31. 1 A 9
MCU EPANCHIN

EPANCHIN: What is this ...

(FERDYSHCHENKO HAS
A PACK OF CARDS.
HE SPREADS THEM ON
THE TABLE)

32. 3 A 24
MS FERDYSHCHENKO &
CARDS ON FLOOR

To determine
FERDYSHCHENKO: the order
of playing.

33. 1 A 9
MCU EPANCHIN

EPANCHIN: (TO NASTASIA) Look
here, my dear, this is hardly
what we came for ...

(SHE LOOKS AT HIM,
THEN AT TOTZKY)

34. 2 A 24
CARDS. PAN UP TO
MCU NASTASIA &
PAN HER TO TIGHT
2-s. NASTASIA/
MYSHKIN

NASTASIA: (UNEXPECTEDLY) Yes -
you are quite right. The
past isn't interesting. My
guests don't want to know
about it. Ferdyshchenko, put
those cards away.

(SHE SMILES, TURNING
TO THE PRINCE.

SILENCE)

I have asked you a question,
Prince. You have not
answered me. Should I marry
this man?/

35. 1 A 9/16
CU GAVRILI

36. 2 A 24
NASTASIA/MYSHKIN

(SHE TURNS ROUND)
Do you like this game better?

37. 1 A 9/16
CU GAVRILI

TOTZKY: Mn? You're crazy.

38. 2 A 24
NASTASIA/MYSHKIN

NASTASIA: I am going to do
as you say.

On 2: Shot 38

39. 1 A 9/16
CU GAVRILI. SLOW PAN R
TO BCU NASTASIA
MYSHKIN: I don't know ...
no ... no, you mustn't marry
him. He doesn't love you./
(SILENCE)

DARIA: What? What was that?

40. 2 A 16/24
EPANCHIN/TOTZKY
NASTASIA: Right. So be it.
The Prince says I mustn't
marry. The answer gentleman,
for which you came here
tonight, is no.

41. 3 A 24
NASTASIA. PAN HER
L TO EPANCHIN/
TOTZKY
EPANCHIN: Nastasia ...

TOTZKY:

Dear girl, you are being very
naughty ...

(On to page 11)

(2 next)

On 3: Shot 41

NASTASIA: You look dreadful, Afanasy. Hm? You gave me freedom of choice.

TOTZKY: In the first place... what - what - this is not a game ...

NASTASIA: You are quite put out. I asked the Prince to tell me -

TOTZKY: What - dammit, has he got to do with it?

NASTASIA: He trusted me, my dear. And I trust him.

(TOTZKY SPINS ROUND, HE SEES GAVRILI, BUT GAVRILI STAYS COMPLETELY SILENT)

42. 2 A 35 TOTZKY: You mean - Him? /
MS MYSHKIN

43. 3 A 24 NASTASIA: I am utterly serious. /
TIGHT 3-shot (SMILES) Try me.
GAVRILI/TOTZKY/
NASTASIA (PAUSE)

TOTZKY: You have always been an unknown quality, dear child. But as for this individual ...

NASTASIA: You think he's after the money?

TOTZKY: What?

(SHE LAUGHS)

PUSH IN TO
CU NASTASIA

NASTASIA: You do - hm? Well, let me put you at ease. I don't want anything from you.
(cont ...)

On 3: Shot 43

NASTASIA: (cont) Not a penny.
Just leave me alone from this
day on. Go and marry whom you
like. You owe me nothing.
After nine years of this
slavery - not a thing.
It's time we both were free.
And you too, General - take
back your pearls. You are
wasting your time. Tomorrow
I am leaving this flat, and I
shall not return here. There
will be no more parties.

PAN HER
R TO ABOVE STOVE

44. 2 A 35/24 / (SILENCE)

TOTZKY - PAN HIM R
TO NASTASIA - fav.
her

TOTZKY: You misunderstood me,
dear girl ... It's no use losing
your temper.

NASTASIA: ... Bastard . You
are a bastard, dear friend.

(SUDDENLY, THERE
IS AN UPROAR IN
THE HALL.

EVERYBODY TURNS.

PULL BACK TO GROUP
GET ROGOJIN & CROWD
BG C/MYSHKIN R

KUZMA IS WARDING
OFF A POSSE OF
MEN)

KUZMA: No, you can't come in.
Who are you ... Madam. Madam.

(IMPERIOUSLY,
NASTASIA SAILS
TOWARDS THE DOOR,
WHERE SHE COMES
FACE TO FACE WITH
THE HUGE RUGGED
FIGURE OF ROGOJIN) /

45. 4 B 9/16
CU ROGOJIN
(through screen?)

ROGOJIN: Nastasia Filipovna,
forgive me - breaking in on your
party ... and with these men,
my friends. We have been
scouring Saint Petersburg -

46. 1 A 35
EPANCHIN/GAVRILI
PAN R OVER GROUP TO
NASTASIA. PAN HER TO
ROGOJIN, MYSHKIN - 12 -
R of frame

On 1: Shot 46

DARIA: (IN A SCREAM) Don't let them in. They're a disgusting lot. They're drunk. Drunk.

EPANCHIN: It's no company for you.

NASTASIA: They are coming in. It's my party, and you are welcome./

47. 2 A 24
DARIA/TOTZKY
PAN TOTZKY L TO
EPANCHIN

DARIA: I meant for the sake of the carpets.

NASTASIA: I was expecting you, Rogojin.

TOTZKY: She's gone mad. No. No. I mean it - literally - in the medical sense.

DARIA: Such lovely carpets.

(ROGOJIN SEES THE PRINCE)

48. 1 A 35
NASTASIA/ROGOJIN/
MYSHKIN

ROGOJIN: We met on a train. I was hoping to meet you again -

(THE OTHERS COME IN.

KELLER, A SCHOOLT
FRIEND AND A BOXER,
AND LEBEDIEV, WHO
WAS ON THE MORNING
TRAIN.

KELLER HAS GLAZED
EYES. HE HUGS THE
WALLS, BARELY ABLE
TO STAND. LEBEDIEV
IS ALERT AND FEVERISH.)

49. 4 B 9/16
NASTASIA/ROGOJIN

(2 next)

On 4: Shot 49

ROGOJIN: They've been following me all day. They won't do any damage. I pay for any damage.

(SILENCE.)

ROGOJIN STANDS STILL, GAZING ON NASTASIA WITH HIS BURNING EYES.

SUDDENLY, HE MOVES TO THE CENTRE OF THE ROOM.

50. 2 A 35
GROUP. CRAB
ROGOJIN L TO GET
EPANCHIN fg L/TOTZKY
fg R.

HE WALKS CLUMSILY, TREADING ON THE DRESS OF THE DUMB GERMAN, WHO SCREAMS.

ROGOJIN/NASTASIA
bg C

HE LOOKS ROUND LIKE A GLADIATOR, AND, TAKING OUT A PARCEL FROM UNDER HIS TUNIC, LOOKING STRAIGHT AT NASTASIA FILIPOVNA AS HE DOES SO, THROWS IT DOWN ON THE TABLE)

NASTASIA: What is this?

ROGOJIN: A hundred thousand.

(A MURMUR RUNS ROUND THE ROOM)

NASTASIA: He's kept his word. Rogojin, you silly baby. Sit down. You must be exhausted. And for the sake of what ... Listen, ask your friends to sit down. What are they frightened of? Here, on the sofa. Ferdys hchenko, chairs. There's no need to stand. (SILENCE) You've done it.

ROGOJIN: I started with eighteen thousand this morning. (cont ...)

(1 next)

On 2: Shot 50

ROGOJIN: (cont) I've been running like mad. A hundred thousand for such a queen. Not a penny less.

NASTASIA: (ADDRESSING TOTZKY) He has out-bid you, hasn't he? (SLIGHT PAUSE) What's the matter, General ... You look shocked. Hm? Because a peasant, a great ugly peasant - you are, you're a great ugly peasant - breaks up my party - throws money on my table. What's indecent about it? He has his troika waiting for me too, I bet -

SHE COMES TO CU
PAN HER AS DIRECTED

ROGOJIN: I have, I have, my queen.

NASTASIA: And where will you take me -

ROGOJIN: To Ekaterinhoff.

51. 1 A 9 NASTASIA: There you are. To Ekaterinhoff. He hasn't improvised. He has worked at it.
TOTZKY

52. 2 A 35 ROGOJIN: To live like a queen in Ekaterinhoff.
A/B

NASTASIA: And are the horses fresh?

53. 1 A 9 ROGOJIN: What - changed them half an hour ago, didn't we?
CU GAVRILI

NASTASIA: (TO THE OTHERS) Well?

(SILENCE.)

SHE NOTICES GAVRILI)

54. 2 A 35 Gavrili,
A/B PUSH IN TO what were you thinking
TIGHT 2-shot of - asking me to be your wife?
NASTASIA/ROGOJIN (cont ...)

On 2: Shot 54

55. 1 A 9 NASTASIA: (cont) Rogojin's
CU GAVRILI woman. What an escape for you.
Or is he right? /

56. 2 A 35 GAVRILI: Who?
NASTASIA/ROGOJIN /

NASTASIA: Would you crawl in
the dirt for money?

ROGOJIN: He would. He would,
queen.

PAN HER L TO
TIGHT 2-shot
GAVRILI/NASTASIA

NASTASIA: Money. People have
gone mad. They would do any-
thing for money. A man will
come up to his best friend,
and cut his throat. For money.
I have read about it in a
magazine.

ROGOJIN: He would, too.

(SILENCE.)

(SOFTLY)

PAN HER L - THEN
AS DIRECTED

NASTASIA: I insult you in front
of your family and still you come
here. I don't understand you.
Because you have a salary. You're
not starving. What possessed
you? You're a wretch, Gania.
You're all - all ... You, General,
with your second-hand pearls,
just in case ... And you - my -
carnation love - what are you
wearing that carnation for? It's
not a wedding. Oh God, to think
I might have married you -
because I could - there was
a time - I could - or you - or
anybody here. No. Except the
Prince. I except the Prince.
But the zest ... I'd rather go
off with my moujik here ... Any-
way, it's that or the streets.
Admit it. Because my slavery is
over. It's my birthday, and I
want my freedom. And every rag
in this lousy house - furnished
with such exquisite taste - I'm
leaving behind. (cont ...)

(1 next)

On 2: Shot 56

57. 1 A 9
TOTZKY
NASTASIA: (cont) And who would take me with nothing. Who? You - you - you? Even you wouldn't, Ferdyshchenko - /

58. 2 A 35
NASTASIA/ROGOJIN
TOTZKY: You can't dear girl - /

NASTASIA: I am not going to be kept by the landed gentry. I will go with my peasant. What ...

PULL BACK TO
GROUP

PITZYN: My dear, not with him. I am your friend. Not him.

NASTASIA: Not even for a hundred thousand.

PITZYN: He's a bull.

(SHE LAUGHS)

59. 4 B 9
ROGOJIN/PITZYN
NASTASIA: What language - /

60. 2 A 35
GROUP
ROGOJIN: Yes. She will. /

61. 4 B 35/24
NASTASIA/MYSHKIN
fav. NASTASIA
NASTASIA: Corrupted by this lizzard, and now Rogojin's woman. Because he bid up for me. He went up to six figures. Who would have me, Hm? /

MYSHKIN: I would.

(SILENCE.

EVERYBODY LOOKS
AT THE PRINCE.

AFTER A MOMENT,
SHE SMILES)

HOLD TIGHT 2-s
NASTASIA/MYSHKIN

62. 1 A 24
NASTASIA/MYSHKIN
fav. MYSHKIN
NASTASIA: You really have come in the nick of time, haven't you? (PAUSE) Is it true? That you'd take me as I am. /

On 1: Shot 62

MYSHKIN: Yes, Nastasia ...

NASTASIA: And marry me?

63. 2 A 24
MCU ROGOJIN

MYSHKIN: Yes. /

(SILENCE)

ROGOJIN: What's special about that? I'll marry you. I'll marry you tomorrow, I'll buy you a bishop. /

64. 4 B 35
NASTASIA/MYSHKIN
fav. NASTASIA

NASTASIA: Shut up, Rogojin. It's a free auction.

65. 2 A 24
DARIA. PAN R TO
GROUP

MYSHKIN: I love you, Nastasia, Filipovna. / (SILENCE) Yes, I want you to be my wife. /

66. 1 A 24/35
NASTASIA/MYSHKIN A/B

67. 3 A 9
FERDYSHCHENKO/
PITZYN

PITZYN: At every fair, there's a fool.

68. 2 A 16
TOTZKY/EPANCHIN

FERDYSHCHENKO: Hm?

PITZYN: Shakespeare.

69. 4 B 35
NASTASIA/MYSHKIN

TOTZKY: Pushkin.

FERDYSHCHENKO: What - /

(SILENCE)

NASTASIA: It's a great honour you do me. But how are we going to live, have you thought of that? /

70. 1 A 16
CU MYSHKIN

MYSHKIN: (PASSIONATELY) I love you. Nobody will dare say a word against you. If we are poor, I shall work. (PAUSE) I know what suffering is. I shall look after you. /

71. 4 B 16
CU NASTASIA

NASTASIA: You -

- MYSHKIN: Yes. Yes.
72. 1 A 35
NASTASIA/MYSHKIN
MYSHKIN: I may even be able to keep you. (LAUGHS) Yes, I have a letter here - look - which reached me some months ago. It was from a solicitor, and I hardly paid any attention to it. But now I am told the solicitor is an eminent fellow. And it speaks of a fortune. Just like Rogojin's. /
- PULL BACK TO GROUP
73. 2 A 24
EPANCHIN/TOTZKY
EPANCHIN: I should have trusted my instinct - a crazy fellow. /
74. 3 A 16
ROGOJIN
EPANCHIN: I should have trusted my instinct - a crazy fellow. /
75. 1 A 35
GROUP
(SOME LAUGHTER)
- MYSHKIN: It's ridiculous isn't it? I agree with you. But here is my letter. Look at the name. Look. Salazkin.
- (3 to B)
- (PITZYN TAKES THE LETTER, EXAMINES IT.)
- PITZYN: Salazkin is a famous lawyer.
- FERDYSHCHENKO: Hm. Hm.
- PITZYN: Why shouldn't it happen to a Prince? /
76. 2 A 24
EPANCHIN/TOTZKY
TOTZKY: Everything is possible. /
77. 4 B 9
BCU NASTASIA
(MURMERS FROM THE OTHERS. THE LETTER TRAVELS ROUND THE ROOM.)
- MYSHKIN: Believe me, I was just as astonished as you.
- NASTASIA: You are a Prince, you may be rich. and you say you love me. How can that be? You'll change your mind tomorrow. Unless it's true what they say, that you're not quite right in the head ... /
78. 1 A 9
BCU MYSHKIN
MYSHKIN: Why do you say it? /
79. 4 B 9
BCU NASTASIA
NASTASIA: Oh, Prince this is impossible. (SMILING) You said I was perfection. But you don't know me. /
80. 1 A 9
BCU MYSHKIN

81. 2 A 9
CU ROGOJIN

MYSHKIN: I recognised you on the photograph./

82. 4 B 9
BCU NASTASIA

ROGOJIN: He's a clown, this Prince./

83. 1 A 35
ROGOJIN. PAN R TO GROUP

NASTASIA: Shut up, Rogojin./

ROGOJIN: My queen, don't let him, it's a trap.

84. 4 B 35
ROGOJIN/NASTASIA/
MYSHKIN

(BUT SHE STOPS HIM IMPERIOUSLY. SILENCE)

CRAB R WITH THEM TO SIT ON SETTEE HOLD GROUP

NASTASIA: Why not? Why not? Why shouldn't I be a princess? I believe him. Sid down beside me, Prince. Why shouldn't I marry you.

DARIA: It's happened. Yes, it's happened. And you deserve him, dear.

85. 2 A 9
CU ROGOJIN

NASTASIA: Oh, this calls for a celebration. Bring the champagne. Here. Here./

86. 4 B 35
GROUP

ROGOJIN: Who? Where What are you doing to me? /

NASTASIA: My life is beginning. Congratulate us, friends.

PUSH IN TO TIGHT 2-shot NASTASIA/
MYSHKIN

EPANCHIN: (TO MYSHKIN) Think of what you're doing -

NASTASIA: No. No. I am a princess now. The Prince won't let me be insulted. I shall go everywhere.

FERDYSHCHENKO: Bravo.

EPANCHIN: What -

87. 1 A 24/16
CU NASTASIA

(SILENCE)

NASTASIA: (SOFTLY, TO MYSHKIN) And you won't be ashamed of me? When you remember what happened here. /

88. 4 B 35
A/B. PULL BACK TO GROUP

(HE SHAKES HIS HEAD) And you won't reproach me? Oh, Prince, don't answer for the whole of your life.

On 4: Shot 88

MYSHKIN: It's you who are doing me an honour, Nastasia Filipovna. People are laughing at me. But I understand the meaning of honour. I shall not stop loving you.

(SILENCE. WITH A SMILE /NASTASIA COMES TOWARDS HIM)

89. 1 A 9
CU NASTASIA

NASTASIA: Thank you, Prince. No one has ever talked to me like that. / Oh, God. (PAUSE) But no.

90. 4 B 35
GROUP

CRAB L TO GROUP
MYSHKIN R of frame

DARIA: (FAINTING) She said no.

NASTASIA: (SCATTERING THEM) Did you really think I could do it. I should never have forgiven myself. It's not me. It's not me you ought to marry. It's Aglaia. It's somebody like Aglaia you should marry.

91. 1 A 24
MCU GAVRILI

He might have married her. But he was too greedy. / He haggled.

92. 4 B 35/24
GROUP

PUSH IN TO CU
NASTASIA

You mustn't haggle. You must make up your mind at once. (PAUSE) You said I was wonderful - you did. Yes, wonderful. A woman who ends up in the gutter. Who ends up ... What sort of wife ... Come, Rogojin. Rogojin. Rogojin. /

93. 3 B 35

BCU ROGOJIN L frame
NASTASIA bg R ROGOJIN: What -

NASTASIA: Come.

94. 4 B 35
ROGOJIN THROUGH CROWD
PAN HIM R TO NASTASIA

ONTO PAGE 22

On 4: Shot 94

ROGOJIN: Oh, queen, I knew
you would --

NASTASIA: Will there be music?

ROGOJIN: There will. Violins,
my love.

NASTASIA: And wine?

ROGOJIN: Yes, wine. Hey, you --

NASTASIA: And money?

ROGOJIN: What? There will be.
Here is the money.

NASTASIA: And more.

ROGOJIN: More. More.

DARIA: Nastasia Filipovna, by
all that's sacred ...

NASTASIA: Nothing is sacred,
darling.

PULL BACK WITH HER
TO GET MYSHKIN R

ROGOJIN: She is mine. Keep
away, everybody. I've won.

NASTASIA: (TO MYSHKIN) Look, I
take money because I am a low
woman. And I go with Rogojin
because I want to. Nobody's
forcing me ... Oh, Prince, don't
be sorry for me. You don't know
the world./

95. 2 A 16/24
TOTZKY/EPANCHIN

TOTZKY: There was always this streak
in her ...

96. 1 A 35
CU ROGOJIN
PULL BACK WITH
HIM & GO TO TIGHT
3-s NASTASIA/
MYSHKIN/ROGOJIN

ROGOJIN: (DANCING) Don't go
near her. She's mine.

NASTASIA: (TO MYSHKIN) It's
better like this. (cont ...)

On 1: Shot 96

97. 4 B 9/16
CU NASTASIA

NASTASIA: (Cont) Your love would only have been another prison for me. And I don't want any more prisons. / I don't know. Oh, God, I don't know. I am a dreamer too. I dreamt about you in that doll's house where he kept me. Yes, I was always thinking of someone like you, honest and kind, and so stupid that he might simply say, you're not to blame, let's run away. And then he would turn up ... I wanted to die. Smelling of Moscou and of scent. A thousand times I wanted to die. / Are we ready?

98. 1 A 35
NASTASIA/MYSHKIN

I want my coat. The coat in which I came here ... No, that's gone. Ah, well. Any - coat. Has the troika got bells?

PULL BACK TO GROUP

ROGOJIN: A whole belfry of bells. Millions of them.

NASTASIA: Friends -

ROGOJIN: When you go at speed, you can't hear yourself talk.

NASTASIA: We shall roar to each other.

ROGOJIN: Aie, my queen. Roar. Roar. Come.

(BUT SHE STOPS BEFORE GOING)

PAN HER L TO GROUP AT STOVE

NASTASIA: Wait. There is just one thing. A last debt - to pay: Gania, you have been torturing me for months -

99. 2 A 9
CU NASTASIA

GAVRILI: Me? What do you want?

NASTASIA: I want to look into your soul. (SLIGHT PAUSE)
Rogojin - /

100. 1 A 24
MS ROGOJIN

(2 next fast)

On 1: Shot 100

- 101. 2 A 9 / ROGOJIN: What?
CU NASTASIA
- 102. 1 A 24 / NASTASIA: This money - all this
MS ROGOJIN money - is it really mine? /
- 103. 2 A 9 / ROGOJIN: All yours.
CU NASTASIA
- 104. 1 A 24 / NASTASIA: To do what I like -
MS ROGOJIN
- 105. 2 A 9 / ROGOJIN: Yes - anything. I
CU NASTASIA won because I loved you best. /
- 106. 4 B 9 / NASTASIA: Yes. Yes. Gania.
CU GAVRILI (PAUSE) You see this parcel. /
- 107. 1 A 24 / (THE PARCEL WITH
NASTASIA/ROGOJIN THE MONEY)

Listen, everybody - I am going to throw it in the fire.

PULL BACK TO GROUP

(COMPLETE HUSH.

LEBEDIEV SUDDENLY GIVES OUT A TERRIBLE MOAN)

ROGOJIN: Shut up, you fool.

- 108. 4 B 9 / NASTASIA: When the flame has got
CU GAVRILI at it, you can dive for it,
- 109. 2 A 9 / Gania. You will only burn your
CU NASTASIA fingers a bit. And you be the
- 110. 4 B 9 / richer by a hundred thousand.
CU GAVRILI Everybody's a witness.
- 111. 2 A 9 / It's yours if you can do
CU NASTASIA it. But if you don't, I won't
- 112. 4 B 9 / let anybody touch it. / It'll
CU GAVRILI burn to the end. /
- 113. 1 A 16 / FERDYSHCHENKO: A circus, what
CU FERDYSHCHENKO did I tell you?
- 114. 4 B 9 / TOTZKY: A woman like that, when
CU TOTZKY did you last see a woman
- 115. 2 A 35 / like that?
GROUP = 24 -
GAVRILI L to
DARIA R
(1 next)

PITZYN: As a financier - a professional financier, you understand - I cannot take a detached view of this. She ought to be tied up.

(LEBEDIEV MOANS AGAIN)

LEBEDIEV: Queen, angel, don't do it ...

NASTASIA: Watch now -

(NASTASIA THROWS THE MONEY ON THE FIRE.

THE PARCEL BEGINS TO SMOULDER BETWEEN TWO PIECES OF WOOD.

EVERYBODY WAITS.

GANIA IS LOOKING ON)

PITZYN: What's going to happen?

FERDYSHCHENKO: What?

(TO DARIA, BITING HER NAILS, BLONDE SAYS:)

BLONDE: Um was handelt es sich?

TOTZKY: She's a witch -

NASTASIA: Stand back, everybody. Master of ceremonies ... /

116. 1 A 24
EPANCHIN/TOTZKY

EPANCHIN: Perhaps she's not mad.

117. 2 A 35
GROUP A/B

TOTZKY: She is. She is. It's not nice ... /

On 2: Shot 117

(SILENCE. SUDDENLY
LEBEDIEV IS ON HIS
FEET BEFORE HER)

LEBEDIEV: Mistress of this great man's heart ... I counted the money. Every note. There really is a hundred thousand. Don't do it. Burn half. Burn some - not all - distribute - poor - family - widower ...

118.	1	A 24	<u>LEBEDIEV</u> kneeling PAN HIM R TO HIGH GROUP	<u>ROGOJIN</u> : (KICKING HIM) Out of my way, vagabond./ <u>LEBEDIEV</u> : Gracious lady, tell me to do it. I'll put my head in - old head- grey hair - terrible want ...
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119.	2	A 35	GROUP	<u>NASTASIA</u> : It's yours. Gavriili. Nobody else's With your bare hands .../
------	---	------	-------	---

FERDYSHCHENKO: I'd pick it up with my teeth.

NASTASIA: Now. It's all right now. You can do it now.

PITZYN: Go to it man, for God's sake -

120.	1	A 24	TOTZKY/EPANCHIN	<u>DARIA</u> : It's burning. It's burning. Look .../
------	---	------	-----------------	--

121.	2	A 35	GROUP	<u>TOTZKY</u> : That's style for you. That's savoir faire./
------	---	------	-------	---

122.	1	A 24	EPANCHIN/GAVRILI	<u>PITZYN</u> : Gavriili, what are you thinking of?/
------	---	------	------------------	--

123.	2	A 35	GROUP	<u>EPANCHIN</u> : Stop <u>dreaming</u> , man -/
------	---	------	-------	---

124.	1	A 24	EPANCHIN/GAVRILI/ TOTZKY	<u>NASTASIA</u> : Well - are you going to let me down?/
------	---	------	-----------------------------	---

(2 next)

Om 1: Shot 124

TOTZKY: Who else would do a thing like that - for effect.

125. 2 A 35
GROUP /

EPANCHIN: Stop showing off, man. Get the money. /

NASTASIA: Stand back everybody ...

LEBEDIEV: A hundred thousand ... I counted ... with my own hands ...

FERDYSHENCHKO: With my teeth I'd do it ...

NASTASIA: They're all rotten -

126. 4 B 9
TILT DOWN AS HE FALLS

PITZYN: It'll burn. It'll burn for nothing, you conceited ape - pick it up! /

127. 1 A 35
GROUP HIGH /

EVERYBODY: Ahhh.

(SUDDENLY THE SILENT GANIA, HIS FACE CONTORTED SLUMPS DOWN IN A FAINT)

ONE OR TWO VOICES: Water. Bring some water ...

(THEY CROWD ROUND THE PROSTRATE GANIA.

WITH A PAIR OF TONGS, NASTASIA RETRIEVES THE MONEY.

FERYDSHCENKO STAMPS OUT THE FLAMES)

FERYDSHCENKO: Only some notes on top ... the rest ...

(4 next)

On 1: Shot 127

LEBEDIEV: It's mostly the paper - mostly paper.

PITZYN: Burnt?

FERDYSHCHENKO: No, most of it's all right.

(NASTASIA PICKS UP THE BLACKENED PARCEL.

PUSH IN TO TIGHT
2-s NASTASIA/ROGOJIN

SHE GOES OVER TO GANIA AND THROWS IT ON TOP OF HIM)

PAN THEM R TO DOOR

NASTASIA: He wouldn't do it. He stood the rest. (LAUGHING) It's phenomenal. His vanity was stronger than his greed. (SHE TURNS AWAY) It's his. He's earned it. Let's go Rogojin. We've wasted time enough.

ROGOJIN: Yes, my queen. Make way, everybody.

PULL BACK TO GET MYSHKIN IN CU R of frame.

NASTASIA: Goodbye, Prince. Please don't forget me. No, no - forget me. Goodbye, Afanasy. Merci pour tout.

DARIA: Nastasia - where are you ... On such a night. And the day of your party ...

Nastasia, where - where?

ROGOJIN: To Ekaterinhof.

128. 4 B 9
CU NASTASIA

NASTASIA: To Ekaterinhof. And the gutter. (cont ...)
There are such people

(SHE LOOKS BACK FOR THE LAST TIME)

On 4: Shot 128

NASTASIA: (cont) Dear friends ...
remember me.

(THEY EXIT IN
A WHIRL.)

ROGOJIN YELLING
DOWN THE STAIR-
CASE)

129. 1 A 35 ROGOJIN: Horses. Music. Make
room down there. /

MYSHKIN R CU

CROWD EXITING BG L

(A to 2)

(5 to B)

(4 to C)

(SUDDENLY THE
PRINCE TRIES TO
RUSH AFTER THEM.)

THE STRONG ARM
OF EPANCHIN HOLDS
HIM BACK)

EPANCHIN: Don't Prince. Give
her up. You can see what she
is ...

MYSHKIN: No.

(HE FREES HIMSELF
AND RUNS DOWN.)

EPANCHIN COMES
BACK INTO THE
ROOM)

PAN R TO
FERDYSHCHENKO
AND GAVRILI

DARIA: She was so friendly, so
gay, this house ...

(THE BLONDE IS
UTTERLY LOST)

FERDYSHCHENKO: I was always
welcome here ... can't think of
anywhere else.

(FERDYSHCHENKO AND
PITZYN STUFF THE
MONEY INTO
GAVRILI'S HANDS.)

On 1: Shot 129

AS THEY PROP
GAVRILI UP,
FERDYSHCHENKO
EXTRACTS A COUPLE
OF NOTES.

SUDDENLY THE BIG
ROOM LOOKS A
SHAMBLES, IMPERSONAL
AND UNLOVED.

(SILENCE)

TILT UP TO LS
GROUP ROUND TABLE

PITZYN: The waste. The waste.
People do unaccountable things.

TOTZKY: (TO EPANCHIN) You see,
she is - a woman of great
originality. A wonderful woman
in a way. The Prince was right.
But doomed.

(GAVRILI
OPENS ONE
EYE)

FERDYSHCHENKO: Your money. The
money is yours.

(PAUSE)

TOTZKY: And she is not for him.

(SILENCE.)

DARIA IS RE-
ARRANGING A FEW
THINGS IN THE
ROOM)

I wouldn't bother.

(PITZYN LOOKS
UNEXPECTEDLY AT
TOTZKY)

PITZYN: Apparently, in Japan,
a man sometimes comes to his
bitterest enemy, and says, you
have wronged me. I am going to
kill myself in front of your
eyes.

(2 next)

On 1: Shot 129

FERDYSHCHENKO: (LAUGHS) IS that what you think -

(TOTZKY TURNS MOODILY AWAY)

EPANCHIN: Incidentally, the lease, in whose name was it?

TOTZKY: It was in her name. It will be auctioned off in time, this place. And disappear. Which is a pity. Because there are some lovely things in here.

DARIA: And the carpets?

TOTZKY: Yes, and the carpets.

(SILENCE. THE PRINCE COMES BACK) /

130. 2 A 35
LS MYSHKIN

MYSHKIN: (WITH UTTER DESOLATION) They've gone.

131. 1 A 35
GROUP AT TABLE

(PAUSE. TOTZKY LOOKS AT HIM & SMILES)

TOTZKY: You have found your love and lost her, all in a single day. What are you going to do with the rest of your life? /

132. 2 A 35
LS MYSHKIN

MIX

133. 4 B 24
BCU NAS 'ASIA'S EYES

MIX

134. 3 B 24
BCU ROGOJIN'S EYES

MIX

135. 2 A 24
BCU MYSHKIN'S EYES

SLOW MIX

CAMS: 4C, 5B

136. 4 C 35
LIZAVETA fg L
ALEXANDRA/ADELINE/
bg R in LS

3. INT. EPANCHIN'S SALON. DAY. /BOOM A2/

(MADAME EPANCHIN IN HER SALON. SIGNS OF PACKING - THEY ARE GOING AWAY FOR THE SPRING. ALEXANDRA IS HELPING HER MOTHER. ADELINE HAS JUST STOPPED PLAYING AN INSTRUMENT)

On 4: Shot 136

ALEXANDRA COMES
to tight 2-shot

LIZAVETA: Sometimes, one has to -
indeed I took to him, well,
you saw me. But to have betrayed
our trust in this short space
of time. Ah, dear, he was a
snake.

ALEXANDRA: But - why, mama?

LIZAVETA: He got involved in
the most scandalous scenes,
apparently, at that woman's place.

ALEXANDRA: That's only rumours,
maman.

LIZAVETA: He proposed to her.

ALEXANDRA: We don't know
anybody who was there.

LIZAVETA: Your father was there.

AGLAIA COMES TO TIGHT
2-shot, PULL BACK WITH
ADELINE TO TIGHT 3-s

(PAUSE.

AGALIA COMES
INTO THE ROOM)

I want to say it again, because
you seem to have found particular
interest in him. The soi-disant
Prince./

137. 5 B 16
CU AGLAIA

(AGLAIA SMILES
AND SHRUGS HER
SHOULDERS)

Fortunately he has
gone. Gone.

138. 4 C 35
TIGHT 3-shot

AGLAIA: Yes, he's in Moscow.

(5 next)

On 4: Shot 138

- 33 -

PULL BACK TO TIGHT
4-s with ALEXANDRA

LIZAVETA: (SLIGHT PAUSE)
How do you know?

AGLAIA: I had a letter from him.

ADELINE: Yes, she did.

ALEXANDRA: I didn't know.

(HURT PAUSE)

LIZAVETA: Dear child, I am not
here to censor your correspondence.
(PAUSE) Running after that woman,
I suppose.

AGLAIA: Yes, probably.

LIZAVETA: We shall be in
Pavlosk very soon. (PAUSE) He
won't dare to show his face there.
(WITH FEELING) Oh, a man like
that would wither in Pavlosk.

ALEXANDRA: You're very hard on
him, maman.

LIZAVETA: My mother was a Myshkin.
He has dragged that name in the
gutter.

(ADELINE STRUMS HER
GUITAR)

139. 5 B 16/9
CU ALEXANDRA

It was he who spoiled your chances
with Totzky./

ALEXANDRA: How?

140. 4 C 35
GROUP. HOLD
AGLAIA & ADELINE
fg L, then BG R

LIZAVETA: I don't know. But I
am sure he had something to do with
it.

(SHE ATTACKS THE ROOM)

(TO AGLAIA) Is that charming
Yevgeni Pavlovich going to Pavlosk?

AGLAIA: (BITTERLY) Oh, I am sure
everybody - just everybody is
going to be there.

(5 next)

- 33 -

On 4: Shot 140.

LIZAVETA: What did he say in the letter?

141. 5 B 16 AGLAIA: (COOL, RECOVERED) That he was coming back./
CU AGLAIA

142. 4 C 35 (LIZAVETA, PERPLEXED, WATCHES HER LOVELY DAUGHTER)
CU ADELINE. TILT UP TO AGLAIA & PULL BACK TO GET LIZAVETA.

// RECORDING BREAK //

RE-SET FOR LEBEDIEV'S. 4 to D, 1 to B, 2 to B, 5 to C, 3 to C.
A to 3, D to 2,

CAMS: 4D, 2B, 1A/B/C
5C

143. 4 D 35 4. INT. LEBEDIEV'S HOVEL. DAY. /BOOM A3/
MYSHKIN fg R (THE SUN IN STREAKING IN.
then bg L & C ON THE BED SITS LEBEDIEV'S
through door NEPHEW, SEWING A PATCH
ON HIS TROUSERS, WHICH HE
IS WEARING. IN THE OTHER
ROOM, A BABY IS CRYING AND
A MOTHER IS SCOLDING OR
SOOTHING IT.

NEPHEW: When are we having lunch?

(SILENCE)

Uncle?

LEBEDIEV: (PUTTING HIS ^{HEAD} ROUND A DOOR) You're disgusting.

NEPHEW: What?

Somebody at the door, Uncle.

(2 next)

On 4: Shot 143

(THERE IS MORE
NOISE FROM THE
OTHER ROOM)

NEPHEW: (cont) Uncle.

GIRL'S VOICE: Father.

(A GIRL APPEARS
IN THE DOOR
FEEDING HER BABY)

I can't go.

(LEBEDIEV CROSSES
THE ROOM AGAIN
MUTTERING
BITTERLY)

LEBEDIEV: Why can't you -

144. 2 B 35
LEBEDIEV/GIRL NEPHEW: I can't. Look at me. /

145. 1 A 24
MCU LEBEDIEV GIRL: Ah, you're going, good.
Because I'm feeding. /

PAN HIM R TO
TIGHT 2-shot
LEBEDIEV/MYSHKIN

LEBEDIEV: Family. Children.
Nephews. I am too good.

Prince. Illustrious Prince.

(HE BOWS DEEPLY.

MYSHKIN STANDS
ON THE DOORSTEP)

MYSHKIN: What's the matter with
you?

(2 next)

LEBEDIEV: I am honoured.
Honoured beyond measure ...
Forgive these appalling conditons.
But we are going to Pavlovsk for
the spring. Like the best people ...
Lebediev knows.

(HE CATCHES
HIS BREATH)

146. 2 B 35
TIGHT 3-shot
NEPHEW/LEBEDIEV/
MYSHKIN

147. 1 B 16
CU LEBEDIEV
PAN HIM L TO GIRL

Illustrious Prince, come in -
ever since their mother died -
chaos, chaos. My nephew whom
I rescued from a home ... Let
me put something on my back.

(HE PASSES THE
GAPING GIRL)

Feed him. Go on feeding. Don't
stare ...

(DOORS BANG.

THE PRINCE COMES
IN.

THE NEPHEW LOOKS
AT HIM WITH A
GRIN ON HIS FACE)

148. 2 B 35
NEPHEW /MYSHKIN

NEPHEW: People come to my uncle
for information. But, you know,
I don't think his information is
of any use. (PAUSE) He studies
the Apocalypse.

(LEBEDIEV RETURNS
WEARING A JACKET
WHICH IS IN RAGS)

MYSHKIN: I am happy to see you,
Lebediev.

149. 1 B 24/16
CU LEBEDIEV
PAN HIM L to
TIGHT 2-shot
NEPHEW/MYSHKIN

NEPHEW: Why did you put your
rags on? You have a perfectly
good jacket./

(2 next)

LEBEDIEV: What?

NEPHEW: Why don't you wear your good jacket?

PAN HIM R TO TIGHT
2-shot LEB/MYSHKIN

LEBEDIEV: Rascal. Scamp.
Abominable louse. Judge them
not, Prince, for they know not ...

150. 2 B 35
TIGHT 3-shot

NEPHEW: He's mad this fellow.

LEBEDIEV: How dare you. Eh?
Eh? He was a skeleton when I
found him.

NEPHEW: Do you know what he does?
He prays. He prays for the soul
of Madame du Barry.

MYSHKIN: What?

NEPHEW: Yes. Yes. I've heard
him.

(SILENCE.)

LEBEDIEV
(SMILES)

151. 1 B 24
CU LEBEDIEV

PAN HIM L TO
TIGHT 2-shot
NEPHEW/LEBEDIEV

(2 to C)

LEBEDIEV: Ignorant fool ...
Last week ... last week, I read
the story of the Countess du Barry.
Do you know who she was even?
Du Barry. Hm? She rose from the
shame of the streets to a position
of such eminence - that the queen
in her own handwriting called her
ma cousine. Think of that.
Ma cousine. And - and, at the leaves
du roi - have you any conception
of what an occasion that was - the
papal legate in person would kneel
down to put silk stockings on her
bare legs. A great dignitary
of the Church. And how did she die?

On 1: Shot 151

NEPHEW: Hm?

LEBEDIEV: What?

NEPHEW: Look - you're breathing all over me, and your breath stinks.

PAN HIM R TO TIGHT
2-s LEBEDIEV/
MYSHKIN

(LEBEDIEV SHOOTS AWAY)

LEBEDIEV: The way she died - an

executioner called Sampson dragged her by the hair to the scaffold, and all the old hags of Paris, howling for her blood. She was so terrified she did not know what was happening. He bent her head under the knife, kicking her all the time, and do you know - you know - it is reported by an eye-witness that she managed to turn her head and whisper - she just had time to whisper - Encore un moment, monsieur le bourreau, encore un moment. And then he cut off her head. (PAUSE) May God forgive her, because of that cry, for surely there cannot be greater misere in the world.

(TO HIS NEPHEW
SUDDENLY)

GO TO CU LEBEDIEV

PAN HIM R TO TIGHT
2-s LEBEDIEV/MYSHKIN

Do you even know the meaning of that word, misere? Hm? Atheist. (PAUSE) And it occurred to me that perhaps in the whole world nobody has ever said a prayer for the soul of the courtesane Du Barry. And so I did. (cont)

(PAUSE. HE GLARES
AT HIS NEPHEW)

On 1: Shot 151

LEBEDIEV: (cont) If we were living under Torquemada, he would hand me over to the inquisition.

(SILENCE)

Prince, you look pale.

152. 5 C 35

IS LEBEDIEV/
MYSHKIN

MYSHKIN: Lebediev, where is she, do you know? /

LEBEDIEV: I am naked and a louse, but I keep my ear to the ground.

(1 to C)

(HE TAKES THE
PRINCE ASIDE.)

THE NEPHEW
LAUGHS)

MYSHKIN: What's happened to them?

PAN THEM L TO SIT

LEBEDIEV: There was an orgy in Ekaterinhof.

(A to 4)

(C to 3)

MYSHKIN: Yes, I know.

LEBEDIEV: Then they went to Moscow. (PAUSE) They fixed a date for the wedding. But on the night before she ran away. He found her a week later ... she said she would marry him in St. Petersburg, she wanted his mother to give her, her blessing. It was to be

on Thursday, but two days ago she left him. Nobody knows where she is.

MYSHKIN: (PAUSE) Would you know for money?

(1 next)

On 5: Shot 152

LEBEDIEV: How much, dear Prince?

(HE STOPS HIMSELF.

PAUSE.

BITTERLY)

I don't know where she is. I am not a prophet. But her friend, Daria Alexandrovna, has rented a villa in Pavlosk. (PAUSE) Prince.

MYSHKIN: What?

LEBEDIEV: Keep away from these people. There is murder in their hearts. /

153. 1 C 24
CU MYSHKIN

(MYSHKIN SMILES)

MYSHKIN: When I got off the train, this morning, the sun was shining, and the air was quite transparent. It was a lovely day. But I felt a pair of eyes watching me from the crowd, and they sat like a shadow on my back. But when I turned round, there was nobody there.

(SILENCE)

PULL BACK TO
TIGHT 2-s

Where is his house?

LEBEDIEV: In Letinsky Street.

154. 5 C 35
LEBEDIEV/MYSHKIN
GO TO SINGLE LS
MYSHKIN

(SILENCE. HE
TURNS TO GO
BUT, AT THAT
MOMENT HE STUMBLES)

PRINCE: Are you all right ...
Prince, are you ill?

(2 next)

On 5: Shot 154

(MYSHKIN DOESN'T
ANSWER. HE WALKS TO FRONT DOOR)

CAMS: 2C, 3C

MIX

155. 2 C 35/50 / 5. INT. ROGOJIN'S HOUSE. DAY. / BOOMS
(LOCK CAMERA FOR EDIT) (A DARK ROOM.
PICTURE. PULL HEAVY WITH
BACK FAR DOWN ROOM CURTAINS. A
TO MYSHKIN fg L/ HEAVY ROOM. PICTURES
ROGOJIN bg R ON THE WALL.

THE CAMERA OPENS ON
THE PORTRAIT OF
ROGOJIN'S
FATHER LOOKING
DOWN ON MYSHKIN)

OOV MYSHKIN: Parfion, did you
know I was coming today?

ROGOJIN: No, why do you ask
me?

OOV MYSHKIN: Because there was
somebody at the station. I thought
it was you.

156. 3 C 35 / ROGOJIN: You imagine things ... /
LS MYSHKIN
PAN HIM R TO
LOW 2-shot
MYSHKIN/ROGOJIN
MYSHKIN: Yes, you know, when
I was ill, I imagined all sorte of
things with ... (cont...)

(SILENCE)

MYSHKIN: (cont) Parfion, will you let her go. She will die if she stays with you. I won't go with her. I give you my word of honour.

ROGOJIN: She has gone. She's not here.

MYSHKIN: You look at me with such hatred. But I'm not your enemy.

(SILENCE)

GOTO CU ROGOJIN

PAN TO PROFILE
CU MYSHKIN

157. 2 C 35
ROGOJIN/MYSHKIN
PULL BACK WITH
ROGOJIN

GO DOWN WITH HIM
TO CU. PULL BACK
FAST TO LS
ROGOJIN

158. 3 C 35
ROGOJIN/MYSHKIN

ROGOJIN: After she left me in Moscow, I roamed the streets for a week. When I found her, she wouldn't let me in. You promised to marry me, I said. Listen, she said, if you don't get out I'll call Keller - he's the boxer - he'll kick you out. I hit her. I pushed her into the room. She was bleeding from the mouth. For a day and a night I never moved. I was on my knees before her. I won't go away until you forgive me, I said, and if you tell them to throw me out, I'll drown myself. For what should I do with you? She wept, and then she yelled at me. The following night some friends came, and she went to the theatre with them. She came back alone. **Everybody says** I am mad to come back, because you will cut my throat, but I am not afraid of you. She went into the bedroom and went to bed. I sat all night long, listening to her breathing. In the morning, she laughed. You're crazy, she said. Have you had any tea or anything? You'll die of hunger. I said, I won't touch anything until you have forgiven me. I put my arms round her feet. Forgive me, I said. You have to forgive me. There was a Pope, she said, and he was mad with his Emperor, and the Emperor knelt before his palace for three days and nights, weeping. But what was he really thinking?

(2 next)

On 3: Shot 158

ROGOJIN: (CONT) She told me
I ought to read about it.
(SILENCE) I will Marry you in
St.Petersburg, she said. Two
days later we came here. My
mother blessed her. But she did
not keep her word.

159. 2 C 16 / (SILENCE. MYSHKIN
PORTRAIT LOOKS AT THE PORTRAIT
ON THE WALL)

ONTO PAGE 44

(3 next)

On 2: Shot 159

160. 3 C 35
ROGOJIN/MYSHKIN

MYSHKIN: If it hadn't been for this terrible love, you would have been just like he -

ROGOJIN: Yes, she said something of the sort when she was here. (PAUSE) You are so passionate, I am surprised it hasn't landed you in Siberia. And then she notices the book. Solovev's History. You are trying to educate yourself. I will give you a list of books to read. And smiled. I felt like a man reprieved.

161. 2 C 16
CU ROGOJIN

MYSHKIN: (MOVED) Oh, Parfion - you see - there's hope in your love. She doesn't hate you. She cannot hate you. /

ROGOJIN: You're the devil -

(MYSHKIN IS STOPPED
IN HIS TRACKS)

Don't you really know -

MYSHKIN: What?

PAN HIM R TO VERY
TIGHT 2 HEADS
ROGOJIN/MYSHKIN

ROGOJIN: What's behind it. She loves another man. Now do you understand? It's nothing to do with these - metaphysics. She loves another, that's the awful truth.

MYSHKIN: Who?

(SILENCE.)

ROGOJIN LOOKS
AT HIM)

162. 3 C 35
ROGOJIN rising/
MYSHKIN

ROGOJIN: You, Prince. She loves you. As I love her so she loves you. / (PAUSE) It's what you wanted to know?

On 3: Shot 162

MYSHKIN: No. I did not think about it.

ROGOJIN: No. But you are now. How can I let her marry him after this?

MYSHKIN: What?

ROGOJIN: Is that what you're thinking?

Never, you are saying. /

163. 2 C 35
MCU MYSHKIN

MYSHKIN: Parfion, don't look at me like this. I cannot bear it.

PULL BACK TO
TIGHT 2-shot
MYSHKIN/ROGOJIN

ROGOJIN: What are you doing?

MYSHKIN: What?

ROGOJIN:
my knife.

(MYSHKIN HAS PICKED
UP A KNIFE LYING
ON THE TABLE)

MYSHKIN: I have to go.

ROGOJIN: Do you want
it with you? to take

MYSHKIN: No. No. What do you want with such a knife?

ROGOJIN: I cut the pages of my book with it.

MYSHKIN: It's
a garden knife

ROGOJIN: It's good enough. It cuts the pages.

MYSHKIN: But it's new.

On 2: Shot 163.

ROGOJIN: What?

MYSHKIN: Did you buy it specially?

ROGOJIN: I don't know. Put it down, Myshkin. What do you want it for?

(MYSHKIN PUTS DOWN THE KNIFE. HE PRESSES HIS HANDS AGAINST HIS FORE-HEAD)

MYSHKIN: Yes, when I get these headaches, I behave in a stupid way. Pay no attention. I am - I am glad I came. You know -

ROGOJIN: What?

PULL BACK WITH THEM HOLDING 2-s

MYSHKIN: I admire you, Parfion.

(HE IS STANDING BY A PICTURE)

ROGOJIN: All these pictures are rubbish. My father used to buy them at country fairs. Except this one. It's worth about five hundred roubles.

(PAUSE)

MYSHKIN: It's a frightening picture.

ROGOJIN: Do you believe in God, Price?

(PAUSE. MYSHKIN LOOKS AT THE PICTURE WHICH IS ONE TAKEN DOWN FROM THE CROSS)

I was told there are more atheists in Russian than anywhere/in Europe. else

(3 next)

On 2: Shot 163

(AGAIN MYSHKIN
PRESSES HIS
HANDS TO HIS
FOREHEAD)

164. 3 C 16
MYSHKIN/HEAD OF

I don't know. (SILENCE)

MYSHKIN: I met a soldier in a village, two weeks ago. He was blind drunk,

He said, buy this silver cross from me, sir, it's the only thing I have in the world. I give it to you for three roubles. I bought it

165. 2 C 24
HEAD OF CHRIST/
ROGOJIN

although I knew it was tin, worth nothing ...

It had a Christ on it. I walked on, I hadn't seen Russia for four years. A young woman was sitting there with a

small child in her arms. She said, a child's smile, isn't it like the mercy of God sir? She did not want anything from me.

(SILENCE) You know, Parfion, just before an epileptic fit, there is a moment, a very brief moment - during which everything becomes incredibly clear. I put the soldier's cross round my neck. I did it because I was home again

INTERCUT AS
DIRECTED

166. 2 C 24 (end)
A/B PULL BACK TO
WIDE 2-shot

ROGOJIN: (SUDDENLY) Have you got it on you now.

MYSHKIN: Yes.

ROGOJIN: Give it to me.

MYSHKIN: I don't want to.

ROGOJIN: Give it to me, Prince.

PUSH IN TO TIGHTEN

MYSHKIN: It's only tin.

ROGOJIN: I'll give you mine in return.

(PAUSE)

On 2: Shot 166

(SILENCE.)

HE TAKES OFF
HIS CROSS WHICH
IS ON A LONG
CHAIRN.

THE PRINCE TAKES
OFF HIS)

MYSHKIN: Why are you doing it?

PULL BACK WITH THEM
HOLD TIGHT 2-shot &
PAN R TO LS OLD LADY

(PAUSE)

PUSH IN SLOWLY ON
OLD LADY

ROGOJIN: Come with me.

(PAUSE.)

HE OPENS A DOOR.
THEY ENTER A LONG
ROOM.

ROGOJIN'S MOTHER
A SHRIVELLED OLD
LADY, IS SITTING
THERE LIKE A WAX
FIGURE)

BOOM C3

She's paralysed. She doesn't
talk anymore.

(HE GOES UP TO HER)

PULL BACK TO HIGH
3-shot ROGOJIN/OLD
LADY/MYSHKIN

This is Prince Myshkin, mother.
(PAUSE) Bless him. He is my
brother. (cont...)

(HE TAKES HER HAND
IN HIS AND GUIDES
IT TO MAKE THE
SIGN OF THE CROSS.)

THEN HE KISSES
HER HAND GENTLY
AND LETS IT FALL
BACK LIKE A LEAF)

(3 next)

On 2: Shot 166

ROGOJIN: (cont) She stood
where you are standing.

(SILENCE.)

HE TAKES MYSHKIN
OUT OF THE ROOM.

THEY GO ALONG THE
NARROW CORRIDOR.

HE OPENS THE HEAVY
FRONT DOOR) /

167. 3 C 35
LS ROGOJIN/MYSHKIN

MYSHKIN: Have you no servants?

ROGOJIN: Yes, I have an old
servant, but I don't want to
trouble, her.

(SUDDENLY HIS
MOOD CHANGES)

THEY COME TO
TIGHT 2-shot

Nastasia Filipovna. Take her.
It's what you came for. Take
her. She loves you.

MYSHKIN: I don't know where
she is.

ROGOJIN: You're lying.

MYSHKIN: What -

PROGOJIN: Pavlovsk. Hm?
Prince...

(MYSHKIN SWAYS
ON HIS FEET)

You're staggering.

MYSHKIN: No - no.

ROGOJIN: There are no more
trains to Pavlovsk -

On 3: Shtet 167

MYSHKIN: I have to see her ...

ROGOJIN: Aha.

(HE LAUGHS. SUDDENLY
MYSHKIN SHUDDERS)

MYSHKIN: It was you.

ROGOJIN: What?

MYSHKIN: In the station this
morning. The eyes.

ROGOJIN: What?

MYSHKIN: It was you. You knew
I was coming. And you followed
me.

ROGOJIN: Are you mad? (PAUSE)
where are you staying?

MYSHKIN: At the Scales. My
guardian, used to stay there.
I always thought they were
fishes scales.

ROGOJIN: They're not.

MYSHKIN: No.

ROGOJIN: They're a pair of
seals.

(SILENCE)

MYSHKIN: We don't love her with
the same love, Parfion.

ROGOJIN: We've exchanged crosses.
what are you afraid of?

PAN ROGOJIN R TO
LS & PICTURE

(THEIR EYES MEET.
MYSHKIN LOWERS HIS EYES.
HE WALKS OUT OF THE HOUSE.
ROGOJIN'S EYES FOLLOW HIM,
UNTIL HE HAS VANISHED
IN THE STREET)

(END SHOTS TO BE
DIRECTED IN STUDIO)

6. EXT. THE SCALES. NIGHT.

(SIGN OF 'THE
SCALES'.

IT IS THEREFORE
MUCH LATER)

7. INT. STAIRCASE. NIGHT.

(MYSHKIN IS WALKING
UP THE STEPS. HE
WALKS WEARILY,
STUMBLING IN THE DARK.
ON REACHING THE LANDING,
HE STOPS, CLUTCHING THE
BANNISTERS. HE TRIES
TO TURN ROUND, AS IF TO
PROTECT HIMSELF FROM
SOMEBODY STANDING IN
THE DARK OF THE LANDING.

HE IS RIGHT, FOR IN THE
DARK RECESS, ROGOJIN IS
WAITING FOR HIM.

BUT, SUDDENLY, SOMETHING
ELSE HAPPENS: MYSHKIN
BEGINS TO SWAY VIOLENTLY,
HIS FACE CONTORTED, HIS
HANDS GRIPPING THE
BANNISTERS WITHOUT
STRENGTH, UNTIL FINALLY
WITH A DREADFUL SCREAM,
HE CRASHES TO THE FLOOR.

AT THE SAME MOMENT,
ROGOJIN EMERGES FROM
HIDING.)

SHOTS TO BE ARRANGED
IN STUDIO.

- 52 -

(HE STANDS OVER MYSHKIN
IN SILENCE. THEN HE
RUSHES DOWN THE STEPS.

IN THE HALL BELOW, HE
KNOCKS AGAINST THE
PORTER, A SLEEPY,
DISHEVELLED FIGURE)

ROGOJIN: A man is having a fit,
Go to him. See that his mouth
is open.

(IN A TERRIBLE VOICE)

Go to him. He is my brother.

(HE RUSHES OUT)

SUPERIMPOSE

CAMERA

ROLLER CAPTION

MYSHKIN
DAVID BUCK

NASTASIA
ADRIENNE CORRI

ROGOJIN
ANTHONY BATE

- 52 -

CONT. OVER/

ROLLER CAPTION CONTINUED:

GAVRILI
JOHN KELLAND

ADELINE
ELIZABETH COUNSELL

GENERAL EPANCHIN
MICHAEL GOODLIFFE

AGLAIA
SUZAN FARMER

DARIA ALEXANDROVNA
HAZEL BAINBRIDGE

NEPHEW
TIMOTHY HARLEY

LEBEDIEV
PATRICK NEWELL

DAUGHTER
SUSAN PLUMMER

TOTZKY
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HATTI RIEMER

BBC tv

KUZMA
CHARLES MAUNSELL

LIZAVETA EPANCHIN
AMBROSINE PHILLPOTTS

ALEXANDRA
MARIAN DIAMOND

FADE SOUND AND VISION

DURATION: